

MUSIC IN SCOTLAND DURING THREE CENTURIES. (1450 - 1750)

---- being contributions towards the history of  
music in Scotland.

by  
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Part 2.  
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Part 2

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The Musical Manuscripts of the 17th and early 18th Centuries.

LIST OF MUSICAL MANUSCRIPTS EXAMINED AND REFERRED TO

Dalhousie MSS. (1622-1750)	- Property of the Rt.Hon.the Earl of Dalhousie	
Kinloch MS. (early 17th century)	- " " " " " " " " " " " "	D.MS. K.MS.
Panmure MS. (1622 c.)	- " " " " " " " " " " " "	P.MS.
Rowallan Lute MS. (1612)	- Edinburgh University Library.	R.MS.
Rowallan Vocal MS. (1630-40)	- Edinburgh University Library.	R.(v).MS.
Skene MS. (1615-20)	- National Library, Edinburgh.	Sk.MS.
Straloch Lute MS. (1627-29)	- National Library, Edinburgh.	Str.MS.
Leyden Vocal MS. (1639)	- National Library, Edinburgh.	L.MS.
Guthrie MS. (1670)c.	- Edinburgh University Library.	G.MS.
Leyden Lyra-Viol MS. (1692)	- National Library, Edinburgh.	LL.MS.
Blaikie MS. (1683 & 1692)	- Central Library, Dundee.	B.MS.
(Forbes's Songs & Fancies (1662, 1664 & 1682)		F.)
Louis de France MS. (1680 c.)	- Edinburgh University Library.	L-F.MS.
Margaret Sinkler MS. (1710)	- National Library, Edinburgh.	S.MS.
Squyer MS.	- Edinburgh University Library.	Sq.MS.
Agnes Hume MS. (1704)	- National Library, Edinburgh.	H.MS.
Waterston MS. (1715)	- Private Property.	W.MS.
Cumming MS. (1723)	- National Library, Edinburgh.	C.MS.
Scone Palace MS. (1700 c.)	- Scone Palace, Perth.	Sc.MS.
Playford's Collection of Original Scotch Tunes (1700)	- Central Library, Dundee.	Pl.)
Wood's Psalter (1566)	- National Library and British Museum.	W-P.MS.
Supplement to Wood's Psalter	- Trinity College, Dublin.	W-P.(s) MS
Atkinson MS. (1694)	- Soc. of Antiquaries Newcastle upon Tyne	Atk.MS
Melvil Roundel Book	- Pub. by the Roxburghe Club.	Mel.R.Bk.
Baxter MS. (1780c)	Public Libraries Dundee	Bax.MS.

THE MUSICAL MSS. OF THE SEVENTEENTH CENTURY

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The isolated position of the Scottish press, which kept it uninfluenced by outside activities, had a cramping effect upon printing of all sorts. This is not the place to generalise upon the state of culture in Scotland from the limited amount of printing in the country, but it is worth noting that while Edinburgh had a succession of printers from Chapman and Myllar in 1508 onwards, with only a few breaks in the continuity, the earliest printing in Glasgow was in 1638 and in Aberdeen in 1622. From the "List of Books printed in Scotland before 1700" (Harry Aldis -- Edinburgh Bibliographical Society, 1904), it will be observed that the proportion of what may be called popular books is small compared with the number of volumes published, dealing with politics, state business and religion. Printed volumes of the works of the Scottish Chaucerians came from Scottish presses and almanacs, psalters and occasional poems were published but these were only a small part of the printing output, which included all manner of controversial dissertations, proclamations of Privy Council and publications dealing with various aspects of national and political interests.

The times were against other than serious matters and we find that many books of Scottish authorship were printed abroad and books of English and Continental authorship were freely brought into Scotland and dispersed amongst the reading

public.

The iniquities of the printing monopoly had a particularly crippling effect upon Scottish printing during the second half of the seventeenth century. Andrew Anderson, a Glasgow printer who had come to Edinburgh in 1661, became, ten years later, the King's printer in Scotland, a post that carried with it the privilege of licensing all printing throughout the country. It was claimed that a printer's license was in the gift of the Crown and that no printing could take place without the consent of the holder of the monopoly. When Anderson died in 1676, his widow, Agnes Campbell, exerted her rights ruthlessly and those who infringed her monopoly suffered fine and imprisonment. \*

Scotland lagged sadly behind England in the printing of music. England had thrown off the printing monopoly long before Scotland, with beneficial results to all concerned, but the Scottish monopoly was firmly held and only wrested, bit by bit, from the holders after a hard struggle.

Only about half a dozen music books (all of them psalters) were printed in Scotland before 1600, while in England (1) one hundred and ninety one musical works (psalters, madrigals, canzonets and ballets) appeared in print before that date. The seventeenth century saw

(1) Rob. Steel - The Earliest English Printing, 1903.

It may be remembered that from 1576, Tallis and Byrd were given the exclusive right of printing music and ruled paper for twenty-one years.

hundreds of volumes of secular music come from English presses: in Scotland, only one volume of secular music, Forbes's Songs and Fancies, appeared in print. It was not until 1725, that Thomson's Orpheus Caledonius, the first collection of Scottish ~~melodies~~ <sup>songs, with their melodies</sup> was printed in London, and it was only in 1726 that Allan Ramsay published the music for the songs in his "Tea Table Miscellany" in Edinburgh.

The practice of compiling volumes of manuscript music has long been with us. We may safely assume that manuscript copies of music were made long before the seventeenth century and we know that the practice is not dead even to-day. When Lady Grisell Baillie (1) was in Naples in 1733, she paid for the copying of music and for a book of minuets. When Thomas Gray, poet and excellent amateur musician, made a tour on the Continent in 1739/41, he brought back with him nine large volumes of music which he had either copied himself or had had copied for him. It will be remembered that Thomas Hardy in his preface to "Under a Greenwood Tree" wrote of the humble instrumentalists of Mellstock - "their music was all in their own manuscript, copied in the evenings after work and their music books were unbound. It was customary to inscribe a few jigs, reels, hornpipes and ballads in the same book,

(1) Household Book of Lady Grisell Baillie, p. 369.

by beginning it at the other end, the insertions being continued from the front and back until sacred and secular music met together in the middle".

We find a similar bizarre effect in some of the Scottish MSS. where dances, lutenist's airs, psalm tunes and folk songs are all inserted with no regard for grouping.

The lack of music printing before the early years of the eighteenth century gives the musical MSS. of the seventeenth century an unique importance in the history of music in Scotland. They are the earliest actual records, not only of our national music, but of the music from all sources that was favoured by educated people of the time. In the MSS., we have the very earliest forms of Scottish airs that are familiar to us to-day. Sometimes, the early forms of these airs are practically identical with the forms in which we now know them: sometimes the airs in the MSS. are very much simpler than the versions which have become elaborated by performers in the course of years. By comparing the versions of certain songs at various dates, it is possible to note the changes that have gradually come over them from mere skeletons to highly ornamented versions.

In addition to these versions of known melodies, there is quite a considerable number of airs in the MSS. with characteristic Scottish idioms which have never been printed

and are well worth adding to the corpus of our national music. They are often dance tunes and, from their titles, are the music of songs of which the words have been lost. It cannot be claimed that the musical MSS. have ever been exhaustively overhauled, and it is not surprising that some very attractive music has escaped the scrutiny of those scholars who only dipped into the lute and viol MSS of the seventeenth century. The Skene MS. (1625 circa) was fully examined by Mr. ~~William~~ Daune<sup>y</sup> over a century ago. He had translated <sup>almost</sup> all the pieces in that MS. into modern notation and his work was published by two Scottish Clubs. The same cannot be said of any other MS. From time to time, selections have been taken from the Straloch and other MSS. but there has been no systematic study of the contents of all the MSS. There are obstacles in the way of a complete survey of the contents of these records. Some of them are in poor condition and, in the case of the Rowallan MS., the chemical treatment has quite failed to restore some spoilt pages, and it is left to surmise to reconstruct some of the airs. Again, the MSS. for instruments are written in tablatures that are not always easily recognised.

The Guthrie MS., for instance, baffled all the Scottish musicians of last century, including Mr. <sup>John</sup> ~~William~~ Glen and, as this MS. and others have neither bar lines

to indicate the rhythm of a piece nor any markings to show the duration of the notes, a good deal is left to conjecture and one often hesitates before committing oneself to a final reading of a doubtful passage.

Until recent years, only about a dozen MSS. of the seventeenth century were known to exist, and they were not all available to musical students. This number has now been raised to a score, though several of the recovered MSS. contribute but little to the stock of our national melodies. Their interest, as indeed <sup>much of</sup> the interest of all the MSS., lies in the information they provide of the music which was favoured by singers and performers of the century between the Union of the Crowns and the Union of the Parliaments. The principal recent accession to our musical stock is that small body of written records called the Dalhousie MSS. These MSS. - ten in number of which five have a definitely Scottish interest - provide us with a view of the music of a noble Scottish house over the whole of the seventeenth century. They show us what songs were sung in parts or as solos, what instruments were played, what dances were danced and what music came to us from abroad and from over the Border. In addition to the Panmure Collection, the MS. of Margaret Sinkler now lies in the National Library, which very lately acquired the Cumming MS. too. A volume of vocal airs, written down

by Sir William Mure of Rowallan has been found in Edinburgh University Library and only a year ago, a small volume of music for viol de gamba was found at Scone Palace, near Perth.

These recovered MSS. have given a zest to the study of seventeenth century music in Scotland and each fresh MS. has added something new to our musical store as well as to our knowledge of the musical conditions obtaining in Scotland during a period when there was little creative activity.

The MSS. are of two kinds (a) for voice and (b) for instruments. In studying their contents, it will be observed that they overlap. In the vocal MSS. instrumental pieces are occasionally included and in the instrumental MSS., favourite airs for the voice were often arranged for cittern, lute, viol and virginals. It will be found that the instrumental MSS. are by far the richer field to work for our national Scottish melodies: the vocal MSS. actually contain no truly Scottish song which would conform to the tests by which we judge a melody in the printed Scottish collections of a later date. The most noticeable feature of these vocal MSS. is the preponderance of English music found on their pages. It is probable that English travellers coming North, brought with them copies of those Books of Ayres which the lutenist composers and madrigalists

published between 1580 and 1620 and it is even more probable that Scottish gentlemen travelling South in the reigns of King James VI and Charles I brought back on their return to Scotland, copies of the Elizabethan Song Books, which had attracted their attention during their stay in the South. It is known that Drummond of Hawthornden possessed a copy of one of Campian's Books of Ayres in his library. From the contents of the Rowallan (vocal), Leyden and Panmure MSS., and the supplement to Wood's Psalter, we learn that Scottish musical folk, quite early in the seventeenth century, were very familiar with the works of Dowland, Jones, Morley, Campian and others of the English school of composition.

The English Song Books could not be brought to Scotland in large numbers and in all likelihood a sheer love of beautiful music led these singers to copy for their own use, not only the music, but the words of the pieces which took their fancy. This led to inevitable differences, not always of a minor character, between the original forms of the songs and those found in the Scottish MSS. In the supplement to Wood's Psalter, Ben Jonson's poem "Have you seen but a white lily grow" appears in a musical setting with a wealth of <sup>i</sup>fioratura. Some songs of English provenance were particularly popular in Scotland - "Gather your rosebuds" of Herrick to William Lawes's music

and Alison's "What if a day" occur in several manuscripts.

While large numbers of the songs in the Scottish MSS. can be traced back to English sources, there remains a considerable number that have all the manner, in poetry and music, of the English song writers of the early 17th century. It is true that only the melodies are given as a rule, but many of the untraced tunes have nothing in them of the Scottish idiom. A careful study of the Elizabethan song books has failed so far to reveal the origin of such charming songs as "Weep no more, my wearied eyes" and "Clorus sighed and sang and wept". In all probability a further search in less available sources would yield more information about these attractive pieces. It is unfortunate that in most cases the MSS. have only the melodies of madrigalists' songs, since this suggests that Scottish singers were content with solo singing. If only there had been a healthier press in Scotland, there might well have been a more copious supply of harmonized music and a greater stimulus towards a more varied repertory for our vocalists.

The frequency with which certain English airs appear in the early Scottish MSS. suggests a considerable contact among music-loving people of the time. England and Scotland borrowed from one another. As Sir Donald Tovey says in his *Essays on Musical Analysis* "Composers, like any other artists, take a spontaneous interest in anything beautiful that comes naturally into their artistic life" and what is true of the composers of music is true of the collectors of music .

Scottish music lovers came in contact with the very beautiful

airs of the lutenists and madrigalists and incorporated these airs into their artistic lives. They were content with the airs - the question of providing accompaniments did not arise either in the case of English airs or Scottish melodies. As Tovey says in the volume quoted above, "Folk music, even if it happens to be along the diatonic major scale does not attempt to imply a modern or classical harmonic system at all". The Scottish music lovers of the seventeenth century did not have the same harmonic sense that we have; this sense was not yet fully developed when the early seventeenth century MSS. were compiled. A single thread of unharmonized melody was often sufficient for their ears <sup>despite</sup> in spite of their acquaintance with the harmonized psalm tunes. A few simple chords on a lute as a harmonic background was occasional but not inevitable and most of the vocal music is melodic without any harmonic support.

The appreciation of songs from the lutenists' books in particular, would seem to have been widely spread, and the inclusion of words with the music makes it plain that the MSS. were <sup>also</sup> for actual use by those who cultivated the vocal art. The strong hold taken by the English song upon Scottish singers, does not mean that the national songs had lost their attraction for all classes, high and low, Scottish folk knew their national songs by heart,

music was so badly achieved that it is hard to say how the songs could be sung. Certain lines of "Absent I am richt sore against my will" do not fit the music at all. Further, we have instances where the music, as in the case of "The Banks of Helicon" and Dowland's "Sleep, wayward thoughts", was used for more than one set of verses. These musical settings of the works of Scottish poets may have been prompted by that small and short literary revival in Scotland towards the end of the sixteenth century under King James VI.

The following poems from Scottish sources appear with music in the MSS.

Alexander Montgomerie

Away, vain world.  
 Evin dead behold I breath.  
 In throu the windoes of myn ees.  
 Lyk as the dum Solsequium.  
 Before the Greeks.  
 About a bank. (from The Cherrie and the Slae)  
 Quhat mightie motione.  
 Declair, ye bankis of Helicon.

Alexander Scott (1)

How suld my febill body fure.  
 Hence hairt, with hir that most departe.  
 Only to you in erd that I lufe best.  
 Depairt, depairt, alane I must depairt.

From the Bannatyne and Maitland MSS.

Absent I am richt soir aganis my will.  
 Lantron of Love.  
 For love of one I mak my moan.  
 O Mortall man.  
 The thochts of men.

(1) Saintsbury in his Prosody I 9.281 wrote that the poems of Alexander Scott "suggest citherns and citholes to sing them on"

Besides these songs by Scottish poets, there remains a number of pieces which so far have been only found in Scottish MSS. They are not popular songs, but from the frequency with which they occur in the MSS., they appear to have been great favourites in musical circles. The principal songs in this category are:-

O Lusty May. (mentioned in the Complaynt of Scotland)  
 Intil a mirthfull May morning. (in Gude and Godlie  
 Ballads)

No wonder as suppose my weeping eyes.  
 The gowans are gay my jo.  
 My baleful breist in blood all bruist.  
 In a garden so green.  
 Woe worth the time and eke the place.  
 Joy to the person of my love.  
 Remember me my dear.  
 Care away go thou from me.  
 Down in yon garden.

On the pages of secular music at the end of each of the four parts of Wood's Psalter, several of these songs are found in simple harmonized versions. The music is not in the manner of the lutenist composers and the harmonies are after a hymn-tune fashion. This is one more piece of evidence that the practice of singing in parts was never lost in Scotland. As a rule, only the airs of English songs are given in the MSS., but the occasional harmonized versions and the four part settings of psalm tunes in the Kinloch and Leyden MSS. show that singers occupied their leisure with part singing as well as with instrumental playing or with solos. The MSS. were for domestic and not public purposes and are the work of amateurs for the most part.

### Instruments of the Seventeenth Century.

We have already seen that the instruments in popular favour, before the Reformation in Scotland was an accomplished fact, were considerable in number and variety. With the decay of minstrelsy and the change in national life that came through the establishment of the Reformed Religion,--and in the nature of music itself--many of these instruments fell out of use and others took their place. In fact many of the instruments which are named (often inaccurately) in the Authorised Version of the Bible of 1611, had given place to others including keyboard and stringed instruments, which were the precursors of the piano<sup>forte</sup>, violin and 'cello of to-day. Of the keyed instruments the Virginal (or Virginals) was the chief until well into the 17th century. Under the name of Virginal (or pair of Virginals) all the keyed instruments with strings played with a plectrum were comprised; Harpischord, Cembals, Clavecin, Clavicembals were all embraced under the name of Virginals. Such instruments under the name of Virginals were very popular in England early in the 16th century. Henry VII's Queen, Elizabeth of York, was a virginalist; so were Henry VIII, Mary of Scots and Queen Elizabeth. Professional virginalists were employed at the English Court and the instrument was such a favourite in England that, amongst the 500 musical references in Shakespeare's works, many refer to the Virginals. The instrument was at first mainly confined to aristocratic circles, but in time it became very popular with all classes.

In Scotland, the Virginal was early popular and from the place the instrument took in Court life, it is highly probable that it and the music written for it were introduced from England. The popularity of the instrument may be gathered from the taxes laid upon all Virginals<sup>(1)</sup> imported into Scotland but this is even more evident in the preference given to the Virginals in the early part of the 17th century as the instrument required in the curriculum of the revived Sang Schules. This instrument, usually of rectangular shape, without feet, was specially adapted to domestic use. Much virginal music has survived in the compositions of English composers; Tallis, Byrd, Morley, John Bull, Giles Farnaby, Orlando Gibbons and many others but only a very little remains from Scottish pens and hardly any of this is original. We remain ignorant of <sup>what pieces</sup> what Mary of Scots played or what the pupils in the Sang Schules were taught. William Kinloch<sup>(2)</sup> copied out some music of Byrd's and added some music of his own in imitation of the great Englishman's style and Robert Edwards<sup>(3)</sup> in the middle of the century wrote some arrangements of airs which may have been his own or may not. Actually we know little more than that the instrument was highly popular with all classes up to the middle of the 17th century.

(1) see Ledger of Andrew Halyburton (ed. 1867) p. cxiv

### The Lute

Just as the Virginal was the favourite keyboard instrument of the early 17th century, so was the Lute the favourite stringed instrument. Its beautiful, sweet and pleasing tone made it very popular in domestic circles for solo purpose and to provide accompani-

(2) in Dalhousie MSS

(3) in Kinloch MS

ments for solo voices. From the beginning of the 16th century until the middle of the 17th it was held in affection by amateurs and professional musicians alike and in England and on the Continent there was a wealth of charming music upon which lute players could draw. In England the gifted composers Dowland, Rosseter, Jones and many others wrote their songs to lute accompaniment. Pepys and Evelyn, both writing in the middle of the 17th century found pleasure in listening to the Lute and as late as the early 18th century Bach wrote three sets of pieces for the instrument. In Scotland, professional performers held post at Court and in the houses of great nobles. Mary Queen of Scots had a lute player in her entourage and in James VI's reign one of the Court musicians, Hudson by name, held a post in connection with the Chapel Royal. Drummond of Hawthornden wrote more than one poem in praise of the Lute and two of the earliest Scottish musical M.S.S. are in lute tablature.

The Lute was a pear-shaped instrument with a sound board beneath the bridge, to which the strings were attached. The neck was moderately long with accommodation for seven frets. These frets were usually pieces of gut tied across the neck at half-tone intervals for the purpose of providing a measured scale for the fingers of the left hand while the right hand, without the use of a plectrum, plucked the strings. There were usually six strings on the Lute which stretched along the neck while other strings, off the finger board and, called diapason or bourdon notes, were not stopped.

#### The Viols

The lute, gradually gave place to the viol, which soon became

more popular in Scotland. The instrument dates from the 15th century and we find references to it in many 16th century sources but viollars stood for players upon any bowed instrument. The Viol had deep ribs and a flat back sloping off at the top. The shoulders curved upward. The Viols which superseded the Shawms were usually of four principal sizes and corresponded to the four instruments in a modern string quartet, and, until the Violin came into prominence the Viol was the chief instrument at musical meetings of the 17th century. The music for the Viols was of a vocal character; in fact much music was written for voices or Viols--the latter often filled in parts when a voice was wanting. The Scottish Viol M/S.S. contain music in the French tablature for the six stringed Lyra-viol with the tuning d, g, d', g', b', d'.

The Viol had to give way by the latter half of the 17th century to the Violin. The coming of the concert undoubtedly affected the importance attached to Virginals, Lute and Viols for they were primarily domestic instruments and their timid-spokenness and particularly the vagaries of tuning and pitch--for both were at the discretion of the performer--made them unsuited for public music and the 'Chest of Viols' had to give way. Mace in his 'Musick's Monument' 1676 put up a strong fight for the older instruments as he loved the Lute. He vowed that he played the Viol with a skill beyond his ability to perform on the Lute. "The brave instrument" was his phrase for the Viol and when musicians wrote for two or three Violins against a single Viol he complained that "scoulding" Violins outtopped them all. Mace was not alone in his regret that

the Viol gave place to the Violin for a wit of the time wrote

'In former days we had the viol in  
 Ere the true instrument had come about  
 But now we say since this all ears doth win  
 The violin doth put the viol out.'

Viols played the bass part of the music performed at the first concert in Scotland of which we have any considerable notice in St Cecilia's Day 1695. We find in Scottish music of the 17th century that music both for Lute and Viol was often purely melodic. Some lute music had sweeping chords but not all and the same is true of the music for the Viol. There is no example of any music in Scottish sources for a chest of viols or of lute music of any elaborate kind. The 17th century Scottish M.S.S. recorded the melodies of familiar songs and dances with only an occasional example of harmonized airs.

There can be no doubt that many of the pieces in the Scottish MSS. were carried over from the sixteenth century! such a charming little piece as " LaVoici" in the Rowallan MS. has all the grace of a French dance that <sup>may</sup> have been in vogue in the days of Queen Mary of Scots and we cannot say how old the Lilts and Ports of the instrumental MSS. may be. The considerable number of French dances --- courantes, tordions, brangles, pavaues, galliards,

~~courantes~~ and minuets - may well have been favourites in the years before the Court went to London and, with hardly a doubt, it may be assumed that airs such as "The Battle of Harlaw" and "The Flowers of the Forest" were the productions of an earlier day than that of the MSS. in which they appear.

While the MSS. contain so much music from other countries, their chief value lies in the contribution they make to our national music literature. They are the earliest sources of Scottish melody, and their contributions are of the highest value. In them, we get airs that have not yet appeared in print. Little dances such as "Money in both your pockets" and "The Shoemaker", song tunes such as "Bonnie Nannie", "Corn Bunting" and "Hence hairt with hir that must depairt" are worthy contributions to our musical stock. In many cases, we find the original versions of airs known to us later in more elaborate forms. These early versions are often very simple, e.g. "Green grow the rashes" and even skeletal in their sparing use of ornament, and have a beauty of their own. It should be remembered, however, that we have the airs in their instrumental forms and it cannot be claimed that the tunes in these MSS. correspond with the versions actually sung. Neither lute nor virginals was capable of providing a sustained musical note and it is quite possible

that the versions of Scottish airs in the lute and virginal MSS differ considerably from the actual airs as they were sung.

This is not surprising for an instrument can do what is beyond the capacity of the voice. An instrumentalist, moreover, will not hesitate to adorn a simple melody with embellishments, which his dexterity cannot resist. Sir William Mure in his lute MS. wrote the music of the air associated with Montgomerie's poem "When as the Greeks", unadorned and with the support of sweeping chords; some of the airs in the Skene and Straloch MSS. are obviously the vocal versions e.g. the setting of "The Flowers of the Forest" in the former and "Galua Tam" in the latter. The compiler of the Guthrie MS., perhaps because of the limits of his instrument, usually presents his Scottish melodies without elaborations---in fact so simple is the version of "Green grow the rashes" in the Guthrie MS. that it seems to have<sup>.no</sup> more than the bare bones of the tune as we hear it sung to-day. Still an instrumentalist is an instrumentalist and the temptation to give his technical skill an opportunity for display was irresistible. So we find that these early lute players and violists and even more performers upon the keyed instruments loved to decorate a vocal air with runs, elaborations and even variations. In the Blaikie MS for instance, the lovely air attached to "Where Helen lays" covers two octaves, a range, without any doubt,

beyond the compass of anything **except** an unusual voice and in the Leyden the music of "My dearie, if thou die" is tricked out with little runs. As for the MSS. for the harpischord later in the 17th and early 18th centuries, variations on familiar tunes abound in them, though we can never fail to see the wood for the trees. The same is true of the MSS. inscribed for the delectation of violin players, and simple tunes extend themselves to induce the performer to exercise his skill and display his dexterity. We know that many of our Scottish songs were set to airs found in instrumental collections. It ~~by no means~~ is true that the early and simpler versions are superior to those more adorned ones that were made later; it would be hard to say which is preferable, the almost skeletal version of "Katherine Ogie" in the Guthrie MS. or the more sophisticated and elaborate one in Dr. Ernest Walker's "A History of Music in England"; the former has the charm of its modality and the latter of an elaboration that seems to be an integral part of the air. It is largely a matter of personal taste. However, we have only to glance over a collection of Scottish songs to see how few are the one-note-one syllable specimens.

It is quite unnecessary to attempt to sift out the airs that, for one reason or another, may be claimed to be of Scottish provenance. It will be remembered how William Chappell, one of the most assiduous commentators on English national music,

in his "Popular Music of the Olden Time" claimed for English origin, many airs usually regarded as Scottish and how John Glen refuted many of these claims in his "Early Scottish Melodies". It is not intended to confine this study of Scottish music to the region of melodies that are undoubtedly national, but to seek to restore airs of whatever origin so long as they have some merit. "Lady Buccleuch's Air" may not be a Scottish tune in spite of its dedication, but it is a particularly fine sarabande and the music and words of "In a garden so green" may have been of alien origin but it is a lovely tune with suitable and admirably well-fitting words.

There is always a difficulty in assigning a date for a particular MS. The occasions on which a definite date is inscribed on a MS are few. Quite often we find a date on an early page in a MS. but a scrutiny finds that the MS. may have been written over a considerable number of years. The Panmure MS. contains the year 1622 on the first page but there is ample evidence that the <sup>writing in the</sup> MS was spread over a number of years. The compilers of the Early MSS were not professional musicians as a rule but amateurs and wrote down their music for their own pleasure and at their convenience. Many a time a piece can indicate that the MS could not have been written before a certain date, but a mere title is not final for it was not unknown for an air of some antiquity to have its name altered and be allotted the name of some historical event or incident. "Killiecrankie" was fought in 1689 but the tune may be of an earlier date than that.

As has been already said, too often the MSS give us little help as regards the rhythm of a piece or the nature of the

attendant harmony. Of course in a piece of harmonized music, the rhythm is easily observed but in single lined melodies the solution is often doubtful. The lack of bar lines and of any indications of the duration of notes leaves something to conjecture on occasions; still there <sup>are</sup> often guides to assist the scrutineer. A title or an associated verse <sup>may</sup> will serve as a pointer to the recurrent accents.

The 17th century MSS make it plain that the love of dances had not faded out in spite of the frowns of some of the Churchmen. These MSS contain examples of all the dances popular in those days, not only native dances but those of foreign origin, which were popular on the Continent throughout the sixteenth century and the first half of the seventeenth. They must be regarded as instrumental pieces, arranged for lute viol or virginals and it is not possible to say whether they were written down to be used when accompaniments were required for a dance or if they were merely pleasant airs which did no more than give delight in themselves to players. Possibly they ~~have~~ at times served both purposes. Most of the 17th century MSS. contain examples of Scottish dances. The Rowallan MS has, for instance, one that is called "Ane Scottis Dance" and there are several in the same MS. that have all the characteristics of Scottish music of a later date. There are several Ports and tunes in the Scottish measure. French dance measures may have been brought from England by visitors, but we know from various poets of the 16th century that dances of French origin

were very popular in the reign of James IV and James V, and since French musicians held positions in the Court, it is equally likely that quite early in the sixteenth century, the dance tunes came direct from abroad. Further, Mary's stay in France, and her well known love of dancing, may account for the introduction of some of these melodies, which were well known long before we have the first written record of them. If Thoinot<sup>(1)</sup> Arbeau's Orchésographie, the most important book on the dances of the sixteenth century, is examined, it will be found that there is hardly an important dance in that work which does not appear in the Scottish musical manuscripts, as well as a number that are not mentioned. The manuscripts make it plain that many foreign dance tunes circulated amongst the music-loving section of Scottish people of education at that time and were carried forward from the previous century. As some of the airs in Arbeau's work are very nearly identical with the airs in the MSS. with the same names, this surmise is well supported.

### The Buffens

This is the form used in the MSS. for Les Bouffons, a dance of men clad in gilded cardboard armour. The dance consists of thrusts, cuts and feints with a sword, and is said to be derived from an old Pyrrhic dance. It may have been a sort of lesson in the use of the sword. An

(1) see Tabourot. (Jean) Orches\_ography, translated by C.W. Buckland (1925) Thoinot Arbeau was a pseudonym

air given by Arbeau is very nearly the same as that familiar to us as Shepherd's Hay. The piece called "The Buffens" in the Straloch MS. corresponds in structure with airs given in Arbeau's work, but the Fourth measure of the Buffens in the Skene MS. has no parallel in Arbeau. The dance was also called Mattachins or Matassins and is found under the latter name in a Comédie-ballet of Molière.

### Almon

As the name implies, this is a German dance. It is also spelled Almayne, Almain and Allemande. It is a plain and grave dance in common time which is first met in Phillider's Collection of 1580. It was very popular in Spain, France and England. Bach and others at a later date wrote allemandes as instrumental pieces. Several examples of this dance are found in the MSS.

### Pavan

This dance takes its name from Padua in Italy. It was a slow and dignified dance of a processional order, easy to dance and in a rhythm of two-in-a-bar. Arbeau said it was specially suited to honourable persons, especially ladies and young girls, and that Kings, Princes and great nobles might dance it in their fine robes and mantles, while Queens and great ladies could accompany them with long trains of dresses trailing behind them. It was specially suited for ceremonials and weddings, and

even for masquerades, and was often sung to suitable words. Modern composers - Ravel, Edward German, Vaughan Williams - have written pavans in the old manner.

#### Spanish Pavan e

This is a variety of the original pavane and is so called because it came from Spain. It was more elaborate and was danced in a much quicker time than the pavane itself. Arbeau says that it was a new dance in his time and was marked by varied gestures and steps. The frequency with which it appears in English music books shows its popularity.

#### Quadro pavan

This was also known as Gregory Walker - "which was most common 'mongst Barbars and Fidlers" - according to Morley in his Plaine and Easie Introduction. An example is found in the FitzWilliam Book.

#### Saraband

This seems to be a dance of Spanish origin and had a great popularity in the sixteenth century. It acquired a bad name as it was said to arouse evil emotions and was actually suppressed at one time. This reputation does not accord with the dignified character of the dance in three-time as we know it. Bach and other composers used it as a number in a Suite.

#### Barg of Mask

This was the bergomask and the piece of this name is

only found in the Straloch MS. In Shakespeare's Midsummer Night's Dream, Bottom asked the Duke if he would like to hear "a bergomask dance between two of our company". It was an Italian dance for peasants and never seems to have reached the aristocracy. It was in a two-in-a-measure time.

#### Pasmessour

This is spelt in various ways. It is the same as passemazzo, a dance in a two-time measure of Italian origin. Arbeau said that when the air of a pavane was played less grandly and at a quicker tempo than was usual, so that it resembled the basse dance in this respect, it was called a passemazzo. Sir Toby Belch referred to "a passy-measure paven". The word sometimes was used generally for any dance, and Beatrice may have thought of it when she spoke of a measure "full of state and ancientry".

#### Braunles, Brangle, Brail, Brawl

This dance is variously spelt in the MSS. It was French in origin and Laure Fonta, in the introduction to Thornt Arbeau's Orchésographie, says it is the oldest of all French dances. Morley, in his "Plaine and Easie Introduction" said the French Braunle is like the Alman since "it containeth the time of eight and is most commonly in short notes". It was often sung as is seen in the dialogue in Love's Labour Lost, Act III, Sc. 1, line 9.

Moth: - Master will you win your love with a French Brawl?

Arm: - How meanest thou? brawling in French?

Moth: - No my complete master, but to jig off a tune at  
the tongue's end, etc."

Arbeau gives about twenty different brawls, describing each in a detailed account of the steps and various forms of the dance. It was a round dance of country origin and specially popular in France during the reign of Louis XIV. It was in a two-in-a-bar measure and took its name from the swaying motion of the dancers. Sir David Lyndesey mentions it, and Arbeau gives a Branle d'Ecosse. The Branle de Poictou, in the Straloch and Skene MSS., does not correspond with the music bearing ~~that~~ title in Arbeau's work.

### Galliards

Morley wrote that a pavan is usually followed by a galliard "a kind of music made out of the other", in triple time and "a lighter and more stirring dance than the pavane, and consisting of the same number of strains". He also says that the Italians make their galliards "plain" and that is not as a "tag" to their pavans. From the middle of the sixteenth century it was regularly danced after the pavane as a sort of contrast in triple time to the solemn pavane in a two-time. The dance was very popular as a virginal piece. Sir Toby Belch thought of its gaiety as lively capers when he said of Sir Andrew Aguecheek's leg that it

was formed "under the star of a galliard". In the Straloch MS. it is spelt galzeart and the galzeart of the pavin shows how the former was related to the latter. There are specimens of pavan and galliard in the Kinloch MS. for virginals amongst the Dalhousie MSS.

### Canaries

Arbeau says that the dance takes its name from the Canary Islands where it was regularly danced. It is pointed out by Arbeau that it may be derived from a ballet made for a masquerade in which the dancers were dressed as kings and queens of Mauretania. It is danced by a lady and a gentleman advancing and retiring in turn in a lively and fantastic fashion. Shakespeare refers to the dance in the *Merrie Wives of Windsor*, Act III, Sc. 2, l. 83 and in *All's Well*, Act II, Sc. 1, l. 74. (see later)

### Basse-dance

This was an early dance from which later dances were evolved. It is so-called because the feet glided along the ground and were not lifted up. Arbeau gives a long description of it and its three divisions, basse danse, retour de la basse danse and Tordion. The air was played on a flute, with the rhythm beaten by a tabor. James IV played a basse dance to his Queen on her first arrival in Scotland. The Tordion was danced exactly as the Galliard except that the Galliard was rather slower and the feet were lifted high.

Jegg also Jegge. It is the same as jig.

The 'jig' is said to be derived from the French 'jigue' (German, 'giege') but Darmstetter says that the French word was actually taken from the English jig. It is mentioned by the Scottish poets of the middle of the sixteenth century, and occurs several times in Shakespeare who, with Marlowe and others, assigns the jig to Scotland. Beatrice in "Much Ado about Nothing", said the jig was like a lover's wooing, hot, hasty and fantastical.

### Hornpipe

There are hornpipe tunes in several MSS. Mattheson in his "Der vollkommene Kapellmeister" (Hamburg, 1739) says it is of Scottish origin. It was danced originally to an instrument of the same name - a wooden pipe with a reed and a horn bell. Nowadays, we associate hornpipes<sup>with</sup> sea-faring men. The instrument appears in the "Romance of the Rose" (1400) and the dance is mentioned in Morley's "Plaine and Easie Introduction", 1597.

### Sincopas

This is the same as cinque pace or sinkapace as it is spelt in Shakespeare's Twelfth Night, Act I, Sc.3, l. 139. Praetorius says that the Galliard had five steps and that it is therefore called the Cinque Pas. Beatrice in Much Ado about Nothing, Act II, Sc.1, l.77 associated the steps of this dance with the movements of old age. "Repentance with his bad legs, falls into the cinque pace fast."

THE DALHOUSIE MANUSCRIPTS.

In "The Poems of Alexander Scott" published by the Scottish Text Society in 1896, a note on "A Luveris Complaint" (p. 149) gave the information that certain unknown versions of poems by Scott had been discovered by the late Mr. Alexander Hutcheson, Herschel House, Broughty Ferry, at Panmure House near Carnoustie, Angus. These versions were found by him in a manuscript of the early seventeenth century and it contained, not only poems both known and unknown to scholars, but the tunes to which these poems were accustomed to be sung. "Altogether" said the note, "it contains about one hundred and sixty airs". Moved by this note to examine the MS. the late Dr. George Soutar and I, by permission of the Right Hon. the Earl of Dalhousie, visited Panmure House in 1935 and made an examination of the Library. No MS. or old music of any sort was found until the tower room was reached and there amongst a mass of rejected printed material destined to be destroyed, seven MSS. of music were recovered. None of them corresponded with the MS. which Mr. Hutcheson had examined and transcribed in part, but they had an interest of their own, and two contained Scottish music while the rest had mainly an English interest. However, at a later date, the Panmure MS., as Mr. Hutcheson elected to call the one which he had seen, was recovered by the Countess

of Dalhousie and by permission of the Earl, I have examined it and made extracts of interesting airs and poems.

The list of MSS. found at Panmure House:-

- I Panmure MS. - in three parts  
1) vocal 2) for cittern 3) for virginals
- II Kinloch MS. - in two parts  
1) for virginals 2) psalm tunes and some pieces  
in four parts.
- III Book of dance tunes - in two parts  
1) Scottish airs 2) Scottish and English airs.
- IV Lesson book of Lady Jean Campbell  
1) foreign dances for virginals 2) music for lute
- V Book of arie diverse for two violins - music by  
Nicola Mattheis.
- VI Book of dances - some by John Jenkins.
- VII Book of bass parts written by Harie Maule, a member  
of the Panmure family.
- VIII, IX and X - Lute books with music by Le Gaultier  
and other composers.

The Dalhousie MSS. represent the music of a Scottish family for over a century and there is no reason to believe that other great houses in Scotland did not have their own collections for domestic purposes. The twenty extant musical MSS. of the seventeenth century probably represent only a small proportion of the collections made at that period. These Dalhousie MSS. make a considerable and worthy contribution to our stock of national music, both instrumental and vocal. Many Scottish airs, found in the MSS., have not so far been discovered elsewhere. The

earliest form of "Johnny Faa" occurs in a cittern MS.; lively dances such as "Lady Lothian's Lilt" and "Put on the Sark on Monday" which appear in other MSS. of the time are found in slightly different and no ways inferior versions. Airs dedicated to well known people of the time e.g. "My Lady Rothes' Ayre", "Balcaskie" and "Hopton's Jigg" are written in the manner of the eighteenth century and are of good musical quality. The Kinloch MS. for virginals contains original music from the pen of a Scottish composer, William Kinloch, who took Byrd for his model. The Panmure MS., really three MSS. in one, is the most important by its contribution to our knowledge of Scottish music of the period. As in most of the vocal MSS. of the seventeenth century the greater part of the music is drawn from English sources. Dowland, Campian and Farnaby are represented as well as other lutenists. The vocal MS. throws an interesting, if pale, sidelight on the faint literary revival that occurred in Scotland towards the end of the sixteenth century, as it contains a number of airs to which the poems of Montgomerie and Alexander Scott were sung. These airs are an indication that musicians in Scotland imitated the practice of the English lutenists in finding music for verses by the best poets of their time. Melodies are found in the Panmure MS. associated with Montgomerie's "In throch the windows of myn eyes" and Alexander Scott's "Hence hairt,

heir most depairt" as well as with poems composed by the poets found in the Ballantyne Miscellany. We do not know who composed these airs or whence they came. It may be - as often happened in other instances - that the airs were not specially composed for the poem, but were chosen ready-made for their fitness to the poetic metre. It is not impossible that Robert Hudson, one of the "viollars" at the Court of King James VI and a friend of Alexander Montgomerie, may have had a hand in the choice of music for the verses of the Scottish poets.

A considerable part of the vocal section of the Panmure MS. is occupied with the poems to which the music is attached. Several of these poems cannot be traced in accessible volumes of sixteenth and seventeenth century poetry, and, for literary students, a version of Little Musgrave is of special interest. This version is different from any of those found in Child's great collection; unfortunately it is very indistinct in parts of the MS. In the section compiled by the Rev. Robert Edward, nine pages are devoted to the De Musica of Aretino, and a short note on music of various sorts signed by that minister of the parish of Murroes, Angus, has its own interest.

The Dalhousie MSS. support the contention that there was a considerable amount of musical activity of a domestic

nature during the seventeenth century and that those who practised the art, loved music in most of its most genial aspects. They loved to sing in parts, they loved to play foreign dances, their own national melodies or the sweet airs of the lutenists' songs, and they were interested in theory as well as practice. We do not know how deeply rooted the practice of music was throughout the country for the number of MSS. is few and records of travellers and diarists are reticent on the point; if the Dalhousie MSS. were representative, there was more musical activity in the seventeenth century than we have been accustomed to believe in cultivated circles.

### Contents

- Page 1. Much frayed, which makes the reading imperfect. Eight pages have been torn out but there are evidences that they were used as a sort of inventory. The first leaf contains part of an account with a stave of music at the bottom. It carries the date, 12th November, 1622.  
- tenor of p. 36, and 132.
- Page 2. Some musical scales.
- Page 3.
- |        |                          |                     |
|--------|--------------------------|---------------------|
| No.1.  | ut re mi fa sol la, etc. |                     |
| No.2.  | (music) - English tune.  | (tenor)             |
| No.3.  | " - Old common tune.     | ( " )               |
| No.4.  | " - Dumfermling tune     | (Dukis tune)(tenor) |
| No.5.  | " - Abay tune.           | (tenor)             |
| No. 6. | " - The stilt tune.      | ( " )               |
| No.7.  | " - Lundane tune.        | ( " )               |
| No.8.  | " - The King's tune.     | ( " )               |
- Page 4.
- |        |                           |       |
|--------|---------------------------|-------|
| No.9.  | (music) - Dundie tune.    | ( " ) |
| No.10. | " - Elgin tune.           | ( " ) |
| No.11. | " - Martyrs tune.         | ( " ) |
| No.12. | " - Dumfermingling toune. | ( " ) |
| No.13. | " - The french toune.     | ( " ) |

- Page 4. No.14. (music) - O lustie may.  
 No.15. " - defective. (Intil a mirthful May morning)
- Page 5. No.16 (music) - Wo worth the tyme and eik the place.  
 No. 17. " - Onlie to you in ~~the~~ world that I loved best.  
 No. 18. " - Evin death behold I breath, my breath procures my paine.  
 No. 19. " - Content desyre.

(In small print at the bottom of the page).

My mynd music may more molest  
 As any airt among the rest  
 Good god give greace that I posest  
 Att cuntung with me this to cheest.

All others it doeth go before  
 By it we give god praise and glore  
 By this we get eternal rest  
 Ergo ye cunt this as the best.

- Page 6. No. 20. (music) - In throch the windowe of my eyes.  
 No. 21. " - Our father Coelesteal.  
 No. 22. " - O mortall man.  
 No. 23. " - defective.
- Page 7. No. 24. (music) - What give a day, a month or a yeire.  
 No. 25. " - Howe sould my feibile bodie fure.  
 No. 26. " - Lyk as the Lark and u<sup>t</sup> in the marlions feite.  
 No. 27. " - Right sore opprest.  
 No. 28. " - Lyk as the dumbe Solsequium.
- Page 8. No. 29. (music) - Befoire the greicks did entripryse.  
 No. 30. " - Wilsones fantisie.  
 No. 31. " - Absent I am ful sore agains my will.  
 No. 32. " - Hence hairt heir most depairt.  
 No. 33. " - O Ladie Wenus heire complaine.  
 No. 34. " - defective.
- Page 9. No. 35. (music) - O Lord consider my desires.  
 No. 36. " - Remember me my desire.  
 No. 37. " - Constant Penelope.



Page 16. Blank.

Page 17. No. 71. (music) - Sed miremendo juditis.  
 No. 72. " - Now let hus walk into the  
 springe.  
 No. 73. " - Come againe sueit love.  
 No. 74. " - Away with these selfe loving  
 ladēs.  
 No. 75. " - Musik fynne.  
 No. 76. " - Burst fourth teares.

Page 18. Blank.

Page 19. No. 77. (music) - Support.  
 No. 78. " - In sommer simliest and faire.  
 No. 79. " - Ane Italian songe.  
 No. 80. " - Passe tyme withe good companie.  
 No. 81. " - Agnus dei.

Page 20. Blank.

Page 21. No. 82. (music) - Lantron of Love.  
 No. 83. " - In pryll alone.  
 No. 84. " - unnamed.

Page 22. contains the rest of the words of the songs 86 and  
 87 in which both music and poetry appear.

Page 23. No. 85. (music) - As by the streames of babilon. (treble)  
 No. 86. (music and words) - Evin death behold I  
 breath. (tenor)  
 No. 87. " " " - Howe sould my feible  
 bodie fure. (tenor)  
 No. 88. " " " - Quhat mightie motion so  
 my mynd mischevis. (tenor)  
 No. 89. " " " - For love of one I mak  
 my mone. (tenor)

Page 24. No. 90. (music and words) - Susanna faire some tyme. (treble)

Page 25/6. No. 91. (music and words) - Lyk as to the Lark <sup>ut</sup> in  
 the marllions fiet. (tenor)  
 No. 92. (music and words) - Wo worth the tyme and  
 eik the pleace. (tenor)

Page 27. Blank.

Page 28. No. 93. (music and words) - Alas that same sueit  
 face. (tenor)

- Page 29. No. 94. (music and words) - When sal my soroful  
siching slaik. (tenor)
- Page 30/6. No. 95. (music and words) - Come sueit love let  
sorwe ceasse. (tenor)
- No. 96. " " " - Ryght sore opprest  
I am. (tenor)
- scales etc.
- Page 37. No. 97. (music and words) - When sall ye sorowfull,  
syching slacke. (treble)
- Page 38. No. 98. (music and words) - O mortal man.
- Page 39. No. 99. (music and words) - Wilsones fantisie..
- Page 40. Blank.
- Page 41. No.100. (music and words) - The beutie and the  
grace.
- Page 42. Heire is the tripla of the songe praçidinge withe  
the same stop, containge 3 (d) crotchirtes,  
evrie stop beinge seperat frome ane other be  
scores put betwix.  
TRIPLA.
- Page 43. No.101. (music) - Ascendo.
- Page 44. No.102. Words of 103: another set of music for 103.  
*Joy to the person of my love*
- Page 45. remainder of music for 101.  
No.103. (music and words) - There is a garden in  
hir face.
- Page 46. Words of 104 and 105.
- Page 47. No.104. - Come againe sueit love.  
No.105. - Ecce novum gaudium.  
(contra)
- Page 48. Words of 106.
- Page 49. No.106/7. (music) - O Lustie may. (contra)
- No.108. (music and words) - There is a garden in  
hir face. (contra)
- Page 50. No.109. (music and words) - By landes deall hey how.
- Page 51. No.110. (music and words) - By landes deall hey how.  
(contra)

- Page 52. words of 111 and 113.
- Page 53. No.111. (music and words) - Sleip waward th<sup>t</sup>s.  
 No.112. (music) - Susanna unjour.  
 No.113. " - Now Robin len to me  
 thy bon.
- Page 54. words for 114 and 115.
- Page 55. No.114. (music and words) - Sweit come away.  
 No.115. - Doune in yon gairden.
- Page 56. words of 116 and 117.
- Page 57. No.116. (music and words) - In feिल्ds abroad.  
 No.117 " " " - Tel me tel me Daphne.
- Page 58. words of 118 and 119.
- Page 59. No.118 - Jurie came to  
 Jebusalem.  
 No.119. - The flammig fire in  
 fornice.
- Page 60. words of 120, 121, and 122.
- Page 61. No.120. (music and words) - fyn knaks for ladies.  
 No.121. " " " - If my complants cul  
 passions move.  
 No.122. " " " - Burst fourth my teares.
- Page 62. words of 123 and 124.
- Page 63. No.123. (music and words) - Lyk as the dumb  
 solsequium.  
 No.124. " " " - Since that my siches.  
 No.125. " " " - Come let hus walk out  
 in the spring.
- Page 64. words of three poems.
- Page 65. Continuation of songs on page 64.  
 No.126. (music and words) - My song is love.  
 No.127. " " " - Why presumes thy pryd.  
 No.128. " " " - Lachryme  
 No.129. " " " - Singe a songe of joy.
- Page 66. words of 130.

Page 67.	No.130.	(music and words)	- If love loves treuthe.
	No.131.	(music)	- King's tune. bass.
	No.132.	"	- Duke's tune. bass.
	No.133.	"	- English tune. bass.
	No.134.	"	- french tune. bass.
Page 68.		blank.	
Page 69.	No.135.	(music)	- Londone tune. bass.
	No.136.	"	- Stillt tune. bass.
	No.137.	"	- Dumfermling tune. bass.
	No.138.	"	- Dondie tune. bass.
	No.139.	"	- Abbay tune. bass.
	No.140.	"	- Martyrs tune. bass.
	No.141.	"	- elgine tune. bass.
	No.142.	"	- Psalm 7. bass.
	No.143.	"	- Psalm 18. bass.
Page 70.		blank.	
Page 71.	No.144.	(music)	- ps 25. bass.
	No.145.	"	- ps 50. bass.
	No.146.	"	- psalme 59. bass.
	No.147.	"	- psalme 68. bass.
	No.148.	"	- psalme 70. bass.
Page 72.		blank.	
Page 73.	No.149.	(music)	- psalm 103. bass.
	No.150.	"	- psalme 119. bass.
	No.151.	"	- psalme 136. bass.
	No.152.	"	- psalme 143. bass.
Page 74/8.		blank.	
	A few pages of music for the cittern are inscribed here.		
Page 79.	No.153.	(music)	- The buffins.
	No.154.	"	- Put on your sark on Monenday.
	No.155.	"	- Jhon come kisse me nowe.
Page 80.	No.156.	(music)	- Over the mountaines.
	No.157.	"	- Till Ive lullid beyond the
	No.158.	"	- Shoe roud it in hir aprone.
	No.159.	"	- The Saraband.
	No.160.	"	- Hey the day dawis.

Page 81.	No.161.	(music)	- The carrier.
	No.162.	"	- The Ile of Rea.
	No.163.	"	- Amyntas on a Symmers day.
	No.164.	"	- Quhat if a day.
	No.165.	"	- Bonie Jean Lyndsay.
Page 82.	No.166.	(music)	- Goe where thou wilde goe.
	No.167.	"	- Wilte thou be gone.
	No.168.	"	- Come sueit love.
	No.169.	"	- Joy to the persone.
	No.170.	"	- The King's posie.
	No.171.	"	- Sueit smyling Katie loves me.
Page 83.	No.172.	(music)	- Buckinghames brawle.
	No.173.	"	- Its worse nor deathe to pairt withe the.
	No.174.	"	- The Laydie Louthians Lilte.
	No.175.	"	- Sweit smylling Katie (in a hicher key).
Page 84/6.		blank.	
Page 87.		List of pieces given above in Cittern MS. to No. 175. Then follow the names of a number of pieces which were probably in pages taken out.	
Page 88.		Heir folueth a certain number of songs and himmes to be plaid on the virginales whois naimes and notes ar expressid in thir leafis foluinge. R. Edwards booke.	
Page 89.	No.176.	(music)	- As I came to the waterside.
	No.177.	"	- What if a day.
Page 90/1.	No.178.	(music)	- The Jeegg.
	No.179.	"	- Love me as I Deserve.
	No.180.	"	- The Bots man.
Page 92/3.	No.181.	(music)	- Sillia I love the
	No.182.	"	- Armyda.
	No.183.	"	- Nell Guine.

Page 94/5. No.184.	(music)	- Courag.
No.185.	"	- The French tone.
No.186.	"	- My Lord aboind his welcum home.
Page 96/7. No.187.	(music)	- Bonie Jean.
No.188.	"	- Cum sweit love.
No.189.	"	- Shale I die lyke a doge,sayes Geordie.
No.190.	"	- My sweit love is faire to see.
No.191.	"	- Fair Cinthea.
Page 98.	blank.	
Page 99/107.	De musica elementis primus scala guidonis aretini.	
Page 108.	Heir ar certane Italian songs with out any letter or name in thrie pairts cantus tenor and Bassus.	
Page 109/121.	with several blank pages.	
Page 122.	Heir sal ye find the comone tones in three pairts treble tenor and cantus.	
Page 123. No.192.	(music)	- The Treible of the old comone toune.
No.193.	"	- Inglich tone.
Page 124.	blank.	
Page 125. No.194.	(music)	- Duiks tone.
No.195.	"	- Abbay tone.
Page 126.	blank.	
Page 127. No.196.	(music)	- The Stilte.
No.197.	"	- Lundane tone.
Page 128.	blank.	
Page 129. No.198.	(music)	- Kinges tone.
No.199.	"	- Dundie tone.
Page 130.	blank.	



- Page 154. (words only) - Gloria patris.  
" - There was a sister  
and a brother.
- Page 155. (words only) - Hymn of St. John  
Baptist.  
Ut queant laxis etc.
- Page 156. - Signatures of Janet  
Goldman.  
Elspet Ramsay.

Notes on the Panmure MS.

- No. 16. (music only) - Wo worth the tyme and eik the place - found also in L.MS., Sq. -MS., W. -P.(s.) and F.
- No. 17. " " - Onlie to you in world that I loved best - poem by Alexander Scott; the music is found in the Leyden MS.
- No. 18. " " - Evin death behold I breath, my breath procures my paine - poem by Alexander Montgomerie - found also in L. -MS., R. -MS., (v) and F.
- No. 19. " " - Content desyre - the music is found also in the Leyden MS.
- No. 20. " " - In throch the windowe of my eyes - poem by Alexander Montgomerie, music not found in any other MS.
- No. 21. " " - Our father Coelesteal.
- No. 22. " " - O mortall man - see No. 98.
- No. 24. " " - What give a day, a month; or a yeire - verses attributed to Campion. A setting to a different melody appears in Alison's "An Hour's Recreation in Music" 1606. Music and words are found in Sk. -MS., L.F. -MS., SQ. -MS. Bl.-MS., R.-MS.(v) and F.
- No. 25. " " - Howe sould e my feible bodie fure - poem by Alexander Scott. The melody also serves for Scott's "Depart e, alace, I must depart e" (The Lament of the Master of Erskyn). Also found in F.
- No. 26. " " - Lyk as the Lark and u<sup>t</sup> in the marlions feite - words appear in Tottel's Miscellany, music also appears in L.-MS., W.-P. (s) and F.
- No. 27. " " - Right sore opprest - music also found in R.-MS. (v).
- No. 28. " " - Lyk as the dumbe Solsequium - poem by Alexander Montgomerie, music also found in Str.-MS., R.-MS.(v) W.-P(s) and F.

- No. 29. (music only) - Befoire the greicks did entripryse - poem by Alexander Montgomerie, music also found in Str.-MS., R.-MS., and F.
- No. 30. " " - Wilsones fantisie - also found in R.-MS.(v).
- No. 31. " " - Absent I am ful sore agains my will - poem from Bannatyne MS. III p. 319 by Steill (written in lighter ink and possibly by a later hand)- music also in R.-MS. (v).
- No. 32. " " - Hence hairt heir most depairt - poem by Alexander Scott. Music found in Leyden MS.
- No. 33. " " - O Ladie Wenus heire complaine - The first half of the melody is used for "You lovers all" in Forbes's Songs and Fancies.
- No. 36. " " - Remember me my deire - music in L.-MS., L.F.-MS., Sq.-MS., and W.-P.(s).
- No. 37. " " - Constant Penelope - Two tunes of this name in Pepys' Collection (Chappell's Popular Music I p. 371). Bishop Percy printed Queen Dido or Troy Town under the name of Constant Penelope. Byrd has a Constant Penelope in his Psalms, Sonnets, etc. No. 23.
- No. 53. " " - Lachrymae - "If floods of tears" by Dowland in his Second Book of Songs or Ayrs (1600) No.11.
- No. 54. " " - Sleip waward thoghtes - in Dowland's First Book of Songs or Ayrs (1597) No. 13. Music also in Str.-MS., R.-MS.(v), Sq.-MS. and F.
- No. 56. " " - Come sweit love leat sorowes ceass - Music in Fitz William Book under the title "Barrow Foster's Dream". Also found in Str.-MS., L.-MS., W.-P.(s) and F.  
A godly song to this tune is attached in Lady Culrois's "Godly Dream" Aberdeen, 1644.

- No. 58. (music only) - Alace that sam sweit feace and yt  
same plesant eye - ~~in Robert Jones's  
First Booke of Songes and Ayrs No. 10.~~
- No. 61. " " - Duland his paven callit gaudean -  
This is named after John Dowland,  
the lutenist.
- No. 63. " " - Quhat give I seik to love the -  
in Robert Jones's First Booke of  
Songes and Ayrs, No. 18. 1637
- No. 64. " " - I most complaine - music in Dowland's  
Third Book of Songs and Ayres (1603)  
No. 17. Another setting occurs in  
Campian's Fourth Book of Ayres.No.17.
- No. 65. " " - Sir William Keth his paven - also  
found in L.-MS. The dance was probably  
dedicated to that Sir William Keith  
who was Earl Marischal, the patron  
of Aberdeen University and the loyal  
friend of King Charles I.
- No. 66. " " - deire if thow chainge - in Dowland's  
First Book of Songs and Ayres, No.7. (1597)
- No. 68. " " - My Lord March paven - This may have  
been the Earl of March who died in  
1586 as the title was in abeyance for  
111 years after that date.
- No. 72. " " - Now let hus walk into the springe -  
Music also found in Str.-MS., Sk.-MS.,  
L.F.-MS., Sq.-MS., and F. The words  
to another melody are in Youll's  
Canzonets (1608).
- No. 73. " " - Come againe sueit love - in Dowland's  
First Book of Songs and Ayrs. (1597)  
No. 17.
- No. 74. " " - Away with thesæ selfe loving lads. -  
in Dowland's First Book of Songs and  
Ayrs (1597) No. 21.
- No. 76. " " - Burst fourth teares - in Dowland's  
First Book of Songs and Ayrs (1597)  
No. 8.

- No. 80. (music only) - Passe tyme withe good companie -  
The song is credited to Henry VIII.  
It is mentioned in the Complaynt of  
Scotland (1549) as one of the songs  
that the shepherds sang.
- No. 82. " " - Lantron of Love - words by Steill in  
Bannatyne MS. III, p. 312.
- No. 85. " " - As by the streames of babilon - in  
Campian's First Book of Ayres (1612)  
No. 14.
- No. 88. (music and words) - Quhat mightie motion so my mynd  
mishevis - poem by Alexander  
Montgomerie: music and words are  
also found in W.-P.(s).
- No. 89. " " " - For love of one I mak my monie<sup>e</sup> -  
music and words also in R.-MS.(v)  
and W.-P.(s).
- No. 90. " " " - Susanna faire - words and music  
in Giles Farnaby's Canzonets for  
fowre voycs (1598) No. 12.  
--also in Musica Transalpina (1588)
- No. 94. " " " - When sal my soroful siching slaik-  
This sacred song is found as a  
report in four parts in the  
Dalhousie MS. containing music  
by William Kinloch. It is also  
found in L.-MS.
- No. 98. " " " - O mortal man - These are not  
Henryson's familiar verses.
- No. 99. " " " - Wilsones fantisie - also found  
in R.-MS.(v).
- No.102. " " " - Joy to the persone off my love -  
music and words also found in  
L.-MS., Sk.-MS., Bl.-MS., G.-MS.,  
Sq.-MS., and F. and in Bruce's Psal  
Tunes, 1726.
- No.103. " " " - There is a garden in hir face -  
in Campian's Fourth Book of Ayrs,  
No. 7. Another setting is found  
in Jones's<sup>6</sup> Third Book of Ayres  
(1608) No. 10.

O Lusly May - first mentioned in the Complaint of Scotland  
 - from the Melvil Rommel Book.

O lus-ty may with flor-ra queen. The bal-me drops of Phoe-bus

O lus-ty may with flo-ra, queen. The bal-me drops of Phoebus

O lus-ty may with Flor-ra queen The bal-me drops of Phoebus

O lus-ty may with Flor-ra queen The bal-me drops of Phoebus

Sheen Pre-luc-ent beams be-fore the day, the day by Thee

Sheen Pre-luc-ent beams be-fore The day, the day, By

Sheen, Pre-luc-ent beams be-fore the day, the day, By Thee

Sheen, Pre-luc-ent beams be-fore the day, the day, By

Di - a - na grow - eth green, Thro' glad-ness of this  
 Thee, Di - a - na grow - eth green, Thro' glad-ness of this  
 Di - a - na grow - eth, grow - eth green Thro' glad-ness of this  
 Thee Di - a - na grow - eth grow - eth green Thro' glad-ness of this

lust - y May, this lust - y May  
 lust - y May this lust - y May  
 lust - y May, this lust - y May  
 lust - y May, of this lust - y May.

- No.105. (music and words) - Ecce novum gaudium - a hymn to the Nativity.
- No.106. " " " - O Lustie may - this poem has wrongly been ascribed to Alexander Scott: it is mentioned in The Complaint of Scotland (1549) The air has been translated into modern notation and printed in the Poems of Alexander Scott published by the Scottish Text Society, but this translation was made in the minor key (G minor) It is in a palpable G. Major and is given at the end of this thesis in its proper key. The music and words are also found in L.F.-MS., W.-P(s), F. and R.-MS.(v).
- No.109. " " " - By landes deall. - *Deuterometia* 1609.
- No.112. " " " - Susanne unjour - also found in the secular songs at the end of W.-P. (1566).
- No.113. " " " - Nou Roben len to me thy bou - a popular song at the beginning of Queen Elizabeth's reign and mentioned in a play of 1568. It also appears in Pammelia (1609).
- No.116. " " " - In feilds abrod - In Byrd's Psalms, Sonnets etc. (1588) No. 22. Found also in R.-MS.(v).
- No.117. " " " - Tel me Daphne. - found in Fitz William Book; also known as "Go no more a-rushing"; see also *Musical Times March 1940*
- No.118. " " " - Jurie come to Jebusalem - Part I is a carol of the Nativity - Part II treats of the Passion and the Crucifixion. The words are from an English broadside. Found also in W.-P.(s) and F.
- No.120. " " " - Fyn knaks for ladies - in Dowland's Second Book of Songs and Ayres (1600), No. 12.

- No.121. (music and words) - If my complaints cul passions  
move - in Dowland's First Book  
of Songs and Ayres (1597) No.4.
- No.122. " " " - Burst fourth my teares - in  
Dowland's First Book of Songs  
and Ayres (1597) No. 8.
- No.124. " " " - Since that my siches - also in  
Leyden MS.
- No.125. " " " - Come let hus walk ~~at~~ in the  
Spring - a favourite song in  
Scotland in the 17th century -  
also found in Str.-MS., Sk.-MS.,  
L.F.-MS., Sq.-MS., and F. The  
words are used by Youll in his  
Canzonets (1608) to another air.
- No.126. " " " - My song is love.
- No.127. " " " - Why presumes thy pryd - in  
Campian's Third Book of Ayres,  
No. 6.
- No.128. " " " - Lachryme (Flow, <sup>my</sup> ~~of~~ teares) -  
in Dowland's Second Book of  
Ayres (1600) No. 2.
- No.129. " " " - Singe a songe of joy - in  
Campian's First Book of Ayres,  
No. 15.
- No.130. " " " - If love loves treuthe - in  
Campian's Third Book of Ayres,  
No. 11.
- No.131/152. - bass parts of psalm tunes.

The second MS. begins here. It is for the Cittern.

- No.153. - The buffens - "An old sword dance  
for men in armour of gilded card-  
board" says Arbeau, the 16th.  
century writer in his Orchése-  
graphie. The buffens (or bouffons)  
was also known as the Matassins.  
An air of this name appears also  
in the Str.-MS.

- No.154. (music) - Put on your sark on Monenday - The title is usually understood to be an injunction to don a shirt of mail. In the "Laws and Acts of Scotland" Edinburgh, 1682, Pt.I. p. 238, under the "Sext Parliament of King James the Fifth Dec., 1540" the order was "Touching the first artickle anentis the weapon - schawing: it is thought necessar that weapon - schawings be mad twice in the yeir. Outthrow the realme, that is to say in the monethes of Junii andOctober.... and it is thocht expedient that the samin be maid thrice for the first yeir and the first time to be on the morne after Law-Sunday next-to-cum".
- The air also appears in the Sk.-MS. As "Put on  
*They Sarsk on Monday, it appears in Playford's Dancing Master & in The*  
*P. 150 MS. - 16 Panmure (1892)*
- No.155. " - Jhen come kisse me nowe This song is found in several Scottish musical MSS. from the Panmure to the Margaret Sinkler. An interesting version of the text in Scots is found in the supplement to Wood's Psalter. The song also appears in many English sources e.g. Fitz William Book, Playford's Introduction and in plays and poems.
- No.156. " - Over the mountaines - a well-known English song - also found in Forbes's Songs and Fancies.
- No.157. " - Till I've lullid beyond the - This is the last line of an old ballad in the Roxburghe Collection. An air "Lull me beyond thee" is in Playford's Dancing Master, 1650, but the air in the Panmure MS. is quite a different one.
- No.160. " - Hey the day dawis - This is the title of one of Montgomerie's poems and <sup>an</sup> air similar to "Scots'wha hae" <sup>which</sup> appears in many volumes, but the air here is quite different from any other given with the title.
- No.162. " - The Isle of Rea - This may be a piece associated with the Ile de Rhe where the Duke of Buckingham suffered defeat in 1627.

- See index p 90*
- No.171. (music) - Sweit smylling Katie - This is the earliest known form of an air used later with other words; e.g. Johnny Faa, "A wee bird cam to our ha'door". It is known as the "Gypsy Laddie" and appears in a slightly different form in the Sk.-MS. under the title "Ladie Cassilles Lilt".
- No.172. " - Buckinghames braule - The braule, braill, brawl or braule was a dance of French origin. At first a rustic dance which was carried out to the singing of the dancers. Each province had its own particular characteristic Braule. Later it became a favourite at the French Court and crossed to England and Scotland in the 16th century. It is mentioned in Shakespeare's "Love's Labour Lost" and in Pepy's Diary. In Scottish literature it is given as a dance - in the Complaint of Scotland (1549) and Sir David Lyndsay said in "Ane Satyre of the Thrie Estaites" - "Menstrell, blow up ane brawl of France, Let se quha hobbills best".  
It was usually in a two-in-a-measure rhythm but the Brail de Poyctu in the *Sk. MS.* is in three-in-a-measure. Buckinghames Braule probably took its name from that Duke of Buckingham, the favourite of James I, who was given the great lands and high honours and was assassinated at Portsmouth in 1628.
- No.174. " - The Laydie Louthians Lilte - another version of this appears in the Sk.-MS.

This concludes the pieces for the cittern.

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#### Airs for the virginales.

- No.176. (music) - As I came to the waterside - A ribald poem "As I came up yon bony waterside" is quoted in Herd's Manuscripts but it only fits the tune with difficulty.
- No.179. " - Love me as I deserve - This dance is also found in another Dalhousie MS.

- No.183. (music) - Nell Guine - This puts the date of the Virginal MS. well into the second half of the seventeenth century.
- No.186. " - My Lord Aboind his welcum home - Three pieces of music, associated with Lord Aboyne occur in Scottish MSS. i.e. Two in Dalhousie MSS. and one in Blaikie MS. It is not possible to say if all three airs are dedicated to the same Lord Aboyne but the likeliest recipient of these honours was Lord George Gordon, third son of the second Marquis of Huntly who, for faithful service to Charles II, was made Earl of Aboyne in 1660 and died in 1681.
- No.187. " - Bonie Jean - This is the original air carrying the title; it is also found in the Guthrie MS.

Book of Airs and Dances - Scottish, French and English.

This volume in modern notation belongs to the early part of the eighteenth century. It is of a varied character and its contents are drawn from English, French and Scottish sources. From the nature of the variations in some cases, it may have been meant for a violin player: but it may have been no more than a mere record of favourite tunes. Both ends of the book are used. The contents of the larger collection contains specimens of the compositions of several well-known English musicians of the end of the seventeenth century: Davis Mell was an excellent violinist, born in 1604, who held Court appointments under Charles I and Charles II and is mentioned by Evelyn in his Diary in 1652. He was succeeded in 1663 as one of King Charles II's Violins in Ordinary by John Banister, one of the most important figures in seventeenth century music in England. As a Court musician, he is mentioned in a warrant as a "composer for the violins". He controlled a music school and gave a series of public concerts, (the first of the kind known in England) from 1672 onwards. His son, also called John Banister, was an important violinist and a composer and it is difficult to say whether pieces published in the seventeenth century as well as the French dances in this MS. were written by father or son. Thomas Clayton was also a Court musician late in the seventeenth century.

The MS. is written in more than one hand and this may account for the music of foreign origin being found at the beginning and music with Scottish titles at the end of this section. Several pieces carry the names of well-known Scots families, e.g. Hopton (Hopetoun), Balclugh (Buccleuch), Rothes, and it should be remembered that the Duke of Monmouth who is represented by a jig, was created Duke of Buccleuch by his father Charles II. Of the Scottish airs, several appear in the MS. for the first time - "My Lady Glenbrissels ayre", "When the bride was married", "Come ben and clanck, my jo" and "The litille good wife". "New Corn riggs" is not to be confused with "Corn Riggs" which Chappell claimed as an English tune. "New Corn riggs" is also found in the Blaikie MS. "The fit's come on me now" which Chappell gives in his Popular Music of the Olden Time, I, p.177 is quite a different air from "The fit is come o'er me now". "The more discreet the welcomer" is also found as "The farther bein the welcomer" in Andersson's brochure on Shetland Folk lore (1938)

The shorter collection of airs at the other end of the book is practically all Scottish. The version of Kath~~leen~~<sup>leen</sup> Oggie varies somewhat from other variants. Kirk Malory is an English tune. "Last time I cam o'er the mure" and "Green grow the rashes" are found in other MSS. and later printed collections, but "Down the burn Davie" is quite

See  
Andersson's MS

different from the tune associated later with the same words and "Welcome home my bonny love" appears in this MS. for the first time. Lord Ayrлие's Ayre was probably an Angus composition, for the Airlie and Dalhousie estates are close to one another. The MS. adds considerably to our stock of music of true Scottish character.

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Page 1.	Coranto, unnamed tune.
2.	Hopton's jig, also found in Blaikie MS. Balcaskie.
3.	Jigg.
4.	Duke of Buckingham's Corant Duke of Buckingham's Sarraband.
5.	Blank.
6/7.	Prelude by Mr. Mell.
8.	Ayre.
9.	Courant The King's Delight.
10.	Morisco.
11.	Sarraband Country Dance.
12.	Belle Rest.
13.	Borry Royall
14.	Almagne - Mr. Bannester.
15.	Corranto - Mr. Bannester.
16.	Gavot.
17.	Punch Enellow.
18.	Almagne - Mr. Baptist.
19.	Braul - Mr. Baptist.
20.	Almagne - Mr. Bannester.
21.	Coranto - Mr. Bannester.
22.	Country Dance-Mr. Bannester.
23.	Borrie - Fontaine blaue. antick Sarraband.
24.	Bagpipe tune.
25.	Duck of Monmouth's jig.
26.	Blank.
27.	Gather your rosebuds.
28.	Allmand.
29.	Corranto.
30.	Sarraband.
31.	Country Dance.

Page	32.	Brail	- Mr. Bannester.
	33.	Lady Branle.	
	34/5.	Gavot	Mellish.
	36.	Jigg.	
	37.	Jigg.	
	38.	Jigg.	
	39.	Lady Balclughes Ayre.	
	40.	Maddam's Jigg.	
	41.	Jigg	- Mr. Clayton.
	42.	Mr. Clayton's Jigg.	
	43.	A new court jigg.	
	44.	O love if ere thou'st ease a heart.	
	45.	My Lord Buckyham's Ayre.	
	46.	A new ayre.	
	47.	Gavott.	
	48/9.	My Lady Rothes Ayre.	
	50.	Jigg.	
	51.	blank.	
	52.	My Lady Glenbrissel's Ayre.	
	53.	New Corn riggs.	
	54.	When the bride was married.	
		Come ben and clanch my jo.	
	55.	The more discreet the welcomer.	
	56.	The fit is come o'er me now.	
	57.	Minuet.	
	58.	My Lady Oxford's Jigg.	
	59.	The Litille good wife.	

At the End of the Book.

Page	1.	Prelude.
	2/3.	unnamed piece.
	4/5.	Welcome home my bonny love.
	6/7.	Last time I came o'er the mure.
	8/9.	Green grow the rashes.
	10/11.	Down the burn Davie.
	12/13.	Kathren Ogie.
	14/15.	The three ships.
	16.	Kirk Malory.
	17.	My Lord Ayrlie's Ayre.
	18.	Jigg.

Kinloch MS. for Virginals.

The Kinloch MS. contains the first known collection of music for the virginals in Scotland. The popularity of this early keyed instrument in Scotland during the seventeenth century is evident by the frequency with which it is mentioned in memoirs, burgh records and state papers. A tax was imposed on all virginals imported into Scotland: it was the instrument most frequently taught in the Sang Schules and masters of these institutions were chosen as much for their skill in playing the virginals as for their ability in "taking-up" the psalms in the Kirk. It shared with the lute and the viol a place in domestic music and late in the seventeenth century we find young ladies had the teaching of the virginals included as part of the education which they received at home or at school. The MS. is specially interesting since it contains compositions for the instrument by a Scottish musician whose name we know. This is exceptional, especially at this early date and it is unfortunate that we cannot trace which William Kinloch was responsible for the virginal pieces in the collection. There were several William Kinlochs in the Angus district during the first half of the seventeenth century. It is plain that William Kinloch knew the music of the great Englishman, William Byrd, for he included "Maister bird his pasmeasour" in his collection. This piece is found

in the Fitz William Collection under Byrd's name. A galliard can also be traced to Byrd and as Byrd has his ground, his pavanes, his pasmeassours and his fantasie, so does Kinloch have his ground, his pavane, his pasmeassour and his fantasie. Further, Byrd had his battle piece and so does Kinloch, naming his after the Battle of Pavia, where Francis I, King of France, was captured by the Emperor Charles V in 1525. These pieces represent the types of music popular in England in the seventeenth century. (A ground was a piece of music with an air in the bass repeated over and over while the upper parts were presented with considerable variety.) Monsieur Mingo was a song and the music associated with this title is also found in the Leyden MS. The inclusion of about forty psalm tunes was probably made for domestic use.<sup>(1)</sup> We find harmonised psalm tunes in several of the Scottish MSS. It is most probable that the harmonised versions of the psalm tunes, which are found in the Kinloch MS. are variants of the tunes in Wood's Psalter. In some cases, the tunes and their harmonies are identical; in other cases the harmonies differ, sometimes but little; and sometimes very considerably. There remain several instances, however, where the tunes are quite different from those in Wood's Psalter or in the Psalter of 1635.

(1) These harmonies are by Andro Kemp, whose connections with Dundee, St Andrews and Aberdeen have been already noted

(1) Kinloch MS.

Jhonstounis  
~~John Stounis~~ Delyt.  
 Kinloch his ground.  
 The Batill of Pavie set by Williame Kinloch.  
 Segnitur ane almane on the same.  
 Kinloch his pavane.  
 Galliard of the lang pavan forsaid set be William Kinloch.  
 Susanne ~~un-four~~.  
 Kinloch his pasmessour.  
 Galliard.  
 Kinloch his fantasie.  
 Maister bird his passmeasour.  
 The Queen of Inglandes Lessone.  
 When sall my sorrfull siching slaik - 4 parts.  
 Monsieur Mingo.

Psalm tunes in 4 parts: Harmonised by Andro Kemp

2,4,5,12,22,23,28,29,30,36,37,43,47,50,51,52,53,56,59,66,  
 67,69,78,82,88,104,107,111,112,113,115,120,121,124,125,  
 126,129,140,143,145,146,149,150.

The foregoing MSS. i.e. Panmure, Kinloch and the Book of Scottish and English dances are the most important in the Dalhousie set. The remaining MSS. are of interest in showing other musical material attractive to musical folk of the seventeenth century. The MS. for lute and virginals that carries the signature of Lady Jean Campbell reveals the kind of music practised by a Scottish lady of family. Lady Jean was a daughter of the Earl of Loudon and married the second Lord Panmure in 1645. So the MS. must belong to a year previous to this date. Neither Lady Jean's MS. nor any of the remaining MSS. contain any Scottish music and for that reason, have less interest than the collections more thoroughly examined.

(1) This is Edward Johnson's Pavana Delyt found in the FitzWilliam Book.

MS. are difficult to decipher and although chemical means have been employed with considerable success to restore some pages which have been damaged, there remain parts of the MS. too indistinct to allow of a guaranteed transcription.

Practically the whole of the first half of the collection is devoted to music of French origin, while the second half contains airs and dances marked by the Scottish idiom. The signature of Sir William Mure appears twice on the MS. and, while more than one handwriting appears, the evidence is that the greater part of the MS was made by Mure. The first four pages are blank and on the fifth there is a Latin inscription followed by:-

godes grant, gode' grant

Anna Hay

On page 6. occurs---my lade' bekluch her book. The eighth Earl of Erroll had two daughters Anne, the elder and Mary the fourth child. Anne married the Earl of Wintoun in 1609 and Mary married the Earl of Buccleuch in 1616 and died in 1631 and these are in all likelihood the ladies whose names appear in the MS.

### Contents

Page 1.	Wolt and an unnamed tune.
2.	Spynelet.
3.	Curent.
4.	Gavot.
5.	A Curent.
6/7	A Curent.

- Page 8.      Sabit Sant Nicola.  
           9.      A song - tune.  
 X 10/11. A Scottish dance.  
           12.      Air for Montgomerie's "When as the Greeks".  
           13.      La voiui.  
           14.      Spynelet reforme.  
           15/17. dances.  
 X 18/19. Ane Scottis dance.  
           20/21. dances.  
 X 22.      Scottish dances.  
 X 23/24. dances.  
 X 25.      For Kissing, for Clapping, for loving, for  
           proving, set to y<sup>e</sup> lute be Mr. Mure.  
 X 26/27. a Scottish dance.  
 X 28.      Merry Beatouns Row.  
 X 29.      Corne gairds.  
 X 30.      Battel of Harlaw.  
           31.      Maggie Ramsay.  
 X 32/33. Cummer tried.  
 X 34.      Ouir the Dek, Davie.  
           35/37. Airs.  
           38.      For Kysses for Clappes for Loving and Proving.  
 X 39/41. a Scottish dance.  
 X 42/43. In ane inch Y warrand yow.  
           44/45. airs.  
           46.      Gypsyes Lilt.  
 X 49.      Katharine Bairdie.

The airs marked with a cross may be claimed as Scottish tunes either for the titles which they carry or for their similarity in manner and idiom to airs of a later date, which we accept unhesitatingly as Scottish.

Wolt      The wolt, volta or lavolta, was a French dance derived in all likelihood from the galliard. It was in three-time and was performed more slowly than the galliard. The name probably arose from the motions of the dance which entailed several turnings. At one point, the men lifted the

women into the air and on this account the dance was forbidden in the reign of King Louis XIII. Shakespeare notices the dance in "Troilus and Cressida" Act IV, Sc.4, "heel the high lavolt" and in "Henry V" Act III, Sc.2., "teach lavoltas high". In 1621, William Brade published a book of vøltas in Berlin and examples of the dance are found in the Fitz William Book by Byrd and Morley. It has something of the style of a Highland "lorram".

Spynelet A note in Dauney's Ancient Scottish Melodies, p.139 has the suggestion that this being a piece for the spinet, thus acquired its name: but more probably, it is another form of spagnioletta, a dance of which examples are found in the Fitz William Book by Giles Farnaby. It is sometimes written in a three-time and sometimes in a four-time.

Curent The curent, courante, coranto etc., was a dance with steps similar to those of the pavane. The French form of this dance was the favourite at the Court of Louis XIV. It was in a three-time and had great variety of rhythm. The Scottish MSS. have many courantes on their pages: many are found in the Fitz William Book and Bach's Courantes are known to all musicians. Arbeau

gives examples of the courante in a four-time.

Gavot The gavotte came originally from the Pays de Gap but was at the height of its popularity in the seventeenth and eighteenth centuries. It is in a four-time and is danced in a slow and stately manner, beginning on the third beat of the bar as a rule but not invariably. It is interesting to find a gavotte in a Scottish MS. of this early date for the dance is never mentioned in Shakespeare and no example appears in the English virginal books. It suggests that a direct contact with France provided Sir William Mure with examples of French dances and such a contact may also explain the inclusion of certain foreign vocal pieces in his MS. for the voice.

Sabit Sant Nikola Daunev suggests in his Ancient Scottish Melodies, p. 139 that Sabit may be a misspelling for Sibyl which is the name of a tune, or it may even be "cebell", a type of gavotte used by Purcell and other English composers. In the Skene MS. there is an Alman Nicholas and in the Straloch MS. a Sannicola.

Air for Montgomerie's "When as the Greeks" This air appears in other MSS. and in Forbes's Songs and Fancies.

For Kissing and Clapping etc. This air appears twice in the MS. and once the setting for lute is ascribed to Mure himself. This air has no similarity to the air of the same name found in eighteenth century musical collections. This is a custom-tune and there seem to have been two tunes of this name. The bridesmen stood up in a row and the bridesmaids went down the row, every man kissing and clapping each girl as she passed while the fiddler played the tune.

Mary Beatouns Row This piece was probably associated with Mary Beaton who with Mary Seton and Mary Carmichael are famous in the "Four Maries". Ballads were written about these ladies and this may have been the air of one of them.

Battel of Harlaw The battle from which this piece takes its name took place in 1411 and the ballad of the same name is frequently mentioned in Scottish poetry. It is referred to in the *Complainte of Scotland* as one of the "Sweet Sanges". The tune in the MS. is not the air associated with the ballad but the pipe tune referred to by Drummond of Hawthornden in his *Polemo-Middinia*:<sup>(1)</sup>

"Incipit Harlali cunctis sonare Batellum".

(1) Drummond's authorship has been regarded as doubtful.

Maggie Ramsay This is probably a Scottish version of Peg-a-Ramsay which Sir Toby Belch mentions in "Twelfth Night" Act II Sc. 3 "We are politicians: Malvolio's a Peg-a-Ramsay". The tune in the Rowallan MS. is similar in form to that quoted in Naylor's Shakespeare and Music p. 188 but the contour of the melody differs very greatly. Peg-a-Ramsay was originally a boy. The tune is in William Ballet's Lute Book and in Playford's Dancing Master as Walton Toun's End.

Katherine Bairdie This bears a faint resemblance to Katie Bairdie in the Skene MS. but only in the opening bars. The old Scottish nursery rhyme:

"Kitty Bairdie had a coo  
Black and white about the moo'  
Wasna that a dentie coo  
Dance Katie Bairdie"

does not seem singable to this tune. Allusion to the dance is made in "The Fortunes of Nigel".

Rowallan MS. (Vocal).

This MS. which is in the Library of Edinburgh University, contains the signature of Sir William Mure of Rowallan, and makes an interesting companion to the lute MS. compiled by the same Scottish gentleman. It is written in the usual notation employed by Scottish musicians of the early seventeenth century. As is the case in the Leyden MS. and the supplement to Wood's Psalter, this vocal MS., for the greater part, is drawn from English sources. Only the melodies of the madrigals are given. Twelve of the songs are only found in other Scottish MSS. and represent a small group of airs, very popular in Scotland in the seventeenth century, and not met with in English sources. Some foreign airs are also included and a number of psalm tunes. This MS. shows the range of Sir William Mure's musical interests and, with the lute MS., is a plain indication that a Scottish gentleman of those days had considerable musical accomplishments.

Contents.

- |                                     |  |
|-------------------------------------|--|
| 1. Beauty sat bathing               | ( <i>Jones - 3<sup>d</sup> Book of Ayres 1608</i> )            |
| 2. Go to bed sweet muse             | (Corkine-1st Book of Ayres, 1610)                              |
| 3. Shall I look to ease<br>my grief | (Jones - 3rd Book of Ayres, 1608)                              |
| 4. What if I never speed            | (Jones - 3rd Book of Ayres, 1608)                              |
| 5. Sweet if you like and<br>love me | (Dowland-3rd Book of Ayres, 1603)                              |
| 6. What if a day.                   | (Jones - 3rd Book of Ayres, 1608)                              |
| 7. Hutcheson's Galliard             | (Alison - see note to Dalhousie MS)                            |
| 8. Fly love, aloft to<br>Heaven     | (see Chappell's Popular Music)                                 |
| 9. Dear Pity how                    | (Wilbye-1st Set of Madrigals, 1598)                            |
|                                     | ( do. )  |
|                                     | Songs in three parts - Carte Songs.                            |
| 10. Ye restless thoughts            | ( <del>Bennet</del> ) (Wilbye's 1st Set of<br>Madrigals, 1598) |

11. Disdain that thou dost fill me (Jones-3rd Book of Ayres,1608)
12. To sport our merry meeting (Hilton-Ayres for 3 voices,1627)
13. My mistress frowns ( do. )
14. Phoebe tells me ( do. )
15. Tell me my dear ( do. )
16. Fly Philomel ( do. )
17. Who master ( do. )
18. Come let's begin (Weelkes-Ayres or Fantastick Spirits, 1608)
19. Ha ha this world doth pass ( do. )
20. Jocke the hornpipes dull ( do. )
21. Upon a hill ( do. )
22. No no though I shrink still ( do. )
23. Late is my rash accounting ( do. )
24. Strike it up tabor ( do. )
25. Since Robin Hood
26. Alas what hope of speeding (Wilbye-1st Book of Madrigals,1598)
27. Lady when I behold ( do. )  
(2 versions)
28. Adieu sweet ~~Amaryllis~~ <sup>Amaryllis</sup> ~~Amaryllis~~. ( do. )
29. Even death behold ( in Panmure and other MSS. )
30. Like as the dumb solsequium ( do. )
31. For love of one (in supplement to Wood's Psalter)
32. Absent I am right sore ( in Panmure MS. )
33. Right sore opprest. ( do. )
34. When shall my sorrowful sighing ( do. )
35. O Mortal man ( do. )
36. The banks of Helicon ( in Leyden MS. )
37. Thy whole matchless beauty stayeth
38. I care not though they pine
39. Sweet come away my darling (Jones-1st Book of Ayres,1600)
40. What if I seek for love of thee ( do. )
41. My mistress sings no other song ( do. )
42. Can modest plan desire ( do. )
43. Think'st thou Kate to put me down (Jones-3rd Book of Ayres,1608)
44. There is a garden in her face (Campian (4th Book of Ayres)

45. Think'st thou then by thy faining (Dowland-1st Book of Ayres, 1597)
46. Come again sweet love (Dowland-1st Book of Ayres, 1597)
47. Sleep wayward thoughts (Dowland-1st Book of Ayres, 1597)
48. Away with those self loving lads do. (Dowland-1st Book of Ayres, 1597)
49. Shall I sue, shall I seek (Dowland-2nd Book of Ayres, 1600)
50. C'est grand cas
51. Un Jour
52. Blanke's pavane (probably Edward Blanck's)
53. Dowland's pavane (in Panmure MS.)
54. Golden pavane
55. The height of the mountains.
56. Un bon Marie.
57. O my thoughts (Ward-1st Set of Madrigals, 1613)
58. Sweet pity wake do. (Ward-1st Set of Madrigals, 1613)
59. The hunt is up (mentioned in Complaynt of Scotland)
60. Flora gave me fairest flowers (Wilbye's 1st Book Madrigals 1593)
61. My heart alas
62. When I would thee embrace (Musica Transalpina 1588)
63. Alieta vita
64. Viver lieto
65. Vezzasette ninfe
66. Le heu Alde
67. Aigu ninfe
68. Al piecisa
69. Chi guerra
70. Tutte venite armati
71. Questa dolce Byrd
72. Questa corrente
73. Scots rant
74. The life of a shepherd
75. In fields abroad Byrd's Psalms Sonnets &c 1538
76. When fancy find
77. Miracol in natura
78. Fly love that are so sprightly (Morley-5th Book of Ayres, 1597)
79. Lo where with flowery heart ( do. )
80. O grief even on the bud ( do. )
81. I follow to the footing ( do. )
82. Exauste domine meum vocem (Pammelia 1609)
83. Decantabat populum Israel
84. Phyllis the bright (Ward-1st Book of Madrigals, 1613)
85. From what part of Heaven (Musica Transalpina 1588)
86. Sound out, my voice (East-2nd Book of Madrigals, 1606)

Music by Gastoldi. See Forhes's Songs and Fancies, 3rd edition and Burney's History Vol. III p.226

87. The mystery so pleasant  
 88. I will die for dear love (Musica Transalpina 1588)  
 89. Zephyrus brings the time (Cavendish - Ayres, 1598)  
 90. Death hath deprived me (Weilkes - 1st Book of Ayres, 1608)  
 91. Ladies you see time (Morley - 5th Book of Ayres, 1597)  
 flieth  
 92. Omnes gentes plaudite  
 manibus  
 93. Cantate et videte  
 94. But with me wretch (Musica Transalpina 1588)  
 95. Ma bouche rit et mon coeur  
 96. Vagrant scoffer  
 97. soit la bon dame  
 98. A home and so with smiling  
 looks  
 99. Petite folle  
 100. Wilson's fantasie (in Panmure MS. - probably John  
 Wilson, 1595/1675)  
 101. Triolle mi personne  
 102. Triolle si benedicto  
 103. Triolle sortior sine  
 dilaccio  
 104. April is in my mistress (Morley - 1st Book of Madrigals,  
 face 1594)  
 105. Help I fall ( Do. )  
 106. See a nymph  
 107. Trioll se

Various psalm tunes and reports.

Skene MS.

As the MS. has been treated with complete fullness and published by the Bannatyne and Maitland Clubs, it is not described or quoted here except as far as historical notes are referred to.

The Straloch Lute Manuscript

The original Straloch MS. is unfortunately lost, but we have two copies of extracts from the MS. made by George Farquhar Graham, which lie in the National Library, Edinburgh. Graham gives an interesting account of the misadventures that befell the original. "This curious book was sent to me by David Laing, Esq., it having been lent him by the late Mr. <sup>George Farquhar Graham</sup> ~~James~~ Chalmers of London, with full permission to copy it and translate and publish it. I translated the whole of it and also transcribed exactly from the original such of the pieces of music as I thought most important, omitting a number of dance tunes, as will be seen from the list of contents which I give below. My translation I lent to a musical friend some years ago, and he lost it. The original was returned by Mr. Laing to Mr. Chalmers and after Mr. Chalmers's death was sold along with the rest of the library". It is believed that the musical friend who lost the complete transcription was Finlay Dun, who contributed a chapter on Scottish music to Dauney's Ancient Scottish Melodies. The MS. seems to be lost for good. An account of the MS. is given in the Gentleman's Magazine of February, 1823, where we learn that the MS. had been in the possession of Dr. George Skene, Professor of Humanity and Philosophy in Marischal College, Aberdeen. The title of the MS. was

"An Playing Booke for the Lute. Where in ar contained many currents and other musical things. Musica mentis medicina maestae. At Aberdein. Notted and collected by Robert Gordon. In the year of our Lord 1627. In Februarie." Then at the end of the MS. came "Finis Nunc libro impositus. Anno D. 1629. Ad finem Decem. 6. At Stra Loth". Professor Skene presented it to Dr. Burney in June, 1781, and after the death of the latter, it came into the possession of George Chalmers as related above..

The Straloch MS. ranks with the Skene MS. as one of the first and most valuable collections of Scottish Melodies. It is written in the French tablature for the six-stringed lute of which four are bourdon-strings, and the tuning is ~~A.D.G.b.c.e.g.~~ <sup>A.D.S.</sup> A.D.G.b.c.e.g. As in many other Scottish MSS., the music is drawn from a wide range of sources. Foreign dances, airs from the English lutenists, Scottish dance measures, English instrumental pieces and melodies associated with verses of Scottish origin. Many of the airs can be found elsewhere, e.g. in other Scottish Musical MSS. of the seventeenth century and in English printed collections, but there remain a number of tunes that so far have not been found anywhere except in the Straloch MS. and several appear there for the first time. The pieces transcribed by G. F. Graham are marked by a cross (X) and while Graham had the wish to preserve the Scottish numbers, he

has omitted one or two that might well have been included in his laborious task. He missed out "Thir Gawens are gay" which we know from its inclusion in Forbes's Songs and Airs, was a very popular song in the seventeenth century; "Green greus y<sup>e</sup> rashes" and "In till a mirthful May morning". The inclusion of several "ports" provide us with the earliest forms of this type of music and quite a number of airs, e.g. "Whip my tounge" "Hench me matie Gray" are not found in any other early or late source book. "Tel me Daphne" was omitted: for a discussion on this song, see Musical Times, March, 1940.

### Contents

The pieces marked by a cross are in Graham's copies.

X	Page 1.	The buffens Sleepe wayward thoughts Sannicola
X	1.	Sheepheard saw though not What if a day Give caire does cause men cry
X	2.	Canaries Finis, quod Ostend (no title) Finis ballatt, or Almon Hurries Current Queen's Current Frogge's Galzeart Lyke as the Dumbe When Daphne did The Prince Almon
X	2.	The day dawes Cum sueit love, lett sorrow ceasse Finis, Haddington's mask Thir Gawens Finis, Queen's Almone, as it is played on a fourteen cord lute A Saraband Ther wer three Ravns
	2.	In a gardeen so green

- Page 2. Haddington's Maske.  
The barg of maske.  
Begon sueit night.  
Tell me Daphne.  
Lachrymy.
3. A stryng of the Spanish Pavin.  
Finis, Darges Current.  
Fantasie.  
A passing sour.  
Ballart's Current.  
The quadro pavin.  
The galziart of the pavin.  
In till a mirthful May Morning.  
Orlio's Current.  
Hebrun's Current.
- X 4. A Port.  
X 5. Port Priest.  
Before the Greekes.  
Brangle, simple.
- X 6. The old man.  
X 6. I long for the wedding.  
X 7. Gray Steel.  
X 8. Put on the Sark on Munday.  
X 8. Brail de Poÿctu.  
X 11. Canaries.  
X 12. Ostende.  
X 14. God be with the, Geordie.  
A Pasmissour.  
A Brangle with the braking of it.  
A Brail: second, third, fourt, fift, sext, braill.
- X 15. ~~S~~Thoe's rare and good in all.  
X Finis, Lilt Ladie: An Gordone.  
X 16. A daunce.  
Green, greus y<sup>e</sup> rashes.  
16. Com Love let's walk.  
Finis. Cum lett us walk into yon springe.
- X 16. Hunter's carrere.  
Upon a Sommer's time.
- X 17. It's a wonder to see how y<sup>e</sup> world does goe.  
X 18. An thou wer myn oun thing.  
X 19. Finis port Jean Kinsay.  
(Dauney: Linsay)  
Cockstouns hoggie.
- X 20. \* Port. Rorie Dall.  
X 22. Wo betyke thy wearie bodie.  
X 21. Ladie Laudion's Lilt.  
X 23. A Port.  
X 24. Have over the water.  
X 26. I long for thy virginite from the fair of  
Lavintan shore. (Dauney: Lavinian).

*The Buffon's from Cithen No. in Balkman No. 21*

Handwritten musical score for 'The Buffon's' in 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style with many beamed eighth and sixteenth notes, and rests. The notation includes various note values, stems, and beams, with some notes having flags or beams. The piece concludes with a double bar line.

*Air des bouffons (quodas from Grove: like from Armani, brechiographe)*

Handwritten musical score for 'Air des bouffons' in 3/2 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a simple, rhythmic style with quarter and eighth notes, and rests. The notation includes stems, beams, and note heads. The piece concludes with a double bar line.

The Buffers - are taken from a book of burlesque records of Bunfrie  
- about 1620

The buffers

a  
p  
c  
g

- Page 26. Keath keares not for thy kyndnes.  
Earlie in the Morning.
- X 26. Galua Tom.  
The tript of Diram.
- X 27. † Kist her while she blusht.  
^ God be with my bonnie love.
- X 27. Whip my toudie.  
Bon accord.  
My beelful breest.
- X 28. Hench me malie Gray.  
Thir Gawens ar gey.  
A preludeium.

### Notes

Page 1. The buffens-----see R.- MS.

Sheepheard saw thou not---see Forbes's Songs and Fancies.

2. Canaries---see earlier.

The Day dawes---one of the oldest of Scottish airs.

It is mentioned by Dunbar and other poets and had a long popularity. This page 2 contains the music of quite a number of airs that are of the English origin as well as a few of an English character but unknown outside Scottish sources such as 'In a garden so green' and The Frogge's Galzeart and When Daphne did.

4. A Port---Tytler says in his Dissertation "Almost every great family had a port that ~~wen~~ went by the name of the family". Several examples of this species of music occur in the Straloch MS. including Port Rorie Dall and Port Jean Lindsey (An air "Bonnie Jean Lindsey" is found in the

G.-MS.).

- Page 6. The old man - This is the earliest form of the air often sung to "My jo Janet".
7. Gray Steel - This was a metrical romance, highly popular in Scotland in the fifteenth and sixteenth centuries. It is printed in David Laing's Early Metrical Tales. In the Lord High Treasurer's Accounts, 10/4, 1496, there is a payment to "the twa fithelaris that sang "Gray Steil" to the King". A satirical poem of the Marquis of Argyle's, printed in 1686 was appointed to be sung to the tune of "Old Gray Steel".
8. Put on the Sark on Munday - see Panmure MS.
8. Brail de Poÿctu - see R.-MS.
12. Ostende - see Skene MS.
14. God be with the Geordie - One of the many "Geordie" songs.
18. An thou wert myn own thing - This is the earliest form of the song which appears in other MSS. and printed collections of the eighteenth century.
22. Ladie Laudion's Lilt - see Skene and Panmure MSS.
26. I long for thy virginitie - see Skene and Guthrie MSS.
26. Galwa Tom - The earliest form of the air

Page 26 Galua Tam, appears in printed volumes of the 18th century as Galloway Tam, and is just a version of the old tune "O'er the hills and far away"

The Straloch M.S. is one of the few manuscript collections of the 17th century that have been drawn upon by composers of our time for orchestral arrangements. Dr Erik Chisholm's charming 'Straloch Suite' is based upon airs from the Straloch M.S.

### The Leyden Manuscript

This carries the date 1639, and lies in the National Library, Edinburgh. It takes its name from Dr. John Leyden, the friend of Sir Walter Scott, who once owned the MS. and had acquired it from the literary effects of the Rev. Mr. Cranstoun, minister of Ancrum. It contains a number of airs with the words, several melodies without any verbal texts, and some psalm tunes in four-part harmony. As will be seen in the following notes, most of the airs can be traced either to the Elizabethan Song Books or are to be found in other musical MSS. of the seventeenth century. Only five have not been traced to other sources.

It may be remembered that there are several versions of the poem "It was a lover and his lass" which occurs in the fifth act of Shakespeare's "As you like it" and that the version in the play differs from that in Morley's First Book of Airs (1600), where it is first found. Until recent years, the Leyden MS. acquired some importance by having in its collection of songs the original form of the poem found in Morley's work and the Leyden version was frequently substituted by editors of the play instead of the version found in the Folio. A close study of the MS. shows that it was compiled by more than one scribe. The sections of the MS. having both words and music, and music

only, are written in one hand, while handwriting of a later date appears later in the MS.

### Contents

#### Melodies with words

- |         |   |  |
|---------|---|--|
| Fol. 1. | My sweit love is fair ( in Squyer MS.)<br>to see.   |  |
| 2.      | Remember me my deir. (in other Scottish MSS.)   |  |
| 2.      | Joy to the person of ( do. )<br>my love.  |  |
| 3.      | Downe in yone gardeine( do. )<br>sat my deirest love.   |  |
| 4.      | Downe in yone gardeine( do. )<br>sat my deirest love. <i>in Cotgrave's Nicks Interpreter (1655)</i> |  |
| 4.      | My love bound me with (Jones: 2nd Book of Airs,<br>a kiss. No.2, 1601)                              |  |
| 5.      | Do not, oh do not (Jones's Ultimam Vale<br>praise thy beautie. I, 1608)                             |  |
| 5.      | Cair away, go thou (in Forbes's Songs and<br>from me. Fancies)                                      |  |
| 6.      | There is none, oh (Campian's 2nd Book of<br>none but you. Airs, 1610)                               |  |
| 6.      | Now lett us sing. ( in Supplement to Wood's<br>Psalter)   |  |
| 7.      | Vaine men whose (Campian's 2nd Book of<br>follies make a God Airs, 1610)<br>of love.                |  |
| 7.      | Woe worth the time and(in other Scottish MSS.)<br>aike the place.                                   |  |
| 8.      | Fairwell deire love, (Jones's 1st Book of<br>since thou wilt needs Airs, 1601)<br>be gone.          |  |
| 8.      | Young and simple (Campian's 4th Book of<br>though I am. Airs, 1612)                                 |  |
| 9.      | One year begins,<br>another ends.   |  |
| 10.     | Yone twinkling stars<br>that in the night.  |  |
| 10.     | What is it all that (Campian's 3rd Book of<br>men possess. Airs, 1612)                              |  |
| 11.     | Why presumes thy pride(Campian's 3rd Book of<br>Airs, 1612)   |  |
| 11.     | How now sheipheard (in Forbes's Songs and<br>what means that. Fancies)                              |  |

- Fol. 12. Cume sweit love, let sorrow cease. (in other Scottish MSS.)
13. All my witts hath will inwrapped. (Bartlett Book of Ayres 7 (1606))
13. Begone sweit night, and I will call the kind. (in Forbes's Songs and Fancies)
14. If love loves truth, then women do not love. (Campian's 3rd Book of Airs, n.d.)
14. How can that tree bot wast. (words in Paradyse of Dainty Devices, 1576)
15. Lyke as the larke. (in other Scottish MSS.)
15. Begone sweit night. (in Forbes's Songs and Fancies)
16. Even death behold I breath. (in other Scottish MSS.)
17. Thou will not go and leave me heir.
17. Sall I wasting in despair. (George Wither's poem)
18. It was a lover and his lass. (Morley's setting of Shakespeare's verses)
19. Unquyet thoughts your creull slaughter stint. (Dowland's 1st Book of Songs and Airs, 1597)
19. The nightingall, the merrie nightingall. (*In Supp. to Wood's Psalter*)
19. Can I forsake what reasounes force.
21. Now I see thy locks were fainzied. (words in "the Phoenix' Nest", 1593)
21. My bailful breast in blood all blyts. (in other Scottish MSS.)
22. Hence heart with her thou must begone. ( do. )
25. Monser Mingo for quaifing. (in Kinloch MS.)

Melodies without words

20. When sall my ~~sighs~~ <sup>sighs</sup> sorrowfull ~~sight~~ <sup>sight</sup> my slaicke. (in Kinloch MS.)
20. Black Major.
20. Black Minor.
21. About the banks of helecane (in Supplement to Wood's Psalter)
23. Black called fyne musick.
23. Black called my delight.
23. Ane Italian Song.

- Fol. 23. Onlie to yow my Ladie. (in Supplement to Wood's Psalter)
24. Primero.
24. James Lauder's Pavane.
24. About the banks of (see above)  
Helecone.
24. Sir William Keith's *(in Panmure MS.)*  
Paveine.
24. Francisco Cumulano.
24. Varia Triplex. *& James Lauder's Pavane*
24. Content desyre (in Panmure MS.)
- Psalms No. 6, 7, 18, (25), 50, 119, 103, (104), 143, 26, 36,  
*f n-34?* 44, (46), 51, 59, 62, 70 and 85.

- Fol. 35/36. The old commoune Tone.
- 35/36. The King's Tone.
- 35/37. The Englishe Tone.
- 35/39. The French Tone.
35. The Martyre's Tone.
- 35/38. The Duikes Tune.
- 35/40. The Dundie Tune.
- 35/38. The Dumfermling Tune.
- 35/40. The Abbaye Tone.
- 35/38. The Londone Tone.
39. The Stilt.

### The Guthrie Manuscript

This Manuscript of <sup>59</sup>56 airs, of which all but 10 are Scottish in idiom and manner, lies in the Library of Edinburgh University. It was found in a collection of sermon notes and Bible texts, compiled by the Rev. James Guthrie, the covenanting martyr who suffered death for his cause in 1661. Guthrie was a son of the laird of Guthrie in the county of Angus and, in early life, had episcopalian leanings, but, after he joined the Covenanting party, he became one of its most active members. There is no evidence, however, to show that the collection of Scottish secular airs found in his manuscript was the work of his hands; it was probably inserted by some later owner of the notes. David Laing put the date of the MS. at about 1670. There are only four and a half pages of music in the MS. and the music has been roughly transcribed on pages where the lines of the staves have been drawn with little regularity.

Of all the MSS., the Guthrie MS. has offered the greatest difficulty to musical students on account of its unusual tablature. There are indications that early students, such as George Farquhar Graham, attempted to solve the problem offered by the tablature, but failed, and Glen, after much consideration, came to the conclusion in his *Early Scottish Melodies* (1900) that "it contains

not one of the forty tunes supposed to be included in it". He went on to say that having copied nine of the supposed airs, some of which are well-known by name, he had been unable to produce a single melody and was of opinion that the Guthrie MS. tablature consisted entirely of accompaniments for some instrument which is not indicated. Plainly these musical students, being familiar with the French tablature employed for lute music and the tablature for viols, were unfamiliar with the Italian tablature. The Italian tablature inverted the <sup>method</sup> method common to other tablatures wherein the lowest line represented the lowest string, and the highest line the highest string. By the Italian method, the lowest line represented the highest string, and the highest line the lowest string. But that is not all. In the French tablature, each line represents a string and (each) letters of the alphabet <sup>are</sup> is employed to indicate the positions of the frets <sup>at</sup> on the instrument which <sup>to stop</sup> rose in an ascending chromatic scale. Thus a stood for the open string (say G), b for the first semitone above the open string (G#), c for the next semitone or full tone (A) and so on. In the tablature employed in the Guthrie MS., the strings were tuned in fifths and the letters in succession gave a diatonic progression: a stood for the open string and the tonic, b for the second above, c for the third and d for the fourth. To make the solution of

the MS. still more difficult, the absence of either bar lines or any indications of the lengths of the notes or of any device to give a guide to the time or rhythm of the airs presents many problems, and in some cases, the translation of the tablature into modern notation has to rely on a certain amount of conjecture.

As in several other MSS., a page of musical theory is found in the MS., here called the "Division of the Gam". The names of owners of the MS. at a later date also appears on the early pages. "John Finlason his writing book March 3 day" and "John Finlason, Alexander Finlason, his father and Iseball Mofet his mother". In several cases, this MS. gives us Scottish melodies in their least ornamented and earliest forms. The tablature was meant for some 4-stringed instrument of the viol family, and it may be that the airs were kept deliberately simple to suit the abilities of the performer for whom it was meant or even with a view to avoiding going beyond the limits of the instrument.

### Contents

- Fol. 1. Imperial<sup>l</sup> Sweetness.  
 Munks March.  
 The Kings delight. A french thing.  
 Imperiall Court. or My Lady Howiss - 2. rump  
 1. The gw<sup>on</sup> made.  
 Green, grows the rashes.  
 → Skip yon Waker wantonlie. ← get ye gone from me.  
 Ovr late among the broom.

- Fol. 2. Once I lov'd another mans wife. An English thing.  
That mouth of thine.  
Bonnie Jean.
2. Corn bunting.  
A Lankshire hornpipe or <sup>a</sup>Tikled her ov<sup>r</sup> again.
3. The Laird of Clovys fyking <sup>it</sup>.  
The Malt gr<sup>o</sup>inds well.
3. The old man neidled it.  
Ostend.  
God be with my bonny <sup>iv</sup>Love.  
Fain would I be married.
4. The gee wife.  
The balifs. *balifs*  
Long a-growing.  
Håld her going.
4. Herc cockeina a french thing.  
Kátrín Ogie.
4. → Bonie Maidlen Wedderburn. *a french gallop*  
We all shall ly together.  
My Lady Binnies Lilt, or Urania.  
Bessie Bell.
5. Ranting Lad<sup>s</sup>.  
It is brave sailling here.  
Jon Robi~~l~~sons Park.

## (5 v. The Division of the 'gam)

6. The wallie warkloon.  
Clout the caldron.  
I love my love in secret.
6. The shoemaker.  
If the Kirk would let me be.  
The King of France.
7. The Blench of Midlbie.  
The bonnie broom.  
The windie writer.  
The high Court of Justice.  
Sweet Willie.
7. If thou wert my own thing.  
My love hath left me sick, sick, sick.  
Stollen away when I was sleeping.  
I love my love in secret.
9. I long for thy wirginitie.  
Katie thinks not long to play <sup>wt</sup> with peter at even.
9. → Sour grows the Tanzie. *my ladies C-? 4-?*  
Jockie drunken bable.
9. Bonnie Christ<sup>o</sup>an.  
Levins rant.
9. Joy to the person of my love.  
Good night and god be with yow.

Fol. 9. Fair Scynthia.

Notes

Munk's March - This march refers to General Monck who ruled in Scotland in the later years of the Commonwealth.

The gown made - This air is the earliest form of the tune associated with "O let me in this ae nicht".

Green grows the rashes - Only the <sup>first</sup> second half of this familiar melody appears here and in a form so simplified as to bear little more than a rhythmical resemblance to the familiar later variant.

Bonny Jean - A tune of this name is found in eighteenth century printed collections, but this air differs from any melody of the same name found elsewhere except in the virginal section of the Panmure MS.

Corn Bunting - Daunay says that this tune is the same as that of Tullochgorum ~~and~~ there is ~~no~~ ground for this *J. M. H.* opinion. It is a charming little piece founded on the call of the bird of that name.

Ostend - This air is also found in the Skene MS.

The gee wife - The air is quite unlike the melody of "My wife has ta'en the gie".

Hold her going - Stir her up and haud her ga'en, in Caledonian Pocket Companion, etc.

Kátrink Ogie - This is the earliest known version of the

familiar air of this name. It is a particularly simple and unornamented version of the song which was popular in England as in Scotland during the late sixteenth and early seventeenth centuries.

My Lady Binnie's Lilt - This air is one variant of the tune of this name also found in the Blaikie MS. and of "The bonny brow" and "In January Last" both of which are also in the Blaikie MS.

Clout the caldron - The air of a well-known song: in the MS. the second half of the air comes first.

The Shoemaker - This air also appears in the Waterston MS.

If the Kirk would let me be - Two verses of the song are found in Herd's Ancient and Modern Scottish Songs (1776).

The tune which was used for several Scottish poems by Allan Ramsay and others is nothing like the tune in the Guthrie MS.

The Blench of Midlbie - It is also called "Well bobbit, blench of Middlebie" and is associated with a lute tune concerning Charles II and the lady who gives her name to the piece.

The Windy Writer - Windie here means "swaggering". Dauneey gives the verse:

There lives a lass just at the cross  
Her face was like the paper  
And she's forsaken lairds and lords  
And ta'en a windie writer.

Sweet Willie - This again is a simple form of the tune associated with "Willie's Rare and Willie's fair". It is

found also in the Blaikie MS.

My love hath left me sick, sick - <sup>See note on p. 63</sup> The earliest form of the melody sung to Johnny Faa and "Wae's me for Prince Charlie".

I long for thy virginitie - Occurs also in the Skene MS.

Bonnie Christ<sup>o</sup>an - This air has no affinity with "Bonny Christy" in Thomson's "Orpheus Caledonius".

Joy to the person of my love - The air of a song found in the secular part of Wood's Psalter in four parts. It occurs in many Scottish MSS.

Good night and God be with you - <sup>appearance of</sup> This is the first time the tune (appears) The song was often sung at the close of convivial meetings in the eighteenth century.

Fair Scynthia - An air with this title appears in the virginal section of the Panmure MS.

The Leyden Lyra - Viol Manuscript.

As in the case of the Leyden Vocal MS. this manuscript takes its name from Dr. John Leyden, who owned the little volume and wrote a note about it in the introduction to his edition of *The Complaynt of Scotland*. The manuscript was lent by a later owner (see the introduction in the copy of the MS. in the National Library) to George Farquhar Graham, who transcribed all of the manuscript that was in tablature. The section in modern notation was not transcribed as it contained tunes that could all be found in printed works of a later date. Unfortunately, the original MS. is lost and only the transcription that lies in the National Library, Edinburgh, now remains to us. The tablature is that for the lyra-viol and Graham had added a key to the deciphering of the French tablature in which the original MS. was written. It is for a six-stringed instrument with the tuning D G D' G' B d and D.G.D'.G'.B flat.D. Leyden in a note in his edition of *"The Complaynt"* points out that the MS. goes a step further back than Allan Ramsay and that it contains airs that were popular about the time of the Revolution of 1689. Leyden's further remark that the decline of Scottish music and song dates from the time of the Revolution, is not borne out by later musical history.

In the nature of its contents, the Leyden MS. is similar to other seventeenth century MS's. It contains

Limerick's Lamentation (from Mrs. Anne Follen Ledy's Song Vol 28/29 Pl VI)

Handwritten musical notation for "Limerick's Lamentation". The piece is written on five staves in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* and *ff*. The music concludes with a double bar line.

King James's March to Ireland - Ledy's MS

Handwritten musical notation for "King James's March to Ireland". The piece is written on four staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* and *ff*. The music concludes with a double bar line.

several pieces of English origin, a few foreign dances, the airs of songs popular in the seventeenth century collected from many quarters and a number of Scottish melodies found here for the first time.

### Contents

- No. 1. When the King enjoys his own.
- 2. King James march to Ireland.
- 3. The old man<sup>s</sup> wish.
- 4. A march.
- 5. Killie Crankie.
- 6. Saraband.
- 7. A jig.
- 8. Corant.
- 9. Over the mure to Maggie.
- 10. A Minivet.
- 11. A French March.
- 12. My dearie if thou dye.
- 13. Robin and Jannet.
- 14. Money in both y<sup>r</sup> pockets.
- 15. The Lady<sup>s</sup> Goune.
- 16. Bonie Nanie.

Note: No. 17 and 18 are wanting in Leyden MS. From an Index at the end of the MS., they seem to have been "Over the mountains" and "Lavinian shore".

- 19. The Duke of Lorain<sup>s</sup> March.
- 20. Maggie, I must love the.
- 21. Where Hellen lays.
- 22. The dance of it.
- 23. Almon.
- 24. Corrant.
- 25. Strick upon a Strogin.
- 27. Mackbeth.
- 28. Katherine Ogie.
- 29. What shall I do to show.
- 30. Happie Man is hee.
- 31. New hilland ladie.
- 32. If love's a sweet passion.
- 33. Celia that I once was blest.
- 34. When cold storms is past.
- 35. Women's work will never be done.
- 36. The Prince of Walles welcome to y<sup>e</sup> world.
- 37. The seven Bishops.

- No. 38. McLean's Scots Measure.  
 39. Jocke, the lairds Brother.  
 40. Vallent Jockie.  
 41. The Prince of Walles March.  
 42. Ane Ayer.  
 43. No scornfull Beauty.  
 44. Young Phaon.  
 45. Bonnie Lassie.  
 46. Jenny, I told you.  
 47. The Queen's Almon.  
 48. Almon.  
 49. The Gilliflower.  
 50. The Bony Brow.  
 51. The New Kirk Gabell.  
 52. Saraband.  
 53. Almon.  
 54. Saraband.  
 55. The Nightingall.  
 56. Jockie went to the wood.  
 57. Haill to the mirtle shade.  
 58. Adew to ye folles and pleasures of love.  
 59. Montroses Lynes.  
 60. Gather your rose buds.  
 61. Come love, let's walk.  
 62. Joy to ye person.  
 63. Almon.  
 64. Saraband.  
 65. Haill Great Sr.  
 66. Why are myne eyes.  
 67. The watter of Boyne.  
 68. Sweet Willie.  
 69. Bony roaring Willie.  
 70. Lillebolero.  
 71. A Spanish jigg.  
 72. O ye bonny Christ Church Bells.  
 73. No charmes above her.  
 74. Katherine Ogie.  
 75. Twide Syde.  
 76. A Minive.  
 77. When she came ben.  
 78. I cannot wine at her.  
 79. A Horn Pyp.  
 80. The King's health in a mugg.  
 81. Full fa' my eyes.

N.B. The numbering of the Tunes stops here at 81 in the Leyden MS. Then follows "A Minuet" and "Hilland Ladie" which I have transcribed after 81.

G. F. Graham.



Notes.

1. When the King enjoys his own - This is an old tune found in Elizabeth Rogers Virginal Book, Playford's Dancing Master (111) and elsewhere. It was popular with the Jacobite party in 1688. (see Chappell II 434).
2. King James march to Ireland - refers to James II. It is also found in the Blaikie MS. and in Playford's Dancing Master (1690). See Glen's Early Scottish Melodies p. 89.
3. The old Man's wish - also in Blaikie MS.
5. Killie Crankie - also in Playford's Collection of original Scotch Tunes (1700) as Keile Cranke. The versions have very little in common. It <sup>now</sup> takes its name from the battle of that name in 1689 where Viscount Dundee was killed.
9. Over the mure to Maggie - also in the Sinkler MS. 1710 and in Stewart's Musick for the Tea Table Miscellany (1726).
12. My dearie if thou dye - in Blaikie MS. and later collections.
15. The Lady's Gowne - In Fontanahall's Decisions "The Lady's Gowne" is given as a kind of gratuity paid to a wife when she gave consent to the alienation of her husband's lands over which her liferent extended. See "The gown made" in Guthrie MS.
16. Bonie Nanie - also in Blaikie MS.
20. Maggie I must love thee - also in Blaikie MS.
21. Where Helen lies - also in Blaikie MS.
25. Strick upon a Strogin - also called "Ye'll ay be welcome back again".

WV

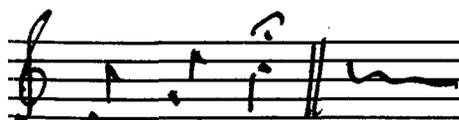
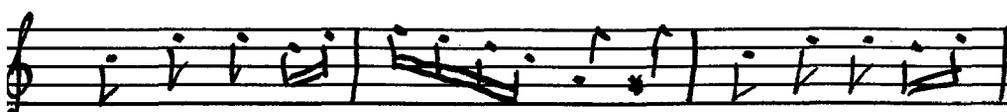
Wohne Stellen bei Seyden bei

The image shows a handwritten musical score for a piece titled "Wohne Stellen bei Seyden bei". The score is written on five staves of music. The key signature is G major (one sharp, F#) and the time signature is 3/4. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some passages marked with slurs and accents. The piece concludes with a double bar line on the fifth staff.

27. Mackbeth - also in Blaikie MS.
28. Katherine Ogie - also in Guthrie MS. and later collections.
31. New Hilland Ladie - also in Blaikie MS.
32. If love's a sweet passion - also in Playford's Collection of Original Scotch Tunes (1701) and in eighteenth century printed collections. } x
35. Women's work will never be done - Known also as "The doubting virgin" see Chappell II p. 557. The air here differs entirely from the English tune of the same name.
38. McLean's Scots Measure - also in Playford's Collection of Original Scotch Tunes (1701).
39. Jocke the laird's brother - also in Blaikie MS.
45. Bonnie Lassie - also in Playford's Collection of Original Scotch Tunes (1701).
50. The Bony Brow - also in Blaikie MS.
56. The Nightingall - There are several pieces of music of this name in the musical MSS. This differs from the piece of the same name in the Scone MS.
57. Hail to the myrtle shade - also known as "Grim King of the Ghosts" see Chappell II p. 493.
59. Montrose's Lync - also in Blaikie MS.
60. Gather ye roses - also in Blaikie MS.
61. Come love let's walk - also in many seventeenth century MSS.
62. Joy to the person - also in many seventeenth century MSS.
67. The Water of Boyne - refers to the Battle of the Boyne, 1689.

The New York Gabel

from Leyden Lyra Vol 120



68. Sweet Willie - also in Blaikie MS.
69. Bony Roaring Willie - also in Blaikie MS.
70. Lillebolero - for a full description of this famous song see Chappell II p. 568.
72. O the bonny Christ Church Bells - This is the famous catch of Dr. Henry Aldrich, Dean of Christ Church, Oxford. He was born in 1647 and died in 1710. Theologian, architect and musician, he was a man of many talents and has left two catches - "O bonny Christ Church Bells" and a catch on tobacco that have not lost their popularity even to-day.
75. Twe<sup>v</sup>de Syde - this is the earliest form of "Tweedside", a melody that appears frequently in later collections.
77. When she cam ben - also in Playford's Original Scotch Tunes (1710). This tune was used for the song "The laird o' Cockpen".
78. I cannot wine at her - found in <sup>the second edition of</sup> Playford's Original Tunes (1710) and "The Caledonian Muse".

The Blaikie Manuscript

In the Central Library, Dundee, amongst the books of the valuable and varied Wighton Collection, copies of two early musical manuscripts are to be found at the end of a volume containing <sup>a copy of</sup> Stewart's Settings of the airs for Allan Ramsay's Scots Songs. The original manuscripts have been lost. They were seen by R. A. Smith, the editor of The Scottish Minstrel (Edinburgh 1822/24) who was shown them by Mr. Andrew Blaikie, an engraver in Paisley. Smith states that the first was dated Glasgow, 1683 and the second, 1692. They contained practically the same airs and were in the handwriting of the same person. A copy of the MS. dated 1692 came into the possession of Mr. James Davie, Aberdeen, from whom Mr. A. J. Wighton acquired it for his collection of old Scottish music. There are eight pages of MS. of which the last two are older than the other six. The instrument for which the MS. was intended would seem to be the lyra-viol and the notation is the French lute tablature for six-stringed lute with the tuning G d g c' e' g' and d g d' g' b' d'. The system of bars is irregular and only in a few instances are there indications of the lengths of the notes.

William Chappell saw the MS. of 1692 and states that Blaikie had lost the other. He records that within the cover was written "Lady Katherine Boyd aught this book" and

that there were in all 112 tunes in the MS. Chappell doubted the reputed date of the MS. since the tune originally known as "Allace, that I came o'er the moor" appears under the title of Allan Ramsay's song "The last time I came o'er the moor". However, the tune comes very late in the copy of the MS. and it may well have been one of the last airs inscribed in the original which may have been compiled over a number of years. The date 1692 is possibly the year in which the MS. was begun.

#### Contents

- |        |     |         |                                      |
|--------|-----|---------|--------------------------------------|
| Fol.1. | 1.  | No. 57. | Now we are met.                      |
|        | 2.  | No. 58. | Joy to the person.                   |
|        | 3.  | No. 59. | What if a day.                       |
|        | 4.  | No. 68. | Sweet Willie.                        |
|        | 5.  | No. 69. | Another Way of Sweet Willie.         |
|        | 6.  | No. 70. | Bony Roaring Willie.                 |
|        | 7.  | No. 80. | The bony brow.                       |
| 11.    | 8.  | No. 93. | Binny's Jigg.                        |
|        | 9.  | No. 96. | Lady Binny's Lilt.                   |
|        | 10. | No.101. | Hopton's Jigg.                       |
|        | 11. | No. 94. | In January last.                     |
|        | 12. | No. 10. | New Hilland Ladye.                   |
|        | 13. | No. 14. | Bonie Nanie.                         |
|        | 14. | No. 38. | A Health th <del>o</del> Bettie.     |
|        | 15. | No. 63. | Bonnie Lassie.                       |
|        | 16. | No. 9.  | Jockie wed a-owing go.               |
|        | 17. | No. 72. | My Lord Aboyn's Ayre.                |
| 111.   | 18. | No. 97. | For Lake of Gold she left me.        |
|        | 19. | No.100. | Put up thy Dagor Jenn <sup>y</sup> . |
|        | 20. | No.102. | Sheugare Candie.                     |
|        | 21. | No. 90. | Tow to Spine.                        |
|        | 22. | No. 19. | Lavinion Shore.                      |
|        | 23. | No. 21. | Hold away from me Donald.            |
|        | 24. | No. 7.  | Mack Beth.                           |
|        | 25. | No.106. | Kind Robin.                          |
|        | 26. | No. 39. | Jock the laird's brother.            |
|        | 27. | No.104. | New Cornriges.                       |

- Fol.IV. 28. No. 2. King James March to Ireland. —  
 29. No. 112. Montrose March. —  
 30. No. 52. Montrose Lyns.  
 31. No. 48. The beed to me.  
 32. No. 37. Drumlenricks Ayr.  
 33. No. 12. My deary if thou dye.  
 34. No. 40. The new way of owing.  
 35. No. 65. John come kiss me now.  
 V. 36. No. 43. The last time I came over the Moor.  
 37. No. 13. The old man's wish.  
 38. No. 23. Yet Maggie I must love the.  
 39. No. 25. Where Hellen lays.  
 40. No. 56. Gather your rose-buds.

### Notes

Now a'we met - This song appears in only one other Scottish Musical MS. - the supplement to Wood's Psalter.

Joy to the person - found in most Scottish Musical MSS. of the seventeenth century.

What if a day - found in most Scottish Musical MSS. of the seventeenth century.

Sweet Willie - An ornamented version of the tune associated with "O Willie's rare and Willie's fair".

Another way of Sweet Willie - a simple form of the air above.

Bony roaring Willie - also in Leyden Lyra-viol MS.

The bony brow - A variation of the air also found in the MS. under the titles "Lady Binny's Lilt" and "In January last".

Binny's Jigg - <sup>John</sup>William Glen is <sup>wrong</sup>~~right~~ in rejecting Chappell's claim that this is the same tune as that of "The Dusty Miller".

Lady Binny's Lilt - see "The bony brow".

Hopton's Jigg - named after the Earl of Hopetoun.

In January last - see "the bony brow".

New Hieland Ladie - The air "Hiland Ladie" found in the Leyden MS. of 1692 differs entirely from the "New Hieland Ladie" of the Blaikie MS. This version appears in Margaret Sinkler's MS. of 1710 and also as "Cockle Shells" in Playford's Dancing Master of 1701. For a description of all the versions of "Highland Laddie" refer to Glen's Early Scottish Melodies, p. 242.

Bonie Nannie - This air also appears in the Leyden Lyra-Viol MS.

A Health to Bettie - The air to "My mither's aye glowerin' ower me".

Bonnie Lassie - also found in the Leyden Lyra-Viol MS.

My Lord Aboyno's Ayre - one of the three airs in Scottish Musical MSS. dedicated to Lord Aboyne. Others appear in the Scone MS and the Dalhousie MS. The three airs are different from one another.

For lake of gold she left me - The air for the old song "For lack of gold she left me".

Put up thy dagor, Jemy - In the Fitz William Virginal Book, one of Giles Farnaby's Contributions is called "Putt up thy dagger Jemy". The air in the Blaikie MS. resembles one in the Rowallan MS.

Tow to spin - This is a version of "Scornfu' Nancy" in

Thomson's Orpheus Caledonius, known later as "Nancy's to the Greenwood gone".

Lavinian Shore - This air appears in several Scottish Musical MSS. but it appears to be of English origin.

Hold away from me Donald - In Playford's Dancing Master (1657) as "Welcome home old Rowley"; in eighteenth century used with "Thou art gane awa'".

Mackbeth - This air also appears in the Leyden Lyra-Viol MS.

Kind Robin - This is the first appearance of the air for the song "Kind Robin loves me".

Jock the laird's brother - This is the air used by Thomson in his Orpheus Caledonius for "Auld Rob Morris".

King James March to Ireland - The tune is associated with James II in 1689.

Montrose March - refers to the ill-fated Marquis of Montrose.

Montrose Lyns - Chappell claims the air for England on account of its similarity to "Never love thee more" found in an MS. volume of songs and ballads by John Gamble and with the date 1659. It is shown by Glen in his Early Scottish Melodies that the two airs differ considerably and the version found in Blaikie is much superior. The Marquis of Montrose's verses "I'll never love thee more" have made the tune popular in Scotland.

The beed to me - This air has no similarity to the tune "To bed we'll go" found in Apollo's Banquet or "To bed to

me" in Youth's delight in the flagelet.

Drumlanrick's Ayr - found also in the Scone MS.

My dearie if thou dye - This air is also found in the Leyden Lyra-Viol MS. It is certainly an old Scottish Air.

John come kiss me now - This was one of the most popular airs in Scotland during the seventeenth century and appears in several Musical MSS.

The last time I came o'er the moor - As "Alace that I came over the mure", this air appears in the Skene MS. in a simple form. The title of the air in the Blaikie MS. is that of Allan Ramsay's song.

The old man's wish - in the Leyden MS.

Yet Maggie I must love thee - This tune under the title "A Scotch tune in fashion" appears at a date before that of the Blaikie MS. It is found in Playford's Apollo's Banquet of 1687. It is also found in the Margaret Sinkler MS. of 1710 as "Magie, I must love thee". The tune appears in England as "The deil assist the plotting Whigs  
Whigs!"

Where Hellen lays - This is the simple and unadorned version of the music for Helen of Kirkconnell.

Gather your rosebuds - This is the melody of William Lawes's four-part setting of Herrick's "Gather ye rosebuds while ye may".

John Forbes's Songs and Fancies

John Forbes's Songs and Fancies holds the unique position of being the only publication of secular music printed in Scotland before the eighteenth century. Three editions of the work were published in 1662, 1666 and 1682 respectively. Of these, only one copy of the first edition is known to have survived and it lies in the Huntington Library at San Marino, California. A few years ago, while examining the musical library of the late Lady Dorothea Ruggles-Brise, I found a manuscript copy of the Songs and Fancies which, on collation with other editions, was shown to be a contemporary MS. of the rare first edition. It bore the signatures of Robert and Gilbert Melville, one or both of whom were probably sons of Andrew Melville, Master of the Aberdeen Music School from 1636 to 1640, and nephews of Thomas Davidson whose name is associated with Forbes's work. The full inscription on the title page runs thus - Cantus, /Songs and Fancies/ to three, four or / five parts / both apt for Voices / and Viols /. With a briefe Introduc / tion of Musick / As is taught in the Mu / sick Schole of Aber / dene by T.D. Mr / of Musicke / Aberdene. Printed by John Forbes and are to be sold at his / Shop Anno Dom. MDC, LXII.

From the heading, "Cantus" - or as we would say Treble parts or Airs - the book has come to be commonly

but erroneously called Forbes's Cantus; the word was used to indicate that only the melodies appear in the volume.

The initials T.D. are those of Thomas Davidson, whose name appears in full in the second edition. An account of Davidson's work at the Music School is given under the section relating the story of the Sang Schules in Scotland. Forbes wrote a grandiloquently extravagant preface to the work dedicating it to the City Fathers of Aberdeen, which he called "The Sanctuary of Sciences, the Manse of the Muses, and the Nurserie of all the Arts". In music, the reputation of the City was so high, that according to Forbes "many have come of purpose from the outmost parts of this Iland to hear the chearfull Psalms and heavenly melody of Bon-Accord".

Though Forbes does not state it explicitly, it is evident that his aim was to collect in one volume, the songs that were popular with musical people in the district of Aberdeen. Those songs were being sung either from manuscript copies or from the actual English Song Books and Forbes must have realised that a collection of the greatest favourites would supply the public with a very useful manual. It certainly served the desired purpose for a copy of the second edition, now in Aberdeen University Library, has a printed note, "and are to be sold at Edinburgh by David Trench, Bookseller".

# Ye gods of Love.

from

Forbes's Songs & Sonnets

1664 edition

Handwritten musical score for the song "Ye gods of Love". The score is written on a single treble clef staff with a key signature of one flat (Bb) and a 3/2 time signature. The lyrics are written below the notes. The music consists of several lines of notes, some with slurs and accents. The lyrics are: "Ye gods of Love look down in pi-ty An-gels sing my mourn-ful / For since my early com-fort dies My cheeks from tears they nev-er / dit-ty Yes for his death I sigh'd forth sore that now my eyes can / weep no more Oh Oh Oh on eiv-ie Oh on / eiv-ie me".

Ye gods of Love look down in pi-ty An-gels sing my mourn-ful  
For since my early com-fort dies My cheeks from tears they nev-er  
dit-ty Yes for his death I sigh'd forth sore that now my eyes can  
weep no more Oh Oh Oh on eiv-ie Oh on  
eiv-ie me

Never let sun shew forth his beams

Nor rivers show their silver streams

All joys from earth's exiled be

No day of comfort can I see

For greater sorrows and more woe

No lady's heart did ever know

Oh on eivie me

Each of the editions is prefaced with "an Exposition of the Gamme" and with a print of the "Guidonian Hand". A short tutor follows in the form of a dialogue in which the Clefs, Moods and Concorde are all expounded. There is every reason to believe that this was the work of Thomas Davidson and in all likelihood, was the basis of his teaching in the Music School. However, it was not an original piece of work and a comparison of the tutor with Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke*, published in 1597, shows that Davidson had merely boiled down extracts from Morley's work to very small bulk. Much of the text had been taken verbatim from Morley's work and without any acknowledgement of the source of the theoretical material.

John Forbes was called a Stationer in the Town Council Records of 1657 and in 1662 he and his son designated "Printer" were appointed Town's Printers to Aberdeen. One of the first books that he printed was the *Songs and Fancies* and in return for the flattering dedication, the Town Council made Forbes a grant of one hundred merks. John Brown, the second printer in Aberdeen, had died in 1662 and Forbes bought from Brown's widow the types and printing press and other material. Forbes was appointed printer to the town and the University with the exclusive right of printing. The Council forbade all merchants to export

pamphlets and small books to his prejudice. When a law suit was brought against Forbes in 1671 for infringing the monopoly that lay with the Andersons, the Town Council supported Forbes and the monopolist had to give way. John Forbes, the elder, died in 1675 and his business was taken over by his son with whom he had been associated for many years, and it was during the tenure of John Forbes the younger, that the third edition of the Songs and Fancies appeared. By this time, Thomas Davidson had also died and was succeeded at the Music School by Louis de France, the most sought-after musician in Scotland in those days. It is probable that Louis gave the younger Forbes a similar assistance in the third edition to that with which Davidson provided the elder Forbes in the earlier issues. Just as there were minor differences between the second and first editions of the Songs and Fancies, so were there differences between the third edition and its predecessors. The additions in the third edition were considerable and the insertion of six Italian songs and seven English airs with two parts laid out against the melody was an innovation and probably was made to suit the tastes of the more skilful of Forbes's clientele. We have no information about the real editor of the Songs and Fancies. Whether Davidson and Louis de France had a part in the selection of the songs it is impossible to say.

Forbes, in an introduction to the third edition of 1682, wrote "I must confess, the work as to the musick is not mine". It may therefore be safely assumed that the younger Forbes went to a skilled musician for guidance in the alterations he made in the edition for which he was responsible.

In the three editions of the Songs and Fancies, there are in all seventy-seven pieces, and of these about fifty can be traced to English prints. Sometimes a poem of English origin is set in the Songs and Fancies to an air quite different from that in a lutenist's book. "What if a day a month a year" was set to music by Alison in his "An Houres Recreation in Musicke", (1606) but this melody differs from that in Forbes's volume. The same is true of the setting given to Sir Henry Wotton's poem "Ye minor (meaner) beauties of the night" and other songs. Sometimes, a poem can be found in English texts without ~~the~~ music, which the Songs and Fancies supply, e.g. the carol "Jurie, came to Jebusalem" and "Lyke as the lark within the marleon's foot". The English songs in the volume have been borrowed from Morley, Dowland, Alison, Bartlett, Youll, Jones, Byrd, Ravenscroft, Campian, East and Playford and this is clear evidence, that if Forbes was giving his public a collection of songs that they enjoyed, or acted upon the opinion of "the most expert in this place" as he called his

advisers, Scottish taste in vocal music was beyond reproach. Of the remaining untraced songs, about two dozen have not yet been found in the English Song Books or Anthologies. Some of them may yet be discovered in obscurer and less accessible volumes of poetry or music, but research has not so far yielded any results. Of these twenty-six, we can find eighteen of the airs in the Scottish Musical MSS. of the seventeenth century, while the remaining eight are only found in Forbes's volumes.

The adjustment of words to music is not always very happy - a clear indication that the music was not originally written specially for the verses but that the verses were adapted to a familiar tune. This occurs most frequently in the "godlified" poems where the original words have been altered to give a religious atmosphere to the song. "When Father Adam first did flee" is merely a sanctified version of "When Daphne from fair Phoebus did fly" which is given in full in Chappell's Popular Music of the Olden Time (I, p. 338) and is found in Playford's Dancing Master as "Daphne" or "The Shepherdess" in a dance arrangement. In the version found in the Songs and Fancies, the air is changed very considerably to fit the sacred parody, otherwise the song would be unsingable. Several songs such as "Come love, let's walk in yonder Spring" and "When May is in her prime" have alternative versions of

a sacred character as well as a set of amorous or at least secular verses.

Remark has often been made about the entire absence of a recognizably Scottish song in the Songs and Fancies. "The Gowans ar gay" may be a Scottish song and "The Pleuch Song", "All sons of Adam" and "Trip and go" may have been added in the second edition to please those musicians of Forbes's day who made a similar criticism. After all, Forbes was catering for an educated class, who had been brought up on the songs of the lutenists and madrigalists as the MSS. plainly show, and the astute publisher knew what his public wanted. His inclusion of songs by Italian composers and three-part songs by Henry and William Lawes and other English musicians, indicate the taste of his public, and it was his aim to serve that public. There is no need to think that truly Scottish music was neglected. Forbes's volume was to provide fresh material of the sort that was in fashion, and present full poems and airs of songs which were familiar to all who cultivated the art of music. We have no idea how large the public was for such a production but the MSS. of the century show that a public for such a collection in print did exist and the fact that the Songs and Fancies ran into three editions is evidence of its usefulness as a compendium of favourite vocal airs. Forbes promised

similar volumes of vocal music in the preface to his third edition but failed to carry out his scheme.

Forbes's *Songs and Fancies* has been exhaustively treated by the late Professor Sanford Terry in the *American Musical Quarterly* of October, 1937. The following notes are supplementary to those included by Professor Terry in that article.

#### Notes

Let not, I say, the sluggish sleep - the song is found in Byrd's *Psalms, Songs and Sonnets* (1611) where the words are 6.666.8686.

Let not the sluggish sleep  
Close up thy closing eye  
Until with judgement deep  
Thy daily deeds thou try

Forbes seems to have lengthened lines 1 and 3 to fit the tune he used.

What if a day - is found in many Scottish MSS. In a Bodleian MS. (Rawlinson MS., Fol.9) the words are attributed to E. of E. (Robert Devereux, Earl of Essex). If not by him, the verses are apt to his rise and fall and his fate.

The Gowans are gay - is the only song of a folk character with its double refrain. *It is in Straloch MS*

When Father Adam first did flee - the origin of this song is found in "When Daphne did from Phoebus fly", the title of a song beginning "When Daphne from fair Phoebus did fly"

(Chappell's Popular Music of the Olden Time, Vol.I, p.338). The refrain in the Forbes version is "O Adam! poor Adam! I pity thee" and in the older song "O pity me Daphne pity me!" The rhymes "Chase" and "Face" are found in both versions. It is also to be found in the Fitz William Book and elsewhere.

Away vain world - this is the tune of "Farewell dear love" and an imitation of the words. It appears as "Corydon's Farewell to Phillis" in Jones's First Book of Songs and Airs, 1601. Under the title "Oh sillie soule alace" it appears in the Skene MS. where an attempt is made to fill in the four-part harmony wherever practicable. This song is mentioned in "Twelfth Night" where the Clown's interpolations make a mock of Sir Toby Belch's singing.

Jurie came to Jebusalem - the tune is in the Fitz William Book as a dance, but the second half in 3/2 time is different. It is known as "Dulcina" and the song began

As at noon Dulcina rested  
In her sweet and shady bower.

The first part of the tune is used in some hymn books. There are two tunes of this name; this and another better known are <sup>"</sup>from "Oberon in Fairyland".

Here is a thing that much is used - Ionian except for one sharp seventh.

You minor beauties - Words by Sir Henry Wotton. There are two different settings in Rimbault's Musical Illustrations of Percy's Reliques.

Manuscript of Louis de France

This little MS. lies in the Library of the University of Edinburgh. It contains very little that adds to our store of Scottish music but as Louis distinctly says that the airs were those taught by him in the Music School of Aberdeen, it has a unique value, for it is the only record of the music taught in these schools during the seventeenth century. As will be seen, the music is of a very mixed nature. French songs, English songs, Italian airs and psalm tunes all appear on its pages, and although he calls a few of the number "Scottish songs", they are not folk songs but (those) songs popular with Scottish singers during the century and possibly of English origin.

The manuscript has the inscription:

"A musick booke wherein are airs, to, thrie, four and five parts by Mr. Clandam and also pieces in French, Italian and Spanish composed by the best masters in France ar also Irish, Scottish and English airs and now taught by Louis de France, now Music Maister of Aberdeen, having been the scholler of the famous musician Mr. Lambert being the King of France's choice musician for the method and meaner to conduct the voyces".

Contents

- Page 1/9. A short tutor.  
 10. French air - Que ces bois sont charmant.

- Page 11. French air - O dieux.  
 12. Scottish air - What if a day. (Forbes Songs  
and Fancies).  
 13. Scottish Air - As by the streams of Babylon.  
(Panmure MS.)  
 14. Scottish air - You meaner beautis. (Forbes Songs  
and Fancies)  
 15. Scottish air - Remember me my dear. ( do. )  
 16. How I see thy looks. (Leyden MS.)  
 17. Come love let's walk. (Many Scottish MSS.)  
 18. Intil a mirthful May morning. ( do. )  
 19. Do not, O do not prize thy  
beauty. (Jones 3rd. Book of  
Ayres)  
 20. From the fair Lavinian shore. (Squyer MS.)  
 21. Now we are here let's merry merry be.  
 22. O Lustie May. (Many Scottish MSS.)  
 23. In a garden so green. (Forbes Songs  
and Fancies)  
 24. Here's a health unto his  
majesty. (composed by Savile)  
 25. Laudate dominum, omnes gentes.  
 26. Carolus, Catharina, Rex et regina.  
 27. Psalm 12 - Help Lord for good  
and godlie men.  
 28. Lord Charles the second.  
 29. Ave verum.  
 30. O dulce pie.  
 31. Blank.  
 32/33. Yon ~~mases~~ sources of delight  
 34. All joy to great Cesar.  
 35/46. Blank.  
 47. Turn Amaryllès to thy swain.  
 48. Whenever I marry I'll marry  
a maid.  
 49. How merrily looks the man that  
hath gold.  
 50. Oh the willy-nilly fox.  
 51. Come away to the tavern I say.  
 52. The wise men were but seven.  
 53. Now oysters.  
 54. A boat, haste to the ferry.  
 55. Catch and call George again boy.  
 56. Willy was so blyth a lad.  
 57. How pleasant is a mutual love.  
 58. Colin was the evening. (even?) (Dryden's words)  
 59. When Aurelia first I courted.  
 61/64. O love if e'er thou'st ease ain  
heart.  
 64. A composition by Louis de France  
Si vous voulez un coeur.

- Page 65. An Italian air.  
66. Fairwell fair Armida.  
68. I languish all night.  
70. Long since fair Clorinda, my passion.  
Psalm tunes in four parts.

Margaret Sinkler Manuscript

The Manuscript volume was presented to the National Library, Edinburgh, by Lady Dorothea Ruggles-Brise in memory of her brother Lord George Stewart-Murray of the Black Watch who was killed in France in 1914. It contains the inscription "Margaret Sinkler aught this musick book written by Andrew Adam at Glasgow, October the 31st day 1710". This date was probably the date of the inscription. A further signature is that of George Kincaid, Glasgow 24th May, 1717. The MS. belonged at one time to John Glen.

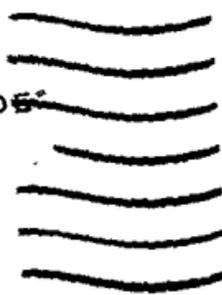
The MS. is in two parts. The section at the end of the book carries the name of Miss Anne Crookshanks.

For the first part, the MS. contains nothing but Scottish melodies arranged for the harpsichord. Some of these airs are found for the first time; others appear in versions considerably different from those in other MSS. and in printed collections of a later date. The inclusion of a considerable number of minuets may be accounted for by the opening of assemblies early in the eighteenth century. The first Assembly was opened in Edinburgh in 1710. There was not much room in private houses for dancing, especially as ladies wore hoops of considerable size. These assemblies were under the patronage of ladies of fashion, Lady Panmure, Lady Eglinton and others, and once

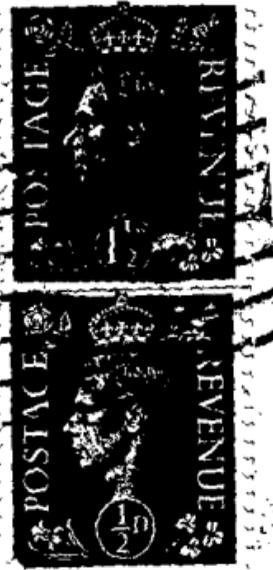
POST OFFICE  
WORCESTER

THE ADDRESS TO BE WRITTEN ON THIS SIDE

1-PM  
6 AUG  
1952



Harry M. Willsher Esq  
The Royal George Hotel  
Perth



7 Aug. 1952

Dear Mr. Willsher,

Many thanks for your letter and its  
Enclosure. I was very interested in your  
article. I am sorry that you were unable to  
get any further in your investigations  
about the authors used. But Thomas Tomkins  
is certainly a musician of frank note importance  
whether as a writer for instruments or for voices. Only in very  
recent years has he taken his proper place. Ivor Atkins

these gatherings were established, they became very popular.

As occurs in earlier MSS., a short tutor prefaces the actual music with instructions "How to form your stops upon the treble viol according to the Gam or scale of musick".

### Contents

- No. 1/8. Minuets.
9. When the King enjoys his own. (Martin Parker)
10. Coallier's Daughter. (In Playford's Collection of Scottish Airs, 1700)
11. Allan Water.
12. Ane Irish Tune. ('Past one o'clock' or Cold and Raw)
13. Grey Morning. ('Bonnie Grey-eyed morn' - Jeremiah Clark)
14. MacFaisance's testment. (McPherson's Lament or Farewell)
15. Roal y<sup>r</sup> rump among you. ('Roll your rumple, Sandy' in Caledonian Pocket Companion)
16. Air in C.
17. Horseman's Port. (Bremner's Curious Scots Songs, 1757)
18. My plaid awa. ('Ower the hills' in Durfey as Jockey's Lamentation)
19. Dell's Dozen.
20. Love's a sweet passion. (Purcell)
21. King James's March (later Lochaber - in Leyden Lyra MS.)
22. Within a furlong of Edinburgh.
23. Drunken Wives of Carlyle.
24. Emperor's March. (also in Anne Crookshank's section)
25. Gallway's Lament (Caledonian Pocket Companion)
26. Milking Peall.
27. Sweet Pudding. ('Lumps of Pudding' in Durfey)
28. Jingling Geordie. ('Jingling Geordie' - Playford's Scotch Airs 1700).

- No. 29. unnamed ('The bonnie Brucket lassie' in  
Caledonian Pocket Companion)
30. Good night. ('Good night and God be with you' -  
in Guthrie MS.)
31. I am King and Prince of Drunkards (King and Prince  
of Topers)
32. Maggie I must love thee (Leyden Lyra-Viol MS.)
- 33/34. Minuets.
35. When she cam ben. (later - The Laird of  
Cockpen)
36. Owin at her. (Wooin' at her - later Tibbie  
Fowler).
37. Jockie went to the wood (in Blaikie MS.)
38. Ower the mure to Maggie (Blaikie and Leyden MSS.)
39. Green sleeves and (see Chappell's  
pudding pyes. Popular Music)
40. Joly Bris.
- 41/42. unnamed airs.
43. Dunnigal's Rant. (Donegal's Rant)
44. Lennox love to Blanter. (later the Wren)
45. Berwick Johnny. (later - 'Go to Berwick
46. The Prince of Wales welcome Johnny')  
to the world.
47. Lasses of Edinburgh.
48. Hornpipe
49. unnamed ('I'll gar ye be fain to follow me')
50. O Minie. ('Oh Minie what shall I do?')
51. unnamed ('For auld lang syne' in Playford's  
Scotch Airs, 1700)
52. unnamed (Tait's Toddle)
53. Saw ye my Peggie. (Orpheus Caledonius)

Miss Anne Crookshank's MS.

- No. 1. Emperor's March. (different from the setting  
above)
2. Love is the cause of (Playford's Scotch Airs,  
mourning. 1700)
3. I love my love in (Guthrie MS.)  
secret.
4. Fandanola's Ground (Farinelli's Ground)
5. Queensbury Scots (The Carden o't)  
Measure.
6. Stirr her up and hald (Guthrie MS.)  
her going.
7. Northland Laddie (Suger laddie)
- 8/9. Minuets.
10. Spanish jig. (Playford's Dancing Master,  
1695)
11. Over the Mure to Maggie. (different version from  
above)
12. Let the souldiers rejoice. (Purcell)
13. I loved a hansome lady. (later - Dumbarton's Drum)
14. I would have the gown (Guthrie MS.)  
made.
15. Dainty Davie.
16. Helen Hoom's Scots (as the Laird of Cockpen's  
Measure in Playford's  
Scotch Airs, 1700).
17. Hallowe'en (Playford's Scotch Airs,  
1700)
- 18/19. Jigg.
- 20/21. Minuets.
22. Highland King's Rant.
23. Malsley's Scots Measure.
24. The Ramble (Lanes Muggot in Playford's  
Dancing Master, 1695)
25. Highland Laddie (later the Lass of  
Livingstone)
26. March.
27. Sarabande.
28. Banox of bear meal, (Bannocks of bear meal)  
cakes of crowdie.
29. Cock up thy beaver. (Playford's Dancing Master,  
1686)
30. State and Ambition.
31. No charms above her. (I often for my Jenny strive,  
in Durfey)
32. Come sweet lass. (Caledonian Pocket Companion)
33. Birks of Abergeldie (Playford's Scotch Airs, 1700)
34. She roase and let me in. (in Durfey)

- No. 35. Lady Howard's Ayre.  
 36. Haill great sir.  
 37. Minuet.  
 38. McKinzie's Scots Measure.  
 39. To your arms. (Purcell)  
 40. Britain strick home. (Purcell)  
 41. Captain Ramsay's Scots Measure.  
 42. Thomas Tollitier's ground. (Tollet's ground)  
 43. John come kiss me now. (in many MSS.)  
 44. New Killiecrankie (Haughs of Cromdale. Several  
 airs occur called Killiecrankie-  
 all different from one another)  
 45. unnamed.  
 46. Minuet.  
 47. Come love let's walk. (in several MSS.)  
 48/50. Minuets.  
 51. unnamed.

The MS. is in excellent order. Miss Anne Crookshank's section is particularly neat and has a supporting bass section. The section that bears Margaret Sinkler's name is less clearly written and contains only the melodies without any harmonies.

Squyer MS.

- What if a day. - tenor and treble (with words)(in sever-  
:al Scott.  
MSS.)
- Remember O thou man.- " " " " " "
- Remember me my dear.- " " " " " "
- Call George again. - air and one verse.
- Do not O do not. - air and words (Jones 3rd Book of Airs,  
1608)
- Gather ye rosebuds. - Treble and bass (one verse of Herrick's  
words and William Lawes's music)
- Into a May morning. - tenor and treble (with words)(in sever-  
:al Scottish MSS.)
- The Lavinian shore. - treble and bass (with words)
- You muses, muses of  
delight. - four parts (with words)
- Satan my foe. - treble and words (in Forbes's Songs and  
Fancies)
- The Gowans are gay. - " " " " "
- Coridon arise. - air and one verse.
- Woe worth the tyme. - air and words (in Forbes's Songs and  
Fancies)
- My sweet love is fair  
to see. - air and one verse (in Leyden MS.)
- Come love let's  
walk. - treble and bass (with words) (in sev-  
:eral Scottish MSS.)
- Go to bed sweet  
muse. - air and words (Jones 3rd Book of Airs,  
1608)
- Proper tune to  
Psalms 119, 136 and  
148.
- Of all the birds. - Treble and counter (with words)  
(Bartlet - Book of airs, 1606)
- Shepherd saw thou  
not. - Treble (with words)(In Forbes's Songs and  
Fancies)
- Now let us sing. - four parts - one verse (in Leyden MS.)
- Ecce novum gaudeum. - air and words (finis 1701)
- You minor beauties. - air and words (In Forbes's Songs and  
Fancies)
- Care away go thou  
from me. - " " " " " "
- Mistress mine well  
may you fare. - air and words.
- How happie art thou.- air and one verse (in Beggar's Opera)
- Bibamus hilares. - air and one verse.

- Sleep wayward thoughts. - air and one verse (Dowland 1st Book of Airs, 1597)
- Now I see thy looks.- air and one verse.(Ford - Musick of Sundry Kinds,1607)
- My love bound me. - treble and bass with one verse.  
(Jones 2nd Book of Airs, 1601)
- A boat. - air and words.
- Whether men do laugh or weep. - air and one verse (Rosseter Book of Airs, 1601)
- Faine would I wed. - air and one verse .(Campian, 4th Book of Airs, n.d.)

The Squyer MS. adds little to what other MSS. have provided. Ten of the songs are only found here or in other Scottish MS. sources; at least ten come from the Elizabethan lutenists' collections and the remainder are English.

The MS. seems to be in several parts and carries the dates 1696, 1700 and 1701 with the signature, John Squyer. As usual in the MSS., it is prefaced by a short tutor. The following verses also are found in the MS.

To attain the skill of music's art  
Learn gam-ut up and down by heart  
Thereby to learn your rules and spaces  
Notes, names are known, knowing their places.

No man can sing tune at first sight  
Unless he names his notes aright  
Which soon is learnt, if that your mi  
You know its place where e'er you be.

Agnes Hume MS.

The MS. lies in the National Library and its date is given as 1704. There are twenty-one pages of music in modern notation of five and six line systems. No fewer than eight handwritings appear in the MS. The water marks are three in number and from these we find that the MS. has been wrongly bound together for the melody and the first verse of the song "Come love let's walk" are on page 17, and the remaining verses on page 9 (r). On the left hand side of page 9 we find the inscription:

Mrs. Agnes Hume  
her book          Anno Dom  
                    1704

and on page 11:

Agnes Hoome    Hir Book  
She is a maden letle and fair  
Non with her can compair  
For in hir looks  
There is sparkle of grace  
And modestie peinted  
In hir face.

In Dr. Nelly Diem's "Beitrage zur Geschichte der Schottischen Musik in XVII Jahrhundert", a complete study of this MS. is made and especially of the vocal numbers. This scholar points out that eight of the songs which follow consecutively in the MS. form a song-cycle and conform to the general plan of such song groups. There are instances of song cycles before the eighteenth century. Two early examples are eleven songs (I cannot come each day

to woo) of Richard Nicholson (d. 1639) and a group of four songs in Ravenscroft's "Brief Discourse" (1614).

In the Hume MS. the songs in order are:

1. Come love let's walke into the Spring.
2. To little and no purpose I've spent all my days.
3. Come prette wanton tell me why.
4. I have lost my love and deir.
5. There is a lady sweit and kind.
6. Gather your rosebuds.
7. I wish thou wouldst no more love me.
8. How cool and temperate I am grown.

The first of these is found in many Scottish MSS. of the seventeenth century and in Forbes's Songs and Fancies <sup>but</sup> and, as far as we can find, in no English sources.

The second song is in the Scone Palace MS.

The fifth, "There is a lady sweet and kind" appears in Ford's "Musicke of Sundrie Kindes" (1607) and is better known to-day in the musical setting by the composer Mr. Purcell who died recently and who is often confused with the great English musician.

The sixth, "Gather your rosebuds", is Herrick's poem with the music by William Lawes. It appeared in Playford's Ayres and Dialogues (1659) and is found in several Scottish seventeenth century musical MSS.

The eighth poem is found in a Scone Palace MS. The eight poems tell a little story. In the first of these — the man tells how he fell suddenly in love as Actæon did. In the second poem, the lady confesses that she has fallen in love with the poet. In the third poem, the man begins

his wooing and complains that the lady keeps him in suspense. In the fourth verse, he is in despair because he has lost his love, but she reminds him that maidens often say "no" when they do not mean it. The fifth and sixth verses deal with the charm of the lady and, remembering the shortness of youth, they should not lose time but marry. The seventh verse declares his impatience and the eighth describes his quiet contentment.

The string of verses has all the characteristics of a song-cycle. It is as a cycle that it is most interesting. The familiar poems contribute nothing to our knowledge and the unfamiliar ones are probably taken from sources that are obscure or lost.

### Contents

Fol.	1.	Mary Scott. The pitticott.
	1.	Glenbrishels Jigg.
	2.	Mary Scott. New Ayellie.
	2.	Lillye Burlerro. Jockie's gaine to the wood.
	3.	She gote money by it. Athol's L(ilt)
	3.	The King's Dellight. A Minaway.
	4.	A Trumpett Minaway.
	4.	Macklein's Scots Measher.
	5.	blank.
	5.	Preludio. Lady Stœethelen's Tune.
	6.	blank.
	7.	without title.
	7.	blank.
	8.	
	8.	To litle or no purpose. (with words)
	10.	without title.
	11.	The English Toone. Tennor.

- Fol. 12. The French Toone. Tennor.  
 The French Toone. Bais.  
 The London Toone. Tennor.  
 The London Toone. Bais.
14. Come, pretta wanton. (with words)  
 15. I have lost my love. " "  
 15. There is a lady sweet and kind. " "  
 16. Gather your rosebuds. " "  
 16. I wish thou wouldst no more. " "  
 17. How coole and temperate. " "  
 17. Come love, let's walke. " "  
 18. John Anderson my jo.

Waterston ManuscriptContents

The Shoemaker. Scottish.  
 Through the wood, ladie.  
 I wish my love were in a mire.  
 All joy to great Cesar. (in Beggar's Opera)  
 Faranell's Grounds.  
 My Nanie.  
 John Anderson my joe.

(1952. The property of Robert MacArthur Esq.  
 1000 Avenue (P/Edu. L.A.)

The Cuming Manuscript

This small MS. was the property of the late Mr. Frank Kidson but was recently acquired by the National Library, Edinburgh, from Miss Ethel Kidson. It is an oblong volume 8" x 4", bound in brown leather and upon the first page there is an inscription "For the Violin - Patrick Cuming his book, Edinburgh 1723". This MS. contains the earliest known versions of several Scottish melodies and while many of the tunes carry titles, others with no title are easily recognised. The following is a list of identified tunes; probably other airs could be traced to Scottish sources as well as those below:

- Page 4. (Steer her up and hand her going).
- 6. (Willie Winkie's Testament).
- 10. (Mary Scott).
- 15. Song-tune, Anglo-Scottish type.
- 17. English jig or hornpipe.
- 25. Allan Water.
- 27. Black-eyed Susan (earliest appearance of this tune)
- 29. Maltman or Sir Roger the Cavalier ( de Coverley)
- 30. Queensberry's Scots Measure. (the cardin o't)
- 31. O'er the muir to Maggie.
- 40. (John come kiss me now).
- 45. Corn riggs (different from other versions).
- 48. Tweedside.
- 49. (Bessie Bell).
- 50. Dumbarton's Drums.
- 52. Bonnie Jean of Aberdeen.
- 54. Birks of Abergeldie.
- 56. Wally's humour on tapping ale. (also in Playford's  
Original Scotch Tunes, 1700).
- 65. The Collier's Daughter.
- 66. Woe's my heart that we should sunder.
- 67. (Bannocks o' Bearmeal).

The airs within brackets have no name attached to them

in the MS. "Wally's humour on tapping ale" is a particularly vigorous tune practically pentatonic with the seventh used as a passing note. All the airs are written in the same hand except the last tune which is less neatly transcribed and has the modern G clef. It was apparently completed in 1724, the date at the end. The version of "Black-eyed Susan" differs entirely from that sung now which was written by Leveridge and was used in The Village Opera in 1729. The version in the Cuming MS. corresponds with that in Stewart's Musick for Allan Ramsay's Scots Songs.

Scone Palace MS.

(Property of the Rt. Hon. The Earl of Mansfield)

This small MS. was recovered in 1937 by Lord James Stewart-Murray at Scone Palace. It is for lyra-viol as is evident from the tuning of the strings. The tuning is DG. DG. B, d ~~where~~ (DG. are bourdon strings.) A small collection of songs in a modern notation is found at the end of the MS. The date of the MS. is either <sup>now</sup> the last decade of the seventeenth century or more likely early in the eighteenth century. The instrumental part is largely occupied with foreign dances popular during the early eighteenth century along with some English airs and the melodies of Scottish songs.

Contents

Several sarabands, minuets, almans etc., with a number of unnamed pieces are found at the beginning of the MS.

1. An air.
2. Mackbeth. (in Leyden Lyra-viol and other Scottish MSS.)
3. Amaryllis.
4. Alman.
5. Alman.
6. The Scots Serenad. (this piece is not specially Scottish in character)
7. Menaway.
- 8/13. unnamed airs.
14. Symphoney.
15. The Sighing Lady.
16. Ane ayr.
17. I'll never love thee more. (This air is entirely different from the tune well-known in England early in the seventeenth century; nor is it the tune for which the Marquis of Montrose wrote his poem "My dear and only love take heed" which carries "I'll never love thee more" as a refrain).

18. Shepherd's Hay. (this is not the air that Percy Grainger used in his well-known piece of the same name).
19. French Rant. (A rant was a dance of an obscure nature. John Jenkins, several of whose compositions are found in a Dalhousie MS., wrote several rants).
20. Corant.
21. Ayr.
22. Alman.
23. Saraband.
24. Alman le Roy.
25. Corant le Roy.
26. Praeludium.
27. unnamed.
28. Saraband.
29. What if a day. (found in many Scottish musical MSS.)
30. Praeludium - Dr. Coleman. (Dr. Charles Coleman was a chamber musician to Charles I and a teacher of the viol. He was associated with D'Avenant and died in 1664).
31. Saraband. Dr. Coleman.
32. A Health to Bettie. (A familiar air in Scotland in the seventeenth century, the air is found in Guthrie and other MSS. - Tom Durfey calls it a country dance).
33. Gerard's mistress.
34. Saraband.
35. Saraband.
36. The King's Jegg. (A different tune from The King's Jigg, fully described by Chappell in Popular Music of the Olden Time, II p. 495).
37. She rose and let me in. (also found in Margaret Sinkler MS.)
38. Love me as I deserve. (also in Dalhousie MS.)
39. Reed House.
40. Saraband.
41. Sweet Willie. (A version of the air found in several other Scottish MSS. - "Willie's rare and Willie's fair").
42. Aboyn's Air. (other airs dedicated to Lord Aboyne are found in Playford's Collection and Dalhousie MS.)
43. Drumlanrig's Welcome Home. (also found in Blaikie MS. as Drumlanrick's air).
44. Minway.
45. Jock the laird's brother. (contains the couplet:  
He's crooked o' a leg and blind o' an e'e  
And Jock the laird's brother's no for me.)

- 46/54. Almans, Corants and Sarabands by Mr. Young.  
 (William Young was an English musician who spent part of his early life in Austria. He returned to England to join Charles II's band and wrote music for several instruments including the viol.)

Some papers of theory are included between the section of the MS. for viol and that for voice. The vocal section was probably compiled at a later date than that for viol

### Songs

To little or no purpose. (in Agnes Hume MS.)  
 Whatever I am or whatever I do.  
 O my Clorissa.  
 My youth I kept free.  
 Sweet was the song was the virgin sang.  
 How cool and temperate am I. (in Agnes Hume MS.)  
 Behold I was shaken in wickedness.  
 Psalm 39.  
 As I gaze unaware.  
 When I see my Strephon languish.  
 If I live to be -  
 Chi nol se.  
 O the bonny Christ Church bells (Dr. Aldrich)  
 Within a solitary grove.  
 Pur un bol.  
 Come my Daphne.  
 When lovely Phyllis thou art kind.  
 Fie Cloris 'tis silly.  
 How unhappy a lover am I.

Henry Playford's "A Collection of Original Scotch Tunes"

Henry Playford's "A Collection of Original Scotch Tunes (full of Highland Humours) for the violin: being the first of this kind yet printed: most of them being in the compass of the flute. London: printed by William Pearson in Red Cross Alley in Jewin Street for Henry Playford at his shop in the Temple Change, Fleet Street, 1700".

This is the first volume of Scottish tunes known to have been printed and only one copy is known to exist. However, I have discovered a MS. copy in the Central Library, Dundee, made by the late A. J. Wighton in the middle of last century, and because of the rarity of the volume, I add a list of the tunes with a few extracted in the supplementary volume of this Thesis. The existence of this work is one more proof of the popularity of Scottish music in London many years before Thomson's "Orpheus Caledonius" gave Scottish music an increased interest for English musicians.

Contents

Mr. McLaine's Scotch-measure.  
 Mr. McClauklaine's Scotch-measure.  
 I love my love in seacreit.  
 Madam McKeeny's Scotch-measure.  
 Cranstoune.  
 Keele Cranke.  
 The Berkes of Plunketty.  
 Good night, and God be with you.  
 The Laird of Cockpen's Scotch-measure.

My Lord Sefoth's Scotch-measure.  
 Ginleing Georde.  
 The Collier's Lass.  
 Sir William Hope's Scotch-measure.  
 Stir her up and hold her ganging.  
 Oreck's Scotch-measure.  
 My Lady Hope's Scotch-measure.  
 Peggy was the pretiest lass in aw the town.  
 Bride next.  
 The comers of Largo, a reell.  
 Bess-Bell.  
 Dick a Dollis.  
 A new Scotch-measure.  
 Wappat the Widow my Lady.  
 If love is the cause of my mourning.  
 The Berks of Abergelde.  
 For old long Gine my Joe.  
 Allen Water.  
 Madam Sefoth's Scotch-measure.  
 Wallis' Humour in Tapping the Ale.  
 The Lard of Cockpen's Scotch-measure.  
 A new Scotch measure.  
 Widow, gin thou be waking.  
 Aways my heart that we mun sunder.  
 The Lass of Leving-Stone.  
 I fix my fancy on her, a round O.  
 Quoth the master to the man.  
 Cosen Cole's delight.  
 Holy Even, a Scotch-measure.  
 The Deal stick the Minster.  
 Finis.

*Titles of airs added in second edition (1701)*



Alexander Munro's "A Collection of the best Scots Tunes fitted to the German flute, with several divisions and variations. Dumont sculpsit. At Paris".

A copy of this rare work <sup>is</sup> ~~was~~ in the <sup>library</sup> ~~possession~~ of the late A. J. Wighton. It contains only twelve Scottish tunes:-

Wallace March.  
 Mary Scott.  
 The bush aboon Traquair.  
 The boatman.  
 Bonny Christy.  
 Nancy's to the Greenwood gane.  
 Bonny Jean.  
 Tweedside.  
 Galla Shiels.  
 The Souters of Selkirk.  
 Corn Riggs.  
 Fy rub her o'er wi' strae.

This small collection is of interest because it was published abroad in 1732.

(1)  
THE MELVILL ROUNDELL BOOK.

This early 17th Century book of rounds is of interest for two reasons - it is believed to have been compiled by a Scot and it contains some specimens of vocal music, which cannot be found in English sources but appears in Scottish musical MSS. of the 17th Century. The title of the book is, "Ane buik off roundels whairin thair is conteined songs and roundells that may be sung with thrie, foure, fyve, or mo voices, haifing prettie and pleasantt letters, sum in latin and sum in English quhilk ar an hundreth in number."

Collected and notted by David Melvill, 1612.

One interesting roundel is No. 95 "As I walked on a morning fair," and at the end of the piece comes "Finis, quoth Ja. Melvill." Sir William Craigie has shown that the words of the roundel are practically identical with those of "Celeusma nauticum" the Seaman's Shoute, which occurs in "The Spiritual Propine" of James Melville, the well known divine of the time of James VI. This settles the authorship of the roundel. James Melvill had a brother, David, of whom we know very little except from the diary of James Melvill, where he mentions David as his older brother, who went to school at Montrose and afterwards went home to farming. In all likelihood, this is the David Melvill who was responsible for the roundelbook.

Most of the songs have little interest for us as

(1) Edited by Granville Bantock for Roxburghe Club.

contributions to our knowledge of the music of Scotland but at the end of the book there are three songs, all of which are to be found in contemporary and later Scottish MSS., but are not contained as far as we know in any other 17th Century collection. The songs are, "O lusty May," "If care do cause men cry" and "Like as the lark within the merlin's foot."

The words of the latter two are in English poetical collections and as these three songs are not roundels but four-part settings of verses well known at the time, they may have been after-thoughts. The four-part settings are not especially attractive and only the last of the three has much variety of freedom in the vocal writing.

The chief interest of the volumes is the inclusion of harmonized arrangements of songs usually found as single airs, and the harmonies do not differ materially from those found in the secular section of Wood's Psalter. The almost inevitable 'John come kiss me now' appears, and also a song 'Now God be with old Simeon' to the tune used with the 'Banks of Helicon.' To this song Julian Sturgis plainly owed a hint for the burden of the drinking song in the opera Ivanhoe and one of the bolder phrases suggested the melody of the refrain used by Sullivan in the same ditty. Most of the pieces in the Melvill Roundell Book are of English origin and many of them appear in Pammelia and in Deuteromelia, collections made by Ravenscroft in 1609, and two of the most important collections of music in England during the Elizabethan period. This is not the only collection associated with the name of David

13<sup>m</sup>, note in context

Melvill. A collection of vocal music (B.M. Add. MSS. 36484) is in the hands of David Melvill, since his name, in contemporary writing, appears at the bottom of every page. The statement in the B.M. Catalogue of Manuscript Music that from the similarity of contents, the MS. was probably known to John Forbes, compiler of the Songs and Fancies of 1662, is not accurate, for the number of pieces in the MS also found in Forbes' work, is very few.

Another musical MS (B.M. Add. MSS. 36484 pp.7-566) was owned and may have been transcribed by David Melvill. It is a set of bass parts of sacred Latin compositions for four voices and contains the Media Vita in three parts as well as pieces by the Scottish composer Robert Johnston.

ATKINSON MANUSCRIPT

A manuscript book 4" by 6" bound in brown leather with the remains of black ribbon ties, very shabby, one back loose and front page loose. On the fly leaf. this manuscript is in the Library of the Society of Antiquaries of Newcastle-upon-Tyne.

Henry / Atkinson / his book 1694/5.

Wm. A. Chatto, 1834.

page 1. Henry Atkinson, a former owner of this book, and whose name is written on the preceding page, with the date 1694/5, was a native of the county of Northumberland, and lived in the neighbourhood of Hartburn.

W.A.C.

page 2. The music begins. At the top of the page there is written very faintly in pencil by W.A.C. Jennie come tie my cravat. Over the second line of music in ink in H.A.'s writing: Jockes cravatt.

(All the following in H.A.'s writing.)

page 4. A gig the kings Jigg

page 6. Bone Gate of Edenbrough (*Bonnie Kati 7 Edinburgh*)

page 7. Reed house Rant

page 8. Roger the Caveleyr

page 9. Northern nanny

page 9. Such a wife as willie had (*Willie Washie*)

page 10. A Jigg

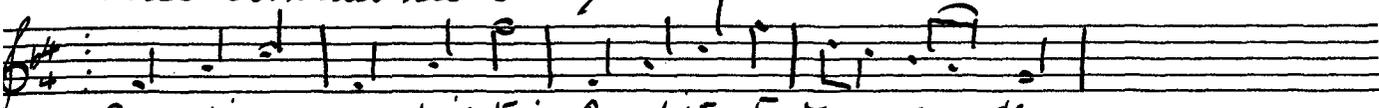
page 12. young Jamy (*Carlins o' the Glen*)

Hey boys up go we

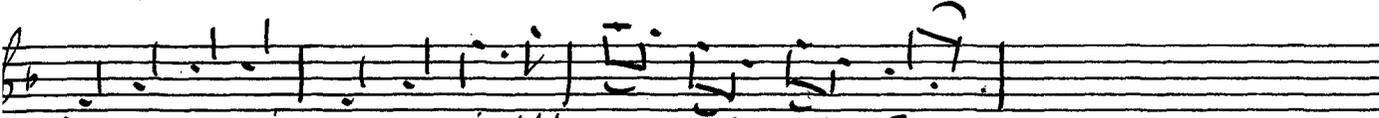
- page 13. Sandy and Jockey  
The black mares antick
- page 14. A gig
- page 16. have ye any more on't
- page 17. The black ewe
- page 19. The Flower of Yarrow
- page 20. The flower of yarrow
- page 20. Londons Loyalty
- page 21. Cock up thy beaver Jemme
- page 24. Cock up thy beaver Jemme
- page 25. Trumpetts Tune
- page 26. white hall
- page 27. Roger Coverley new way
- page 28. Mineway
- page 29. My father left me geyre anough
- page 30. Jenny come down to Jocke
- page 31. Mr Thomas Tollates Groundes
- page 38. Grounde
- page 39. The Camp Jigg
- page 40. Honsup
- page 41. A Minuet
- page 42. Farmells ground
- page 46. Mackays March
- page 47. fst treble Mr. Conditt
- page 48. The Boyne a new Jock march
- page 49. Minuet Mr Franks
- page 50. A new war-like tune of Mr Cortinill

- page 51. A Scoch tune of Mr Frevelle
- page 63. A Scotch Tune The New Ballopp
- page 66. How blest are Shepherds
- page 67. A New Minuet
- page 68. A new lesson
- page 70. Though you make no return to my passion
- page 72. To thee To thee
- page 73. Why are my Eyes
- page 76. Lawsons delight
- page 77. The ffather be in the Welcomer
- page 78. Part of the same  
Claw her warm
- page 81. a minuet
- page 93. A Scotch Tune
- page 95. Wheir Must our Good Man ly
- page 96. A Highland Fibroch
- page 97. Irish Gilikrankey
- page 98. Schomburgs March
- page 99. Deal gae with him hir taylor flies up
- page 101. Two Thee Two Thee
- page 102. Over the Hills and far away
- page 105. Englands Lamentations for the Late Q. Mary
- page 107. The Kings Delight
- page 108. The King shall Enjoy his own again
- page 111. Aber Geldy
- page 112. A Country dance att the jubilee
- page 113. Minuett

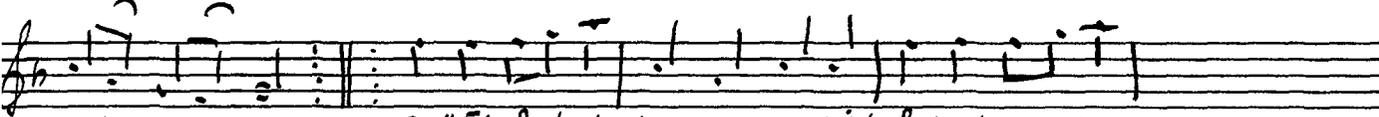
Three crow-dies in a day - Atkinson MS 1694/5



Crow-die ance, Crow-die twice, Crow-die three times in a day

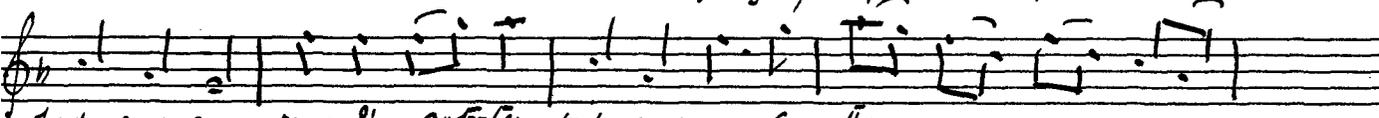


If ye crow-die on-y mair, Ye'll crow-die a' the

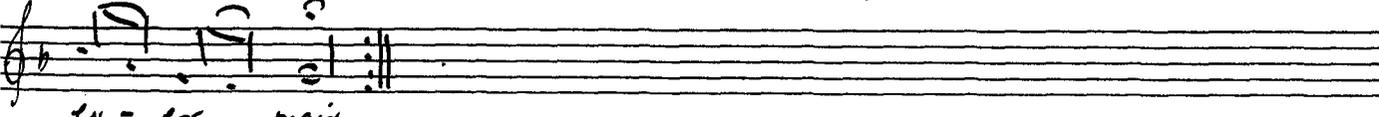


meal a-way.

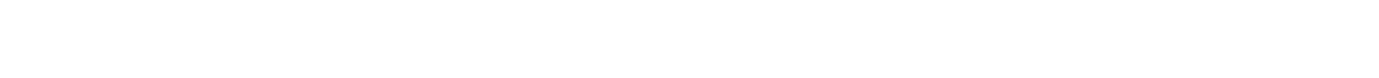
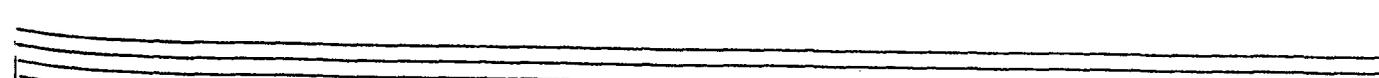
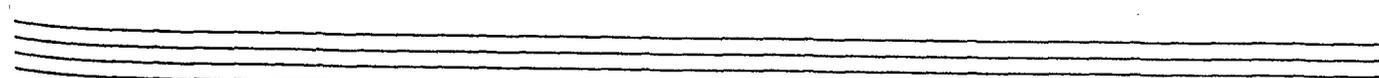
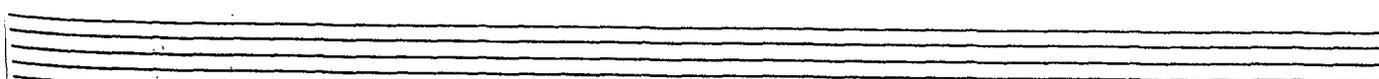
O that I had ne-ver mar-ried I wad ne-ver  
Was-for want and hun-ger fley me, Glow-mie' by the



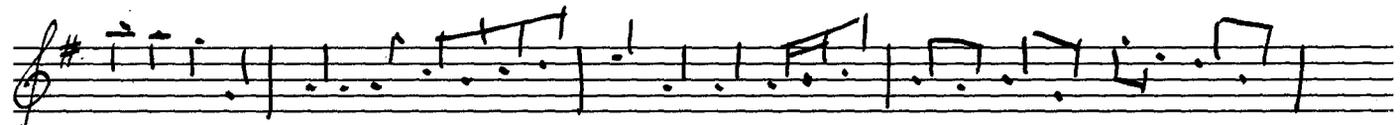
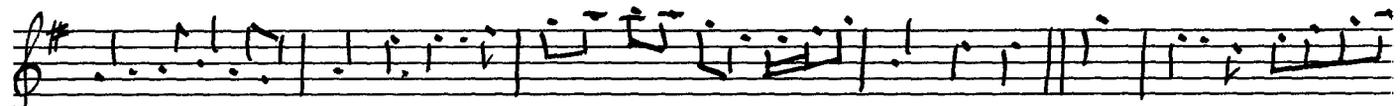
had not care, Now I've got-ten wife & weans And they cry crow-die  
hall-en 'en' Saw I fecht them at the door But ay I'm ser-ic



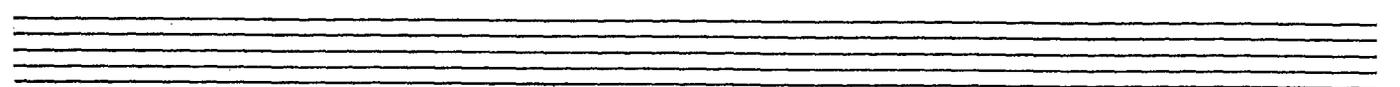
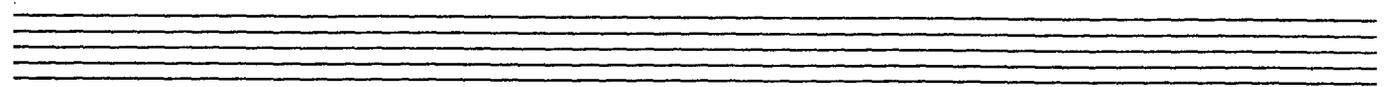
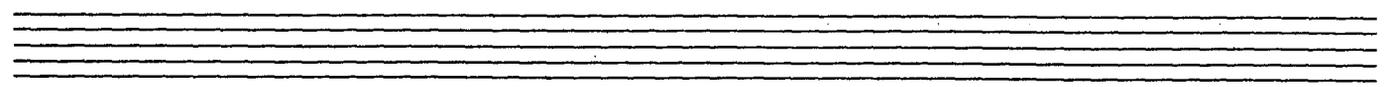
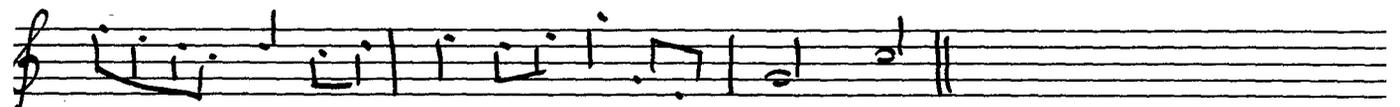
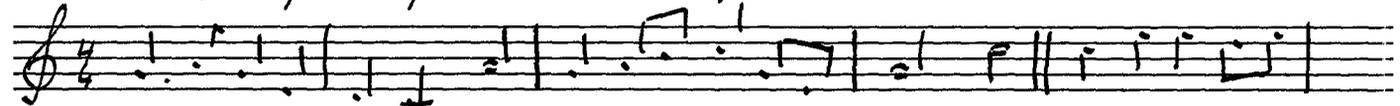
ev-er mair  
They come her.



Unnamed line for Atkinson MS.



Have ye any more on't. for Atkinson MS



- page 115. The Milking Pale
- page 116. The Irish Trott
- page 117. Allen Water
- page 118. From Aberdeen to Edenbr:
- page 119. A Lass in the North Country
- page 120. Green Sleeves
- page 121. Weells me I gotten shott on her
- page 123. The new Road to Berwick
- page 125. Prince Eugins March
- page 126. A scotch Tune
- page 127. The first Straine again  
Happy Groves
- page 128. Madm Coblenies Minuet
- page 129. A Scotch Tune
- page 130. Mock Pudding
- page 132. 3 Crowdeys in a day
- page 134. Ranting Roveing Wille
- page 137. The Read house Rant
- page 139. Gingling Georgy
- page 140. Gingling Georgy another way
- page 141. A page ruled for music but blank
- page 142. The Lad that keeps the Cattle
- page 143. "The milkmaids Dance"
- page 146. I was Young and Lustey when I Kent ye
- page 148. Love is ye Cause of My Mourning
- page 149. Bonney Wattered Meggey
- page 150. ye lass she lost her Maiden head for all hir  
fin Petticotes

- page 151. Leshlys March ✓  
 page 152. Three Sharp knives etc ✓  
 Part of Leshlys March  
 page 153. French March ✓

Blank unnumbered page ruled

unnumbered Air for two voices from Simpson's Compendium  
 of Musick 1678. The treble by a "Person of  
 Quality"; the base by Simpson.

Two ruled pages blank and unnumbered. Here the book has  
 been reversed. Beginning at the other end of the book  
 there is first an article on "Old Scotch Music" (with a  
 note "chiefly English" written in) cut out of the  
 "Gentleman's Magazine" for February 1823<sup>and</sup> pasted on to  
 the first two leaves with a note dated 1847.

At the foot of the page:-

Given by Sir Henry Bishop to  
 C.M. 1851. On the back of the second page there is a  
 list of songs in a hand much like that on pp. 120-140.  
 The edge of the page is worn away. They are as  
 follows:-

(Gin)glin Georgy 3 Sheep Skins

(Sa)ndgate Tune

King shall Enjoy his own again (crossed out)

(Sh)e's sweetest when she's naked (crossed out)

(curds and whey 30 The Black & ye Gray (crossed out)

Bonny Gray eyed Morn 33

Old Geldam. New Do

Reed House in Arkness No

A handwritten musical score consisting of eight staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The music is written in a cursive, handwritten style. The notes are mostly quarter and eighth notes, with some rests. The piece concludes with a double bar line and a fermata. The remaining seven staves are empty, suggesting the score continues on the next page.

Bonny Cai & Edenburg from the Atkinson ms.

Jimmy Lang - from Atkinson ms

Emperor in the Moon

The Division to Over ye Hills and far away 103

Good night and God be with you

Dunbartons March

Pay the Reckoning. Esqr Marwood

I Lost my Petticoat

Shives of Pudding my Mother gave me

Leshleys March. Happy Groves

Highland Lad

Love is the Cause of my Mourning

On the next page:-

Ralph Atkinson

Elinor Atkinson

a number of scribbles and figures. "Lett Mary live long" written across one end.

On the next two pages a list of the tunes in the volume beginning at page 46 Mackay's March and continuing to 153 Three Sharp Knives; also a cutting from the Gentleman's Magazine (no date) and a note on "Huntsup".

Here the book has been reversed again; there is a page of scribbles, then two pages showing notes and musical terms. Then the book has once more been reversed and the tunes begin again; with new numbering.

page 1. Deare Jockey  
Chickens and Sparrow-Grass

page 2. Sodger Laddie

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- page 5. The Glory of the west
- page 11. Take Tent to the Rippells good man
- page 15. This Wife of mine
- page 16. Hampton Court
- page 18. Mr banisher
- page 19. Saraband  
Blyth Jockey Young and Gay
- page 20. Mr Banister
- page 21. A Jigg
- page 22. With in a furlong of Edenborrow Town
- page 23. Minuet Royall
- page 24. The Earle of Darwin's farewell
- page 25. The Gavatt
- page 26. Over the Hills and far away
- page 27. This is the Wabye onte
- page 29. Sweetest when she's naked
- page 30. Crudds and Whey
- page 31. Shores Trumpett Tune or Maggett
- page 32. A Jig
- page 33. The Gray Eyd Morn
- page 34. Deell take the Ware
- page 35. A Round O
- page 36. My Lord Cutts Delight
- page 37. Saw yee not my Meggy
- page 45. Brave Willie Forster
- page 47. Drunk I was Last night
- page 48. Honsup

164  
page 52. Britton Strike home

page 53. Galloway Tam

page 54. The Table wants a Frame

page 55. A Scotch Hornpipe

page 56. A Round O Minuet

page 57. Uncle John

page 58. A Cheshire Round

page 59. Irish Trott. The last to be play'd first

page 60. Pritty Poll

page 62. The Rugged Saylor

page 63. Parson upon Dority

Here are the blank leaves where the book was reversed  
in the middle.

Baxter Musical MSS.

This M.S. is typical of the Scottish musical MSS of the later 18th century. As the only name contained in the MS is that of Dr Baxter, it is convenient that the MS should carry the name of that gentleman. The internal evidence is that it belongs to the second half of the 18th century for the names of several singers well known at Vauxhall and Ranelagh appear on its pages, some of whom are mentioned in Grove's Dictionary and in Austin Dobson's "Eighteenth Century Vignettes". The contents of the MS are of the usual varied nature—minuets and allemandes, English and Scottish songs, English and Scottish dances, a psalm or two, a French song, pieces by Handel and Arne and compositions by other 18th century composers. One piece is <sup>characteristic</sup> characteristic of a practice of the time, which was to take a composition and bestow upon it the name of some notable person of the day. In this MS a piece is named "General Wolfe's March" but on examination turns out to be Handel's "March in Scipio"

The most interesting parts of the MS are found in collection of Scottish airs, many of which are to be found in printed volumes of the time; but there is also a considerable number of airs that have not been discovered in either contemporary or earlier collections, printed or in MS. This is true of most musical MSS and there is hardly a musical MS that does not contain a piece or pieces, that are entirely unfamiliar and worth adding to the stock of national airs.

Mrs Forber's Farewell - E by Isaac Coaker, (unoff. - part 3)  
from Baxter MS 1780c.

The image shows a handwritten musical score on five staves. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various note values, rests, and phrasing slurs. The first staff begins with a treble clef, a sharp sign, and a 2/4 time signature. The second staff continues the melody. The third staff features a phrasing slur over the first two measures. The fourth staff has a phrasing slur labeled '1st time' above it. The fifth staff has a phrasing slur labeled '2nd time' above it. The score concludes with a double bar line.

one year before Campian was born. However as Mr.S.P.Vivian pointed out in his edition of Campian's works (1909), Wood's Psalter was in two parts:- (1) a section containing harmonized versions of the metrical psalter: (2) a section of secular music. The dates given for

The poem 'What if a day or a month or a year' has been much discussed in recent years and its authorship carefully examined. It cannot be said that the problem has been authoritatively settled yet. The most recent contribution to the discussion appears in Mr. E. M. Tenison's Elizabethan England Vol. VII. pp. 97-99 (1940) in which the author presents a case for the Earl of Essex. The poem first appeared in print in "A verie excellent and delectable comedie intituled Philotus" imprinted at Edinburgh by Robert Charteris in 1603. The work was reprinted in Edinburgh by Andrew Hart in 1612. No author is mentioned but between these dates, Richard Alison was responsible for an English collection of vocal music entitled "An Howres Recreation in Musicke" which was published in London in 1606. Three poems in this collection are ascribed to Thomas Campian M.D., of which two--or rather one in two parts--can be found in the poet's works. The third "What if a day" ascribed to the musical poet, is not contained in any of his publications. In 1907, a Dutch critic, Dr. A. H. E. Swaen of Groningen, disputed the claim of Campian's authorship and provided no fewer than thirty references to variants of the poems. He based his contention on information received from the authorities in the British Museum that the poem occurred in Wood's Metrical Psalter of 1566 and thus had appeared one year before Campian was born. However as Mr. S. P. Vivian pointed out in his edition of Campian's works (1909), Wood's Psalter was in two parts:- (1) a section containing harmonized versions of the metrical psalter: (2) a section of secular music. The dates given for

the Psalter proper are 1566 to 1578 but an examination of the secular part shows that the handwriting was not Wood's and belonged to a much later date. David Laing put the secular section at about 1620 and further when we compare the secular section with a similar but much more extensive section of secular vocal airs, which are found in the Supplement to Wood's Psalter that lies in Trinity College, Dublin, we find that they both almost entirely in the same handwriting. The exception is "What if a day" which is in a different hand from that employed in all the other secular songs; whoever the scribes were who wrote down the airs in the supplement and the four-part settings of the handful of songs in the Psalter proper, they plainly knew the English Song Books, had a particular affection for the lutenists and especially for the Songs of Campian, for they borrowed largely from the Elizabethan books of airs and also from the contents of Pammelia and Deuteromelia. From this it might be argued that they were probably English, but since we find, in the supplement particularly, songs with both words and music which are not found in any English sources so far, but are inscribed in the early 17th century Scottish musical MSS., it must be that the principal scribe at least was a Scot or one who knew the popular music of Scotland in the early 17th century. Mr. Tenison has pointed out that the poem is found in the Rawlinson MS., amongst verses and English Poems written by the Lo: E. of E. (Earl of Essex) and that the air was very popular in the Netherlands. In Camphuysens Stichtelycke Rymen, (1647) it

appears in the first part as Sang: Galliarde Essex and in the second part as Essex Lamentatie of 'What if a day etc.,'. At present this is where the matter rests.

The air, no less than the words, offers a problem. The song had a great popularity both in England and Scotland during the 17th century and the air, usually associated with it, appears in many MSS. and printed books. The first time I have found it in print so far is in "Giles Earle, his book" which was compiled between 1615 and 1626. It is a collection of English part songs with basses, and the tune is the one usually found in printed and manuscript sources. Richard Alison's musical setting differs considerably from the popular form of the tune. The music for the first half of the first verse in Alison's setting is in five parts and the device of Stimmrausch is employed to give it variety. The actual rhythmic pattern is nearly identical with that of the popular form of the tune: indeed, this popular form sounds almost like a hidden counterpoint to Alison's five part setting. Alison wrote a fresh setting for the second half of the tune, 'Earth's but a point', and it is interesting to observe that the version of the setting in the secular part of Wood's Psalter is identical in all parts with the setting of Alison's. Plainly the scribe of the secular airs in Wood's Psalter knew Alison's work as indeed he did most of the lutenists' works. No song was more popular in Scotland than 'What if a day' ; so much so that Louis de France in his M.S. towards the end of the 17th century called it a Scottish song

A NOTE ON WITHERS! "SHALL I WASTING WITH DESPAIR ?"

Withers' poem appears in his works more than once. It occurs in "Fidelia" (1615) and in "Fair Virtue" (1622) as well as in "Johnson's Answer to Master Withers". Slight differences occur in the different texts but, when we turn to the poem as quoted in two Scottish sources, we find not only more variations on the original text but several additional verses not found in English editions. On an interpolated page of the Bannatyne Manuscript of 1568 in a later hand, a Scottified version of the poem occurs. It is difficult to put a date on this version of the poem. While the first two verses correspond very nearly with the original form, a third verse is added which has not been found so far in any other source. The whole poem runs:-

Sould I wrestle in dispair, die becaus a Womans fair  
 Sall my cheikis Wax paille With cair 'causs an uther rosy ar  
 Be she fairer th<sup>n</sup> the day or the flourie Meidis in May  
 If she be not so to me q<sup>t</sup> cair I how fair she be

Sall my foolish hart be pynd causs I see a Woman kind  
 Or meik disposed nature joynd w<sup>th</sup> a comelie stature  
 Be she meiker kynder th<sup>n</sup> turtle dow or pelican  
 If she be not so to me q<sup>t</sup> cair I how kind she be.

Sall A Woman sueit of voyce mak my foolische hart rejoyce  
 Or the pleasouris of hir toung be the meinis to do me wrong  
 If she had so sueit a mind aboue the race of Woman kind  
 If she be not so to me q<sup>t</sup> cair I how sueit she be.

The Leyden Manuscript of 1639 contains a version of the poem which is even more interesting. Here the first three verses follow the forms in the early English printed volumes with slight variations, but three verses are added that are found nowhere else. These three verses are as follows:-

Sall Cupid sett my heart on fyre  
 To sie a woman's chast desyre,  
 And no found persuasioune move  
 A change into hir mayden love  
 With puritie of vertue grac'd  
 To make hir more in loveing chast,  
     Zitt if schoe is not such to me,  
     What cair I, how chast schoe be?

Sall all the sueits that does belong  
 Wnto a bewtie fair and strong  
 Wpon a woman's forehead shyne,  
 To make a courteit most divyne  
 And on hit cheicks the youthfull blood  
 In pryne of May begins to bude.  
     Zitt if schoe be not such to me  
     What cair I, how fair schoe be

King James's March to Ireland

It is usually accepted by editors of Irish Minstrelsy that Limerick's Lamentation and King James's March to Ireland in the Leyden MS. have a common origin. A first glance at both of these tunes which are shown here, does not disclose much similarity but a careful scrutiny reveals a basic form, which originally differed considerably from both. Irish minstrelsy has been hospitable to the music of other lands and it is very interesting to find that Scottish airs, very familiar to us are included in volumes of Irish folksong. Occasionally, these airs appear almost identically with the Scottish versions. 'The Drummer' is the same as 'The Piper of Dundee' 'Fill the bumper' carries the tune associated with Aytoun's 'Bon Gautier Ballad' 'Ta Phairson swore a feud', 'The Cruiskeen Lawn' is 'John Anderson my jo' 'Thy Welcome O'Leary' is 'Whistle & I'll come to you, my lad'; but how 'My Nannie O' crept into Thummoth's Irish Tunes II is hard to say nor can we say how 'O the old turf fire' in Hughes's Irish Songs IV adapted 'Johnny Cope' as its tune. There are other Irish songs in which the musical version is very different from the Scottish one and both versions probably had a common ancestor, the variants developing on different lines in the different countries with differing results. We can hear 'Highland Laddie' in more than one Irish song and 'Deil tak the baigrie o' can be traced in 'The French are on the sea' or 'Seanbhan Leanbhan' 'The Lowlands of Holland' appears as a different version of word and poetry in both countries and 'Hush my Baby' seems to owe something to 'The White Cockade'. Doubtless, when Ulster was colonised and Scottish farmers occupied the land they followed the usual practice of retaining their own songs instead of adopting the native airs, and so may have influenced the music of Ireland.

## THE REVIVAL OF MUSIC

The revival of music was slow but steady, and appears more in a growing interest in the practice and performance of music than in artistic creations. It was not until the second half of the eighteenth century that Scottish composers came into the field, and even then it was only in small forms. For the most part, Scotland was again content to take much of its music from other countries, and only once or twice do we meet with any music on a larger scale - a sonata or two or an overture - composed by native Scots. The first evidence of a new interest in music occurs in the concert of 1695, in which thirty performers took part, and played works by Jeremiah Clerk, Pepusch, Corelli and others. There must have been sound tuition to train these players, as well as a considerable knowledge of contemporary music. The burgh Sang Schules, except in a very few cases, could not provide this training and, as music was falling more and more into the hands of foreigners, we may assume that, at least in part, a knowledge of English and continental composers' works came from these strangers and from the increased contact with England and the Low Countries. The manuscripts of the seventeenth century indicate that the lute and viol had given place to the violin, and the virginals to the harpsichord, and that Scotland was quite aware of the improvements that had occurred in the construction of instruments as well as of music in an instrumental style.

The revived interest in music also appears in the establishment of music clubs in Edinburgh and Aberdeen before the middle

of the eighteenth century was reached. These clubs became centres of musical activity, and were often consulted by town councils on musical matters; they provided amateurs with opportunities for practice and professionals with the means of making a livelihood.

But the revival of music in Scotland during the eighteenth century is much more evident in the interest taken in Scottish national music. We know that all classes loved and knew the music of Scotland, but none of it had been printed in Scotland before the eighteenth century. In 1700, Henry Playford compiled and published his "Collection of Scotch Tunes", the first printed volume of Scottish airs; and in 1725, William Thomson issued the "Orpheus Caledonius", the first printed collection of Scottish songs.- both published in London. The two works gave Scottish music a new stimulus, and as the century progressed more and more volumes of Scottish tunes and songs came from Scottish presses until our Scottish tunes were collected by **JAMES** Oswald in the "Caledonian Pocket Companion" and our song literature reached its height in the vocal collections connected with the names of James Johnson and George Thomson. An examination of the printed Scottish music and the collections extant in manuscripts shows conclusively that there was a great deal of music of a national character composed during the eighteenth century. It was seldom well edited, selected or arranged, but there is no doubt of the interest which our music roused at home and abroad. It is worth noting that, while the manuscripts show that Scottish singers of the early seventeenth century went to England for their songs, London, during the eighteenth century, paid Scotland the compliment of drawing considerably upon Scottish music.

As the 18th century progressed, more and more Scottish musicians sought a home and a livelihood in London. The famous singer John Abel, who was a gentleman of the Chapel Royal, London, in Charles II's time, is said to have been a native of Aberdeen. Sir Samuel of Foveran (1653-1717) wrote in 'A description of Aberdeen-shire' (1715) "The well known Abell was a native of the place and his kindred all known by the name of Eball; and it is said there are others as good as he". In the early part of the century, James Thomson (1700-1748), the author of the Seasons, made his home in London and took a high place in the literature of his adopted country. Lesser men such as David Mallet (born Malloch) and Joseph Mitchell found occupation for their literary gifts in the English capital. All of these three Scots had some connection with music. Thomson, as is well known - though a case has been made for Mallet - wrote the words of "Rule Britannia" for Dr. Arne's opera Alfred, and Mallet and Mitchell wrote librettos for musical plays by English musicians. Later in the century, William Thomson, who compiled the Orpheus Caledonius, James Oswald, who made the fine collection of Scottish melodies known as 'The Caledonian Pocket Companion' and other Scottish professional musicians went South to further their fortunes. London was a good friend to these Scots and as we shall see was also an inspiration to Scottish musicians who stayed at home, and it is to London that we must look not only for the encouragement of Scottish musicians who took up their abode there, but for the earliest printing and publishing of our national airs and of our national songs.



substance." "Kirke must have been unfortunate in the company that he kept. In 1726, when Edward Burt was entertained<sup>(1)</sup> by a Highland gentleman, he noted that immediately the company sat down at table a concealed body of musicians played. However, Burt suspected that they were not part of the household but were brought in for the entertainment of the visitors. Burt also made special note of the bells of Edinburgh which played, from 11 to 12, a selection of Scottish, English, Irish and Italian tunes.<sup>(2)</sup> Defoe, remembering Scotland after he returned to England, wrote of two Scottish nobles who were particularly musical:-

'The God of Musick joys when Colville plays  
And all the muses dance to Haddington's Essays'

Lord Colville played at the first concert of which we have information in Scotland, and Haddington as Lord Binning was one of the best amateur musicians of his time.

<sup>(3)</sup>  
When George Skene, later the rector of Marischal College, Aberdeen, made a journey to London, in 1729, he took his music with him and spent the leisure of his evenings playing on the pipes or on the violin. What he played we do not know but the folks who heard him play enjoyed his music. Nor was that all, for he made comments on the music that he heard upon his journey and at Gloucester and Worcester, where he visited the cathedrals, he had comments to make about the singing of the cathedral choirs and the playing of the cathedral organs.

(1) Letters from a gentleman in the North of Scotland I p153.

(2) Caledonia Pt. ii.

(3) Third Spalding Club Miscellany ii p.117.

Visitors to Scotland ~~often~~ make comments on the cultivation of music in the country. There is a well known passage in Tobias Smollett's <sup>(1)</sup> *Humphry Clinker* in which he says "All the diversions of London we enjoy at Edinburgh in a small compass. Here is a well conducted concert, in which <sup>(1)</sup> several gentlemen perform on different instruments. The Scots are all musicians. Every man you meet plays on the flute, the violin or the violoncello, and there is one nobleman whose compositions are universally admired" This gentleman was undoubtedly the Earl of Kellie, who took a considerable interest in the <sup>(2)</sup> musical activities of Edinburgh. Maitland in his *History of Edinburgh* gave a fair amount of space to the rise, constitution and doings of the music lovers of the Capital ~~in connection with the~~ activities of the Music Society. It must be remembered that the Society was entirely a man's club; even as late as 1775, the list of members does not contain a single woman's name. Dukes, earls, lords, lawyers, Government servants, Lords of Session, merchants, private gentlemen, surgeons and physicians all appear on the list of members but not a woman's -- <sup>(3)</sup> and for the matter of that, not the name of a minister. When Captain Topham came to Edinburgh in 1774, he noted the employment of foreign singers at the various concerts. Topham had no great opinion of the musical abilities of the native Scots, nor of their voices; but he says that music "is not only the principal entertainment but the constant topic of every conversation." Topham deplores the engrossing quality of music in Scotland, and he regrets that serious subjects such as philosophy, poetry, painting politics and religion have to give way to the powers of harmony if any enthusiasm must be aroused. Scotland had social contact with

(1) Letter dated Aug. 8th 1756

(2) 1753, p. 167

(3) Letters from Edinburgh, 1776 p. 370 -- "On Scotch Music"

England all through the 17th century but, with more settled times and after the Union of the Parliaments, the intercourse with England became much greater. The practice of gentlemen sending their sons, who aimed at a legal career, to Holland to complete their studies brought young Scots in contact with artistic conditions very different from those of their own country at that time. These contacts could not fail to widen the outlook of those who went to England or to the Continent and in the case of some, at any rate, sent them home with some acquaintance with the state of music abroad. We see this in the account that Sir John Clerk of Penecuik gives of his travels in European countries while he was quite a young man. In the record that Clerk has left of his life, he relates that he 'touched' the violin at seven and was quite proficient on the harpsichord before he left Scotland for Holland in 1694 at the age of eighteen. While in the Low Countries, he studied Mathematics, Philosophy and Music privately. In the MS of his travels, he wrote that he studied there the speculative side of music according to the mathematical rules and the practical side of the harpsichord. It is significant of a point of view, not new in his time, that he added 'in both of these, I made perhaps more advance than became a gentleman'.<sup>(2)</sup> When he went to Vienna, he found that his knowledge of music stood him in good stead and his reputation for musical knowledge gained him the favour of the Emperor Leopold I. He had the same experience in Rome in

(1) Clerk of Penecuik's Memories (SHS) p.17 et seq.

(2) A serious dispute took place at the Flemish Court on the same subject (Burckhardt 's Renaissance p 385)

1698, where his skill in music gave him access to the best company there. While in Italy, he met Corelli, who seldom took pupils, but gave Clerk three lessons on the violin while he was in the Italian capital. It is a pity that we do not know where and from whom Sir John received his early training but he must have been well taught or he could not have been received so very cordially in Continental musical circles. He was probably taught music privately for we know that there were plenty of capable musicians in Scotland in the second half of the 17th century.

The Household Book of Lady Grisell Baillie contains many entries, showing the care taken with the musical education of her daughters, Grisell and Rachel. They were taught music by the best Edinburgh music masters of the time, Steill, Krenberg, and by that musician who was called the Orpheus of the Music School, Henry Crumbden. The musical education of these two young people was typical of the musical tuition of the early 18th century, and of the music taught to the children of gentle folks in those days. Grisell learned to play the spinet, viol, virginal and harp, and Rachel studied the spinet, virginal and flute. Thorough bass and singing were also among Rachel's accomplishments. It is odd to note however, that in 1714, a pair of virginals could be tuned by a man from Edinburgh, but when the instrument was broken, it had to be sent to London to be repaired. When the family went to London, they became regular visitors to the opera and even

(1) see Lady Grisell Baillie's Housebook (SHS) p. LVIII.

espoused the side of Handel in the disputes between the great Saxon and his rival Buononcini. Grisell, the younger, afterwards Lady Murray, was one of those ladies of good family, who were beloved in Edinburgh for their sympathetic singing of old Scottish songs and ballads.

The 18th century saw the gradual decay and the final disappearance of the burgh sang schules. Music slowly went into the hands of private individuals, who for some time received direct encouragement from the Town Councils to carry on their teaching of the art of music but in time had to rely entirely on the fees from their pupils for their livelihood, when the position hardened and cities no longer subsidised the teaching of the art. It will be remembered that the Sang Schules were set up to stop the decay of music and taught both vocal and instrumental music; but except in a few places, this aim was soon lost sight of and the Sang Schules, with but a few exceptions, became the elementary schools of the time. So long as the monopoly of music in the burghs lay in the hands of the sang schule masters, supported by the municipal authorities, the professional musicians could not get free scope for their energies and experiments and the attempts made by these professional musicians to set up music schools in the towns were sternly suppressed. The struggle between sang schule master and professional musician had begun in the 16th century, went on all through the 17th and did not cease until the 18th was well on its way. Even while the burgh sang schules flourished, some cities made money grants

to musicians to set up sang schules of their own. The contest was an unequal one and was practically a struggle for supremacy between professional and amateur and became more and more acute as the professional established himself in the country. The average master of a burgh sang schule was first of all a schoolmaster and as far as music went, usually an amateur. There are, certainly, instances where the sang schule master was a man of good musical ability, and taught several instruments but as a rule the master of a sang schule was no match musically for the professional musician. It has been frequently stated that the function of the Sang Schule was to provide a supply of young singers, able to lead the praise in the Kirk. No doubt, in many centres, this was expected from the pupils, as the burgh records show, but this was far from all. The aims of the act of 1579, reviving the sang schules, and its aims, may very well have been forgotten; but the aims of the sang schules themselves was to teach music both practical and theoretical.

Another reason for the decay of the sang schules lay in the change that had <sup>come</sup> over music itself. It made far higher demands on the technique of singers and instrumentalists than had been the case when these musical institutions had been set up in the early years of the 17th century. The average sang schule master had not the skill to tackle the best music of the 18th century--if indeed he was acquainted with it. Foreigners were attracted to Scotland because the country offered them engagements and employment and they brought a knowledge of contemporary music with them. Educated people returned from their visits to Edinburgh and London with some knowledge of the music of the day and were not content with the limited attainments of the local masters of sang schules. The man with but a modicum of music added to a very meagre curriculum

who was usually precentor as well as session clerk, was no match for those professional musicians who made music their life's work. So he fell back in the race and there were many professional musicians capable of providing a sounder and more satisfactory training in the art than the average sang schule master could be expected to give. So we find that the monopoly gradually gave way and the sang schules ceased to be music-training centres but lapsed into elementary schools and nothing else.

The change that was coming over the status of all the Sang Schules appears in the tendency to put music in a less prominent place in the curriculum of these schools. As early as 1679, the Town Council of Dunbar <sup>(1)</sup> ordained that music might be taught in the burgh school between the hours of 1 and 2 p.m., which was the mid-day play hour, the subject being 'a recreation rather than a task'. Linlithgow restored its Sang Schule in 1633 <sup>(2)</sup> but ordered it to be taken down in 1710 and the stakes and timber to be given for the repair of the Flesh Market. <sup>(3)</sup> In 1740, the master of the music school in Dumfries was required to teach English in the burgh school from the hours of 12 to 1 in the morning and 6 to 8 in the evening. This was a step on the way to cause the sang schule to lose its character and become an English School. As we have seen, the usual instruments taught in the Sang Schules during the early part of the 17th century were the virginals and occasionally a stringed instrument, but by the 18th

(1) Grants Burgh Schools of Scotland, p.379 (2) Ecclesia Antiqua

(3) McDowell's History of Dumfries. p.505.

century other instruments were introduced and a greater variety of teaching expected. In 1728, in Haddington,<sup>(1)</sup> the hautboy, bass-viol and German flute were permitted and in 1745 a similar latitude was allowed in Dunfermline.<sup>(2)</sup> The changes that came over the nature of church psalmody also had their effect on the work of the Sang Schules, both as burgh and private institutions. It was significant of the poor quality of the music of some of the Sang Schules that in certain burghs e.g. Stirling,<sup>(3)</sup> Montrose, parents threatened to remove their children from the local schools and send them to Edinburgh if the teaching of music was not greatly improved.

So for a variety of reasons the burgh Sang Schules lapsed. Some of them were closed down altogether, while others were merged into the English Schools or other schools of a purely elementary order. With the lapse of these schools, music dropped out of the regular curriculum of Scottish schools for over a century and has only been restored to its proper place within the last fifty years. A report on the Burgh Schools of Scotland in 1868, states that, in that year, only eight schools in the country included music as one of the subjects in the curriculum.

These Sang Schules may have failed to attain the object for which they were restored; yet, without them, music would have fallen out of the work of the schools altogether and there would have been no music teaching at all in some burghs.

(1) Grant's History of Burgh Schools of Scotland. p.378

(2) *ibid.* p.378.

(3) Hutchison's High School of Stirling. p.246.

CHURCH MUSIC AND PSALMODY

The change of outlook that was coming over the country was seen in the religious world. The long-winded religious controversies ceased to be all-absorbing even if they still occupied much of men's time and energies. Men of all professions, however, were widening the spheres of discussion and met for purely social purposes. As Dr. Mathieson says "The history of the Church of Scotland from the middle of the 17th to the middle of the 18th century may be described as that of the decline of fanaticism under a succession of powerful forces acting from without." The change is apparent in that 'Moderatism' that was a bone of contention throughout the 18th century. The old Calvinistic party remained true to the austere and narrow faith of the earlier century but the Moderate party wished to accommodate religious dogmas to the advance of thought. With the struggle over patronage in the church, we have nothing to do, but, by attaching themselves to a more enlightened attitude towards literature and the arts, the Moderates indirectly influenced the new interest in music. The Moderates cultivated literature for its own sake and we see this changed attitude in 'Jupiter' Carlyle's Autobiography and especially at a later date in the commotion that arose over the production of John Home's play "Douglas". The attitude of the clergy being more favourable towards one art was bound to influence other arts. We know that a love for music was not confined to the Moderates but that there were Evangelicals

to whom music meant much. Ralph Erskine, one of the staunchest supporters of an austere faith and religious practice, was fond of music and even braved criticism by playing the violin, and Thomas Boston, the author of the Four fold State found pleasure in the art. (In England, William Law, who had much in common with the Erskines, Bostons and the Evangelicals, wrote a whole chapter in "A Serious Call" in which he argued for the singing of psalms, the stimulating influence of a song of praise and the joys of this vocal art.) But the rise of Moderatism helped to create a new atmosphere around the part that literature and other arts played in the social life of the community. One of the results of this more generous attitude is found in the introduction of paraphrases into the services of the Kirk.

The inclusion of paraphrases in Church praise was not an innovation, for there had been proposals from time to time that the Psalm Book should be augmented by a collection of paraphrases or spiritual songs.

While the first complete Scottish Psalter of 1564 contained none of these, five spiritual songs were added to the edition published in Edinburgh in 1567 and in the edition of 1634 there were as many as 14. Apparently the Church gave no verbal or written sanction for these additions but they were accepted without either ~~opposition or encouragement~~. There had been more than one <sup>t</sup> tentative effort, recommending the translation of spiritual songs into metre, by Zachary Boyd and others but the recommendation never took full effect. The matter of spiritual

songs was taken up again with some vigour at the beginning of the 18th century but the Paraphrases did not become part of the Church praise with the full sanction of the Church until 1781. As the Paraphrases contributed no new music to psalmody their revival only indicated a fresh interest in Church praise.

At the beginning of the 18th century, little interest was taken in church praise by the ecclesiastical authorities and the results were deplorable. The burgh Sang Schules were ceasing to be very active as musical institutions and the actual number of psalm tunes to be used in the Church services was reduced to twelve. <sup>(1)</sup> Bremner in his Rudiments of Music (1756) gives a depressing account of the state of music in the church praise. "Few or none" he wrote, "thought of learning Church music and both the art and excellency of it was so much forgot that when a precentor was wanted, the principal qualifications requisite were poverty and a loud voice for reading the line, it being a matter of no consequence whether he knew a note of music or not, for the tenor which was the only part attempted and which was conveyed from one generation to another by the ear was now so corrupted by graces and quavers, as they called them, that the time was entirely defaced and the original note (which they knew nothing about) had no more share in the performance than the nonsense they thought proper to add to it." These elaborations, which, as Bremner points out, were not the same everywhere and differed with different congregations and even different individuals, must have caused great confusion in congregational singing, yet, in origin, they arose from the

(1) p. 12.

same human craving that, as we saw earlier, led to the invention of the jubilus in the treatment of the plain chant by the singers in the pre-Reformation Church.

The middle of the century, however, saw a change of attitude towards church music and an interesting movement in Aberdeenshire was one of the symptoms and even the cause of the desire for musical improvement. When General Wolfe's regiment was in Aberdeenshire, some of the soldiers practised psalm singing under one of their company called Channon. He was granted his discharge in order that he might teach singing and began his work in Monymusk. He went round Aberdeenshire with some capable singers and gave illustrations of good psalm singing, seeking to abolish the grace notes and restore the original melody in all its impressive simplicity. He did away with 'quavering' and the dragging tempo that ensued, and encouraged part singing. This was in 1751, but his innovations were not received everywhere with cordiality. The magistrates of Aberdeen invited Channon to come to their city with some of his singers and illustrate his methods. Trouble at once arose and the use of the pitchpipe became a matter of strong objection. The Kirk Session took up the matter in 1754 and dictated not only how the psalms were to be sung but insisted that no more than 'the twelve church tunes commonly sung in Scotland should be sung'. However, this decision was revoked by the Synod and the innovations left their mark in the North. When John Wesley preached in Monymusk Church in 1761, he was struck with the

(1) Kennedy's Annals of Aberdeen. p.307. (2) *ibid.*

(3) Works of John Wesley. ed. Benson. IV. pp. 59-60.

excellence of the music and wrote in his journal "About six we went to Church....Thirty or forty sang an anthem after service with such voices as well as judgement that I doubt whether they could have been excelled in any Cathedral in England." This was a strong statement, but Wesley was a musical person, whose word may be relied upon. Other cities followed the example of Aberdeen and sought to improve their church praise. As far back as 1684, Louis de France had offered to teach the boys of Heriot's Hospital, Edinburgh in 'the four parts' of the psalms. The Town Council of Edinburgh was concerned about the improvement of church music in the city and in 1756, a number of candidates appeared as applicants for the office of master of music. A musician from Durham, Cornforth Gilson, was chosen after being tried and approved by the Musical Society. The city precentors were instructed to study under Gilson, who put out a volume of "Lessons in Singing" with Church tunes, in 1759, and he was employed all day long teaching classes. At a service in Heriot's Hospital, on June 1st, 1756, Gilson's scholars with some pupils from the Hospital gave specimens of what was becoming known as the 'new music' but without the use of the pitchpipe, which had been the cause of offence in Aberdeen, or any instrument. The experiment included the singing of two psalm tunes in four parts - a decided innovation and the service was such a musical success that, after another of the same kind, it was proposed to hold such a meeting once a month and have the psalm tunes regularly sung in parts.

(1) *Analecta of Scotland*. II. p. 263.

(2) *Scott's Magazine* Vol. 118 pp. 302 & 623.

Taito was appointed as a member  
in 1937.

There can be no doubt of the success of this effort to improve the church praise, for, by December of the same year, no fewer than seven singing schools taught by six men and one woman were opened in Edinburgh and were regularly visited by Gilson who reported on the work of the teachers and the progress of the scholars. The teachers were poorly paid, only receiving 20d. per month from each pupil, and poor children were taught gratis. In 1755, Thomas Moore, of Manchester was made precentor of the New Church, Glasgow, and teacher of Psalmody and church music in the Town's Hospital and in 1758, the Town Council instructed other precentors in Glasgow to attend Moore's classes and when vacancies occurred in precentorships, preference was to be given to those trained under Moore, who had compiled a psalmody called the Psalm Singers' Pocket Companion for the use of the pupils in the Town's Hospital and Free School. In 1757, one William Robison advised the Town Council of Ayr that attempts had been recently made in the chief burghs to improve church music, that he had made himself acquainted with this 'new musick' and asked leave to teach the subject under the authority of the magistrates. Organs were erected in Episcopal Churches during the first half of the 18th century. In Aberdeen, about 1740, an organ was installed in St. Paul's Episcopal Church, Aberdeen, with Andrew Tait as organist, and in 1760 Bishop Pococke noted that the English Church in Dundee had an organ 'at which Dr. Heyington (who took his degree in

- (1) B.R. Glasgow. 18/6/1755. (2) B.R. Glasgow 11/4/1758.  
 (3) Love's Scottish Church Music. p. 216.  
 (4) Grant's Hist. of Burgh Schools in Scot. p. 375.  
 (5) Bishop Pococke's Tour (GSHSG.) p. 223.

music at Oxford and Cambridge and is about 80) is the organist.' I can find no record of this organist in the records of the Episcopal Church in Dundee but the English Church referred to may have been one of those strictly English Churches having no connection with the Scottish Episcopal Church. In one of the Episcopal Churches in Edinburgh, an organ was erected in 1747 and "draws several persons thither out of curiosity." James Beattie, the author of "The Minstrel", an amateur musician of considerable ability and a minister of the Church of Scotland, was deeply interested in the improvement of the psalmody and both in the letters and in his writings showed his desire for a wider interpretation of Church praise. However, he was more concerned with the poetic side than with the musical, though he believed that much was lost, when material apt for church praise was thrown overboard merely because it had the tang of Popery and of the services of the mediaeval Church. No doubt, he had the music of the Church in his mind when he wrote on the metrical psalms and the need for a new translation but, after all, the psalm tunes seldom went beyond the accepted twelve and the times were not ripe for a radical change. The interest in an improved psalmody was not confined to the burgh churches but was also found in the musical activities of the College chapels. In Glasgow, John Holden, a potter, a burgess and the author of an Essay towards a rational system of music (1770) took an interest in the music of the College Chapel and in 1765, he was allowed £5 a year "by the Chapel Committee for instructing the band." In 1770,

(1) Scot's Magazine. IX. p. 608.  
 (2) see Love's Scottish Church Music p.171

he was granted £21 - 10/- "for the encouragement of music in the University". He had published in 1766, " A Collection of Church Music ..... principally designed for the University of Glasgow."

While this attempt to improve the condition of Church music all over Scotland in the middle of the 18th century had no revolutionary effect, and indeed did not go very far, it was symptomatic of a change that was coming over the attitude towards music and for this reason is of importance.

EARLY CONCERTS AND MUSICAL SOCIETIES

There is ample evidence to support the view that the first concert, of which we have any considerable information in Edinburgh, owed something to the example set by Banister and Thomas Britton in their London ventures as concert providers. In 1695, a body of thirty instrumentalists, assisted by a few singers, met at Holyrood and gave the first concert in Scotland of which we have any detailed account. There seems to have been a concert in Edinburgh in 1694<sup>(1)</sup> of which we know very little except that the Master of the Revels, one Maclean, brought an action against Beck and his associates who got up the concert, on the ground that the promoters of the concert should have obtained a licence from him before embarking on their enterprise. Maclean's petition was rejected. The description of the concert of 1695 is given in much fullness in the first volume of the 'Transactions of the Society of Antiquaries of Scotland' (1792), in which William Tytler of Woodhouselee, described the concert from information which he had received from William Douglas of Carnwell - foot, who, in turn, had been given an account of the concert by the preces on the occasion, James Chrystie of Newhall.

There can be little doubt that travellers to England from Scotland were aware of the concerts provided by John Banister at his house in Whitefriars between 1672 and 1678. Later Scottish visitors to London may have attended at the long narrow room - "not much larger than a canary pipe" as Ned Ward said - where the small coalman, Thomas Britton<sup>(2)</sup> provided weekly concerts from 1678 until the year of his death

(1) Chambers's Domestic Annals of Scotland III. p.89.

(2) An excellent account of Britton's concerts, in Hawkins.

in 1714. At these concerts, the foremost performers of the day took part and both amateurs and professionals shared in the programmes of the best music of the time. The audiences were drawn from the most fashionable and artistic circles and the concerts were a feature of London life for many years. The concert at Holyrood was very much on the lines of the concerts given at Clerkenwell. There were professional and amateur performers and the programmes had many points of similarity. In fact, Britton's library, the contents of which are given in Hawkins's History of Music, contained most of the music performed at the concert at Holyrood. It was no easy programme and must have entailed a considerable amount of training and rehearsal, and it is worth noting that before the 17th century had passed away, a body of instrumentalists, of whom the majority were amateurs, could take part in a programme, representative of the best music of the time. Britton had been the inspiring genius of the Clerkenwell concerts and Edinburgh was fortunate in having a number of enthusiastic and skilled musicians amongst whom Henry Crumbden was the moving force. It seems that Crumbden was the best known of Edinburgh musicians and teachers at that time and it was by his energy and zeal that the concert was promoted and carried out.

For this concert at Holyrood, thirty players undertook to provide the music. Of these, nineteen were amateurs and eleven were professionals and if so many amateurs could take their share in a fairly lengthy programme, there must

Always Clark or Clarke

have been more musical activity in the Capital than we are accustomed to think. The programme for this concert was as follows:-

Clerk's Overture

Torelli's Sonata for 4 violins

Barrett's Trumpet Sonata

Pepusch's--for 2 flutes and 2 violins

Finger's--for 2 flutes and 2 hautbois

Pepusch's--2 violins and 2 hautbois

Bassani's--Sonata and Corelli's Sonata

Finger's Trumpet Sonata

Torelli's--Sonata

Chacon

It is not possible to say with certainty whose overture it was that opened the concert but in all probability, it was that of Jeremiah Clerk, organist of Winchester at the age of nineteen, in 1692. Some of his music had been published by the time of the concert and had appeared in the Harmonica Sacra. Torelli was an Italian composer of the 17th century and is credited with being the first to apply sonata form to concerted music. Corelli was the great composer and violinist who laid the foundation of good violin teaching and playing and had a great influence on the course of composition for the violin. His works were very popular with the Scottish Musical Clubs all through the 18th century and printed volumes of his music were found in many of the great Scottish houses as in the case of Panmure. Barrett was a

London organist at the beginning of the 18th century, who contributed to Tom Durfey's Pills to cure Melancholy and also wrote incidental music for plays.

Pepusch (John Cristoph) was born in Berlin in 1667 and came to London in 1700 as an organist and an orchestral player. He is best remembered to-day as the arranger of the music for Gay's Beggar's Opera. The inclusion of his name as one of the composers represented at the concert at Holyrood offers some difficulty since he was still abroad in 1695. However his work must have been known in London before he came to this country and it is possible that Scottish students who went to Holland or abroad for their education may have brought back with them specimens of foreign music.

Bassani (Giovanni Baptiste) was an Italian violinist. He wrote oratorios, operas, cantatas, and much instrumental music including two sets of sonatas. He wrote motets for voice with accompaniments and it may have been some of these motets that were sung by the scholars of Henry Crumden at the concert of 1695.

Finger (Godfrey) was a foreign musician who settled in London and wrote much instrumental work in the last part of the 17th century. His compositions were frequently played at the concerts of Thomas Britton.

Henry Crumden presided at the harpsichord, and his scholars sang songs by Bassani, while William Thomson, later to be known as the compiler of the Orpheus Caledonius, sang solos. Lord Colville played a sonata on the harpsichord and

solos were played by Adam Craig and John Middleton. A grand chorus also sang.

The orchestra consisted of 7 first violins, 5 second violins, 6 flutes, 2 hautbois, several violoncellos and viola da gambas, a harpsichord and a trumpet. Of course the distribution of the instruments depended upon the nature of the pieces that were played. In Clerk's Overture, 27 performers were employed and in a Corelli piece only 5. We can only regard this body of players as a scratch band. It is interesting to compare the composition of this body of Scottish players with other bands of the period. In Mr. Adam Carse's "The Orchestra in the early 18th Century," we find the following

1697 Dresden (King of Poland)

6 first and second violins, unspecified number of violas, cellos and basses, 6 oboes, 3 bassoons, 3 trumpets, and 1 drum.

1710 London (The King's Band)

24 to 26 musicians.

1712 Berlin (King of Prussia)

6 first and 5 second violins, 2 violas, 5 cellos and basses, 4 oboes, 3 bassoons.

1714 Weimar (Ducal Orchestra)

4 first and second violins, 1 cello, 2 bassoons, 7 trumpets, and 1 drum with an unspecified number of violas, flutes and oboes.

In his book, Mr. Carse sets forth fully the importance

of the harpsichord in such a band as this of 1695. "Even though the music" wrote Mr. Carse "was quite complete on the strings and wind, a keyboard instrument was always used. The director at the keyboard played the bass part with his left hand; over it he superimposed the harmony with his right hand either from a full score or from a specially reduced score or....from only a figured or an unfigured bass part." C.P.E. Bach in 1756 wrote "It is impossible to play a piece properly without a keyed instrument" and the anonymous Biederman insisted as late as 1779 that there must be "an instrument in the orchestra on which could be filled out the gaps in the harmony of the string parts; that instrument was the harpsichord, piano or organ; in some orchestras they used also a harp or theorbo". This was most probably Henry Crumbden's part in the performance of some of the pieces. He was the inspiring force in the concert of 1695; he was a harpsichord player and it is most likely that the duties of keyboard conductor fell to his lot.

One or two of the professional players were of special interest for their work later in the region of Scottish music. Adam Craig was a good orchestral player and teacher. In 1730 he published a "Collection of the choicest Scots tunes adapted for the harpsichord". The trumpet player Dan Thomson was a good musician but his son William, of whom we have spoken earlier was to become better known in London as a teacher of royalty and a Scottish song compiler. Matthew McGibbon was an oboe player and the father of William McGibbon,

a violinist, later at Edinburgh concerts. About the middle of the 18th century, the younger McGibbon issued three volumes of Scottish music as well as sets of sonatas for violin and flute.

Other professional musicians at the concert were --- Mr. St. Columb, William Cooper, Francis Toward, James McClachan, Thomas Brown, Henry Burn and John Wilson.

The amateurs were drawn from several sections of Edinburgh life---

Lord Colville of Ochiltree was a skilful amateur organist and harpsichord player, who is said to have made a notable collection of music. Lord Elcho, was a flautist, John Middleton, afterwards General Middleton, was also a flautist, Sir John Pringle, who married a daughter of Sir Gilbert Eliot of Stobo, was a violinist as was Seton of Pitmedden, and Chrystie of Newhall, the preces of the concert, was a player on the viol da gamba. The gentlemen were drawn from all classes of gentry. Falconer of Phesdo was a son of a Lord of session and Russell was a Writer to the Signet.

When the 18th century opened we find that concerts became more and more frequent. One circumstance leading to the encouragement of concert-giving was actually indirect. One of the many aspects of the change of outlook in the early 18th century was the attempt made to revive the production of dramas in Edinburgh and other large cities. The time was not yet ripe for the free production of plays but travelling companies under the direction of the well known comedian,

Tony Ashton, visited Edinburgh regularly from 1715 onwards, much to the distress of the ministers; but there was no permanent theatre. Allan Ramsay had an unfortunate experience in his venture in building a theatre in the Canongate and, when plays were produced at Taylor's Hall, a subterfuge was adopted to evade the law. This subterfuge usually took the form of advertising a 'concert of Music' (to which no exception could be taken) after or before which a play was offered to the audience 'gratis'. (As will be remembered, the device, or at least one rather similar, had been employed at the close of the Commonwealth period in England when Sir William Davenant's *Siege of Rhodes* was first put on the stage.) Of course the play was the 'thing' and the music only an excuse for the dramatic performance and how far music actually benefited by the expedient, we cannot say, but music could not be the loser even if it was little the gainer. In a scrapbook of musical advertisements and other matters in the Public Library, George IV Bridge, Edinburgh, there is the following announcement of a straight concert in 1700:-

For the benefit of Mr. Steill  
 "At St. Mary's Hall, in Niddrey's Wynd, on Friday 11th inst. will be performed a consort of vocal and instrumental music. Tickets may be had at the coffee-houses and at the hall at half a crown each. The concert begins precisely at six o'clock. No plaids. Vivat rex."

Other concerts of a similar nature in which music was of first importance are also mentioned in advertisements and especially in the Capital. There are plenty of examples of plays being performed without any music, but just as often music was included in the programme and the event was advertised

as a concert in spite of the fact that a play occupied most of the entertainment. <sup>(1)</sup> In 1715, when the Beau's Strategem was given at the Tennis Court, there were several entertainments of singing and dancing by gentlemen "for their diversion and a new consort of musick." <sup>(2)</sup> In the same year, at a performance of 'The Spanish Friar' there was music between the acts. At a concert given for the benefit of the Orphan Hospital and under the order of the Honourable Musical Society (of which we shall hear more later) in 1739, one Thomas Topham was a singer of diverting songs, such as Mad Tom of Bedlam, and varied his vocal exhibitions with displays of feats of strength such as bending a three inch poker. Topham seems to have been a popular 'turn'---the term is not inappropriate---for in addition to displaying his physical powers, he would sing to the accompaniment of the best musicians of the town. In 1743, 'The Provoked Husband' and a farce called 'The Devil to pay' were produced gratis at a concert of vocal and instrumental music; at other concerts in the same year we find the same double entertainment offered with the dramatic part free. No doubt drama benefited more than music in this device. The device of combining drama and music was not confined to <sup>(3)</sup> Edinburgh. In 1755, it was announced on a play bill "At the Town House, Dundee, on Monday evening being the 26th May 1755, will be performed a concert of musick---after the first part of which will be presented (gratis) a comedy called The

- (1) Fragmenta Scoto-Dramatica - 8th July, 1715.  
 (2) " " " " -10th Aug., 1715. et seq.  
 (3) Boyd's History of the Stage in Dundee

(1)

Recruiting Officer---with a farce called "The Mock Doctor".

A concert in those days made a useful introduction for a new musician in the district in which he hoped to make a livelihood. In 1720, a Mr. Gordon, who had travelled in Italy as a musical student, returned to Edinburgh and along with one Signor Bocchi, a cello player, proposed to give a concert before the rising of the law session. In 1722, Gordon was requested to give a concert in Glasgow and may have done so. This musician is said to have published "proposals for the improvement of music in Scotland, together with a most reasonable and easy scheme for the establishment of a pastoral opera in Edinburgh."

There can be no doubt that in the early part of the 18th century, instrumental music was popular and was not only listened to and practised by professionals but by amateurs as well. The arrival of an instrument maker in Edinburgh was a significant event and points to a good deal of activity. "Ralph Agutter of London" ran the advertisement "...makes the Violin, Bass Violin, Tenor Violin, the Viol de Gambo, the Lute Quiver, the Trumpet Marine, the Harp and mendeth.... the Virginal, Spinnet and harpsichord." Without encouragement Agutter could not have gone on.

- (1) A.C. Lamb's Collection - Public Library, Dundee.  
 (2) Edinburgh Courant 12/7, 1720.  
 (3) Caledonian Mercury 22/2, 1726.  
 (4) Domestic Annals of Scotland 111 p.325.

Along with the rise of concert~~s~~ of a more or less public nature in Scotland in the early 18th century, there arose another manifestation of the growing interest in music in the chief cities. This is found in the inception of music clubs, first in Edinburgh and later in the larger burghs. Henry Grey Graham said in his "Scottish Men of Letters in the 18th century" (p.7) "If we wish to seek for the beginning of Scottish literature, we shall find it in the clubs of gentlemen, that met in a dingy tavern in the dark wynds of Edinburgh".

For the early signs of a revived interest in music, we must go to the same hospitable places, where gentlemen met not only for literary but for musical intercourse. In the early part of the 18th century, the Cross Keys Tavern was kept by a well known citizen, one Patrick Steel. ~~He was both innkeeper and musician,~~ a lover of music, a maker of violins and one who sang the old Scottish songs. The homes of Edinburgh in those days were no suitable places for the cultivation of the musical art; the rooms were small, dark and dingy and in no way adapted to the needs of even a small musical company and the example of the literary clubs was one to be followed by those who wooed another art. At first, gentlemen met for their own pleasure and for the intimate contact that the performance in private of concerted music provided. Allan Ramsay alluded to these early meetings in "The City of Edinburgh's Address to the Country 1716". in the words:-

"And others can with music make you gay  
With sweetest sounds, Corelli's art display  
While they around in softest measures sing,  
Or beat melodious solos from the string.

He also has a poem written in 1721. "To the Music Club" in which

he wrote of the members who

"Show that music may have as good fate  
 In Albion's Glen as Umbria's great retreat  
 And with Corelli's soft Italian song  
 Mix 'Cowdenknowes' with 'Winter nights are long.'"

This early music club led to the formation of the Musical Society of Edinburgh, which was founded in 1728 and survived until the early 19th century.

Much has been written about this Society; Maitland gives a full account of its origin in his History of Edinburgh (1753) p. 167, and in later times, an excellent account is given of the Society's inception and course by Dr. D. Fraser Harris (1899), and Mr Forbes Gray wrote about it in The Trans. Soc. Antiq. Scot. XIX. Since Dr. Harris wrote his book however, the Sederunt of the Society has been made available (except during the war when it is in safety from destruction under the care of the Public Library, George IV Bridge, Edinburgh.) The story of the musical society divides into two parts; the first, while its members met from 1728 to 1762 in St. Mary's Chapel, Niddry Street and the second after a hall had been built called St Cecilia's Hall in 1762 and was the Society's home for many years. It is only with the first part of the history that we shall deal as the second half is outside the period of this study, and with the part the former played in the revival of music in Scotland.

From the foregoing, it is evident that a musical club had been in being from the second decade of the century and perhaps earlier. The articles of regulations of the musical club, 29th March, 1728 makes this plain, that such an earlier club had been active, as the preamble

says such a society had been existent for twelve months before the erection of the Musical Society itself. The original terms of establishment fixed the membership at seventy; all gentlemen, the Committee of Management was constituted and the fee of one guinea was fixed for membership, with penalties for defaulting members. Concerts were to take place on Friday nights at six o'clock during summer and half past five in the winter, and while the Society was primarily a gentleman's club, it was fixed in the articles of regulations that ladies not exceeding ~~seventy~~ in number, might be admitted to certain concerts at the fee of 2/6 each. The seventy original members subscribed to these articles and the Musical Society of Edinburgh became a power in Edinburgh musical life. It seized on the public imagination and the demand for membership became heavy. Visitors to Edinburgh tried to obtain tickets for open nights and it was not unknown that dodges were resorted to in order to obtain entry to a concert. Nevertheless, it was by no means a public concert as we know it. The club was far from democratic but was a society of aristocratic nature, which opened its performance to guests and ladies under strict conditions. In fact, it was a very exclusive body and if a person was "too mean" he could not be accepted as a member. Only sixty (later) ladies were to be admitted on such nights as the directors agreed that there could be guests and--whether it was the presence of ladies or not cannot be said--it is significant of the conduct of the audience on occasions, that it was sternly enjoined that there was to be "no speaking in time of the music".

Of course, as an audience, part of which undoubtedly came because of the social cachet, some would find the absence of conversation a strain and a restraint. As Mr. Forbes Gray said, the Musical Society of Edinburgh moulded the course of music in Scotland and a scrutiny of the programmes

submitted at St Mary's Chapel indicates a healthy interest in contemporary Scottish music and compositions of older date. The concerts were divided into three parts at 6 pm, 6.45 and 7.45 pm. each part being announced by 'an alarm on the harpsichord'.

The performers, especially in the early years of the Society, were mainly amateurs and members of the Society. The club, which had originally met in Steill's Tavern was comprised of active members who met because they enjoyed the playing and preferred to perform rather than listen. Later, professionals were invited and the Society during most of its career was a mixed company of "players and gentlemen"--the professional element, being invited as a stiffening to the main body of performers. Ladies had no place in the performance; they might come on guests' nights but they never took part in the orchestral music. If we glance over the list of members in 1775--almost half a century after the Musical Society was established--we can recognise the select character of the body. There were one or two merchants, but the membership was drawn largely from the nobility and gentry. There are three or four dukes, several earls, lords of session, advocates and clerks to the Signet, surgeons, military officers, landed gentlemen but not a minister. All of these did not take their part in the orchestra but many did and the professional element was largely composed of foreigners who were sometimes induced to come because of the promise that they might do well as music teachers if they established themselves.

John Friedrich Lampe, who married Dr. Arne's sister-in-law and wrote a very successful burlesque opera The Dragon of Wantley, which had a great success in London, came to Edinburgh in 1750.

He introduced open-air concerts <sup>(1)</sup> in Edinburgh in Heriot's Gardens and enjoyed a benefit performance in the same year <sup>(2)</sup> when a concert, Shakespeare's King John and Henry Fielding's so called 'opera of operas' Tom Thumb the Great (or the Tragedies of Tragedies) ~~were~~ <sup>latter</sup> produced with Mrs Lampe ~~in~~ <sup>in the</sup> title-role. Lampe died in 1751 in Edinburgh, and Charles Wesley wrote a hymn on the death of the German basso ~~on~~ <sup>player</sup>. Two Italians, Nicola Pasquali and his wife figured in the musical life of Edinburgh during the middle years of the century. Pasquali taught singing and the harpsichord in Edinburgh from 1752 to 1757 and held a post with the Musical Club. Yet another Italian and his wife, Signor and Signora Passerini <sup>(3)</sup> were engaged by the Musical Society in 1759 and had a benefit concert at which the gentleman played a violin solo and the lady sang 'Total Eclipse' from Samson, as well as Scottish Songs. There were sharp differences between the Passerini's and the Society--a trouble not infrequent with foreign artistes. One foreign singer who came to Edinburgh with the recommendation that she had sung at Ranelagh---- perhaps on Oswald's recommendation---did not stay long. The audiences complained that she had learned but little new music to their 'disgust' (It may be remembered that John Walsh, Handel's publisher, was annoyed by London customers insisting upon having the latest music and he made the sharp comment that 'two things should never be dated, music and women').

(1) Edinburgh Evening Courant 3/6/1751

(2) Ibid 12/3 1751

(3) Ibid 8/8/1752

However much we may be amused at the demand for the latest music, it certainly prompted the directors of the Musical Club to secure fresh and unhackneyed programmes. Of all the composers of the day Corelli and Handel took first place. Scores of Handel's overtures were played, many of his oratorios and minor pieces, and Corelli had a prominent place in the orchestral programmes. As many as four oratorios were played in one winter and another in the summer.

The anxiety of the Directors of the Society to provide interesting and fresh programmes appears in a letter of 1753, which they wrote to Handel himself asking the favour of a copy of the 'Recitatives and Choruses of some of your oratorios' and particularly of 'How beautiful are the feet' the only number of Messiah which they did not possess. (One wonders whether it was the solo version of the four-part found in early editions of Messiah.) Handel agreed.

It is interesting to note that the boys of Heriot's Hospital undertook the soprano parts of the Handelian choruses and were paid 2/6 for each performance. From Louis de France's time the boys of Heriot's had received a sound musical training and still seemed to be musically educated. Cornforth Gilson, who was appointed to teach the scholars the choruses and what other pieces of music he was directed to prepare, was also engaged to teach the gentlemen performers in the choruses of any oratorio and to sing and play himself in the concerts for which he was paid £15. The accompaniments were, of course supplied by the Society's performers who were supplemented from time to time by the players from regimental bands, resident at the Castle.

So the programmes presented at the concerts in St Mary's Chapel were of a <sup>wide</sup> variety--orchestral works by the best composers of the time, songs both Scottish, English and operatic, instrumental solos and vocal

music both for solo and chorus.

The Society subscribed to the publication of Thomson's Orpheus Caledonius in 1726 and lent its name to charitable enterprises. In 1739, it went out of its way to provide a public concert of vocal and instrumental music in the new Assembly Hall for the benefit of the Royal Infirmary. In 1834 they allowed Allan Ramsay £6-12 'for musick' but exactly what service rendered may have been, we cannot say.

When the Society removed to its new quarters in St Cecilia's Hall in 1762 it entered upon a time of great activity, and many famous names e.g. the Tenor Tenducci, Corri, Urbani and not least the Earl of Kellie are found in the programmes of its concerts. This club paved the way for the erection of other clubs of a similar kind in the country, and by raising the standard of playing and what was of no less importance, by providing professional musicians with a means of making at least a moderate livelihood, they performed a very important service to music in Scotland.

Exactly twenty years after the Musical Society of Edinburgh was founded in 1728, a similar Society was set up in Aberdeen. In 1748, seven gentlemen in the Northern city, took the Edinburgh Society for their model and formed a musical club in Aberdeen. They were Professor Pollock, Peter Black, Dr John Gregory, James Black, Francis Peacock, David Young and Andrew Tait. Dr Gregory was a

(1) The minutes of the Society have been kindly lent me by the Librarian of the Public Library, Aberdeen.

member of the famous family of Gregory, which added lustre to the reputation of Scottish medicine and literature. He was one of the regents at King's College, Aberdeen, and in later life was one of the coterie that had in its fold Lord Kames, Lord Monboddo, David Hume and other lights of the circle of Scottish literary men who flourished in the later years of the 18th century. Francis Peacock was a dancing master and the compiler of a collection of Scottish melodies. The inspiring genius of the Society, however, was Andrew Tait, who was the cashier and clerk to the Society for thirty years and took a great share in the working of the Society. As organist of the Episcopal Church of St. Paul, he held a prominent place in the city of Aberdeen and was responsible for the publication of a small book of psalm tunes. (Peacock and Tait were musicians of some ability and may not have been strictly amateurs.) In any case it is significant that the Society flourished while he was one of the managers but began to decay after he ceased participation in its activities. Tait was the last master of the Aberdeen Music School and there can be little doubt that Tait's enthusiasm for the Musical Society and its enterprise in bringing capable instrumentalists to Aberdeen, was partially responsible for the closing of the Music School, which provided him as its master with a considerable part of his income.

A code of rules was laid down at the first meeting on January 29th, 1748. The annual fee was to be 5/-, a modest sum compared with the guinea required by the Musical Society

of Edinburgh. Guests were to be either country gentlemen or strangers on a short visit to the city; programmes were to consist of three parts with a vocal number if possible at the close of each part. It was recommended that some music by Corelli should be played at each meeting and, while ladies might not become members, they might be invited as guests now and then on the strict understanding that there was no dancing. These Aberdeen musicians took their music seriously and determined that no flippancies were to be introduced. Within two months of its inception, twenty three gentlemen applied for membership, and before long, the Society became very popular with educated folk of town and country. It became a fashionable resort and in 1749, the Society had such a membership that an entrance fee was exacted and the membership limited to one hundred. It was further arranged that special concerts should be given when the Lords of Session were on circuit and on a visit to Aberdeen, and one of these special concerts was made the occasion of a benefit to Andrew Tait in recognition of his work on behalf of the Society.

Most of the members were amateurs and the music was provided solely by members. Only playing members at first had a share in the management but this rule lapsed before long. Contact seems to have been established with Edinburgh, for members of the Edinburgh Musical Society were eligible for membership of the Aberdeen Society without petition.

In 1752, it was believed that the concerts could be made more interesting by the introduction of an organ. Tait's

hand may be seen in this resolution for Tait was organist of St. Paul's Episcopal Church and we know from the accounts of the Society that the organ parts of the Handel concertos that the Society had on its list were the property of Tait. So an organ was installed in the music room at a cost of £45 - 1 - 6.

The Society very soon possessed a very considerable library of music. From an inventory of their music, dated November, 1755, we find that the Society owned copies of Handel's Overtures, Oratorios, Sonatas and Fire Music, Corelli's Concertos and Sonatas, Scarlatti's Concertos, <sup>(1)</sup> Avison's Concertos, and <sup>(2)</sup> Bassani's Concertos and Overtures, and Rameau's organ concertos. Other composers whose works were on their shelves were - Humphries, Arne, Stanley, <sup>(3)</sup> Martini, Barba, Hasse, Jomelli and Felton. They did not neglect the music of their native land and possessed copies of Geminiani's Scots tunes in score, Oswald's Seasons, Bremner's Scotch Tunes and Mercello's Psalm Tunes. They seem to have enjoyed playing Scottish music and we find that a certain amount of it was played in 1756 when it was decided that Scottish tunes were to be performed in the middle of each of the three parts of the programme and not only at the end as was hitherto the custom. They knew the music composed by foreigners resident in Edinburgh and possessed Pasquali's Overtures and Lampe's

- (1) Avison was the Newcastle musician whom Browning made the hero of one of his poems.
- (2) Bassani was represented at the Concert in Edinburgh in 1695.
- (3) This is the composer whose name was at one time believed to be a nom-de-plume of James Oswald.

burlesque opera "The Dragon of Wantley". Both Pasquali and Lampe were performers and teachers in Edinburgh.

The musical clubs must have been of great benefit to the professional musician not only by encouraging their efforts as creative and practising musicians, but also by providing them with a source of income during at least part of the year. The societies encouraged native musicians and in 1754 we read that the Aberdeen Society gave one John Geddes two guineas to help him obtain tuition in the violin on condition that he would play at the Society's concerts. When Geddes became a capable player, they gave him £5 annually.

Such a Society as the Aberdeen Musical Society made a wide appeal. At the end of 1752, out of a list of eighty-one members, six were University professors and eight were doctors. The nobility was represented by Lord Kintore, Lord Aboyne and Lord Adam Gordon. Knights, merchants and professional gentlemen are included in the list with a few University students. It was a man's society and only once in its early career did a woman professional vocalist from Edinburgh take part in one of its concerts. As might be expected, the Society was a closed corporation and, when one of the University staff "gate-crashed", as we call it to-day, the Society felt that it had suffered an insult. In 1754, the membership had risen to 110, and we may presume that there were members who came, not out of love of music, but because it was a fashionable function. In 1756, audiences were inclined to talk during the music and the Preces was given

a badge to show his authority to stop the nuisance. Performers were sometimes a law unto themselves. There was one Roche from Edinburgh, a player on the harpsichord, who resented criticism of any kind and desired freedom from any captious comment on his playing. An entry in the minutes of November 13th, 1759 indicates the nature of the comments. The managers asked Roche to play his part in a "simple and less ornamental way because they think it necessary for the understanding of music that it should be played in the manner set down by the author". Financial trouble began after Tait resigned his offices in 1775. The amateur element remained strong in the Society and singers and instrumentalists were engaged from Edinburgh and London. Fees for professionals increased but the membership was apt to fall off. In 1774, the subscription was raised to a guinea and a half and about this time, the Society was re-organised with a special fee of half a guinea for students. In 1790, the various players were paid:- 1st Violin, £63; 2nd Violin, £21; Singer, £39 - 4 - 9; Organist, £10; 'cello and harpsichord tuner, £12 - 2 - 0; 1st and 2nd Horn, £5 each, with a guinea for some young glee singers. In 1800, a plea was sent out for support for "this respectable amusement" and the minutes end with 1806.

There does not appear to have been the same busy activities in music in Glasgow during the first half of the 18th century that we find in Edinburgh and Aberdeen. The population, <sup>in Glasgow</sup> was small in the middle of the century, not much over 23,000, (1) and yet the University might have been a lively centre for artistic doings. There had been some theatrical performances during the early decades, when Tony Aston and his company came over from Edinburgh and performed the Beggars' Opera in the Weigh House amongst other plays. He had brought a company North within a few months after its London production in January 1728 and had performed the work in Edinburgh on several occasions as well as in Falkirk (2) and other centres with great success. In Glasgow, (3) there was a good audience on the first nights of the performances, said Wodrow, but he added with a touch of glee, that in the later nights of the week, the actors 'got not so much as to pay their music'. The opera was played frequently in Dundee and there were many repeat performances in Edinburgh. In the same year as Tony Aston brought out the play in Edinburgh, one Mr. Phipps (4) announced that he would act Gay's play in Haddington on August 29th and there was a special performance of the piece for charitable purposes in Edinburgh (5) in 1733. If Alexander Carlyle (6) (of Inveresk) is accurate "there never was but one concert during the two winters that I was in Glasgow (1743-5) and that was given by Walter Scott, Esq., of Hardeh who was himself an eminent performer on the violin and his band of assistants consisted of two dancing-school fiddlers and the town-waits."

(1) Strang's Glasgow and its Clubs. p.7

(2) Cale. Mercury, 4/4/1728.

(3) Wodrow's Analecta.

(4) Dom. Ann. Scot. Vol. 3 p. 550

(5) " " " " " p. 582

(6) Autobiography of Alex. Carlyle. 1860 p. 75

A NOTE ON EARLY CONCERTS

The conditions under which both private and public concerts were given during the early eighteenth century were practically identical, and those in Scotland did not differ much from those held in English and Continental centres. Audiences were small. St Cecilia's Hall, where the Music Club of Edinburgh met after leaving St Mary's Chapel in 1762, was only sixty-five feet long and thirty-five feet broad with accommodation for chorus and orchestra at one end. Membership of the Society was limited, and the injunction of "no hoops and no swords" was issued to permit the utmost possible seating accommodation for listeners. These early concerts were social functions and were attended by the educated and upper classes, who probably knew one another in their daily lives. There was nothing democratic about the concerts except, maybe, in the case of the professional performers.

The programmes were usually drawn from contemporary music, and there is no evidence that promoters ranged over past years for their material. Audiences wanted a representative amount of the latest music and did not hesitate to complain if their wishes were not met. We must not think of a standard of

performance comparable to that of our own time. Violinists until Corelli's time held the violin on what we should now regard as the wrong side of the tail-piece. The wood winds were coarse in quality and seldom played in tune. There was little sense of delicate balance as we know it, though in the first Scottish recorded concert of 1695 the distribution of instruments seems to have been planned with what was an unusually strong string section. Instrumentalists had not yet acquired the dexterity of technique that had been reached by vocalists, and when we read the comments of Beattie, Avison and other writers on musical expression, we must remember that they had no knowledge of the delicacy of emotion, in music both instrumental and vocal, of a later date.

Foreigners were not only engaged by the Directors of the Musical Clubs but found an additional source of income by teaching the daughters of the upper classes both vocal and instrumental music. Freebairn, a teacher of French in Edinburgh during the first half of the 18th century wrote in his "L'éloge d'Ecosse et des dames ecoissoises" (1727) "Nous voyons arriver ici tous les jours, les plus habiles maîtres Italiens pour la musique et les plus célèbres maîtres de danse dont La France se peut vanter pour enseigner, attirez par le profit que leur revient des grands appointements, qu'on leur donne." As for the musical attainments and accomplishments of the ladies of that time Freebairn went on "Qui n'auroit pas les oreilles chatouillées et l'âme ravie d'entendre My Lady Weir, Mlle Maitland, Mlle Pringle, Mlle Erskine, Mlle Campbell, Mlle Hamilton ou Mlle Dalzel jouer de clavecin ou de la flûte à traverse...." These were fashionable ladies of Edinburgh society in those days of whom Hamilton of Bangour wrote in his address to Henry Home of Kames, about their appearance at the

#### Assembly

"When Erskine leads her happy man  
 And Johnston shakes her fluttering fan  
 When beautiful Pringle shines confest  
 And gently heaves her swelling breast.

Lady Murray of Stanhope--'sweet-tongued Murray, as Gay called her)--was said to have a wonderful fascination over her hearers by her sympathetic rendering of Scottish songs. It is hard to say which was more popular-instrumental or vocal music-but there must have been a considerable demand for music of both sorts and the advertisement by one Gavin Goodman, Luckenbooth, Edinburgh, that he had for sale Consort flutes, small flutes, hautbois, German flutes &c indicates the popularity of this wind instrument in the year 1720.

From the foregoing and from what comes later, there is plenty of evidence to show that the course of music in Scotland followed two clearly defined lines. A small body of educated people were interested in the music of their time and in the music of other countries besides their own, and concurrently there was a larger body of both educated and uneducated people, who cultivated the national music of their native country. The first impinged but little upon the latter but the music of the folk did exercise some influence upon more organised music of the later 18th century. There must have been many folk in Scotland, who, like Robert Burns had no liking for or knowledge of classical music but who knew a good tune and cultivated Scottish music to good purpose. No doubt, the lack of any sound and planned musical tuition, except by the few professional teachers, was responsible for the small musical culture of the 17th and 18th century, as well as other reasons but while the interest in contemporary music was far from general, and was confined to a few enthusiasts, there can be no doubt that Scottish music, as such, was familiar to dwellers in every part of the Lowlands and was played and sung by all classes.

THE QUICKENED INTEREST IN SCOTTISH MUSIC.

By far the most interesting feature of the revival of music in Scotland, during the first half of the 18th century, appears in the revived attention given to the national music. Hitherto, we have seen the conditions under which the art was cultivated, what instruments were played, what songs were sung, what foreign influences affected the course of Scottish musical history and what vicissitudes the cultivation of music experienced: but we know very little, beyond what lies in the 17th century MSS., of the music itself. The Scottish airs had been popular with all classes, high and low, for centuries, but these airs, for the most part, were handed down orally from generation to generation and the manuscript collections only contained a small number of the actual melodies familiar to Scottish folk. The 18th century saw scores of poems written for Scottish airs by the skilled hands of Robert Burns, Allan Ramsay, the Scottish poetesses and poets of lesser note: it saw many and often large collections of Scottish melodies, made for publication, and it saw Scottish music take its place amongst the great folk music of the world. Not until the collections of our national music appeared in print could Scottish music be said to have come into its own for it was not until the first year of the 18th century that the first collection of Scottish melodies was printed and these collectors and publishers were responsible for saving much of our music from oblivion and exhibiting to the world what a wealth of fine

melody there was to be rescued and made part of the national heritage. For these reasons, the early 18th century is of great importance in the story of Scottish music.

Had the condition of printing in Scotland been less dark and dismal during the 17th century and, if the printing monopoly had not been exercised with a ruthless hand, music in Scotland might have had a different story to tell. Before (1) 1600, in London, no fewer than 191 musical works (psalters, madrigals, canzonets and ballets) were printed: in Scotland there were but 5, and all of them psalters. During the 17th century hundreds of music books were printed in London, but only one music book of a secular nature appeared in Scotland namely Forbes's 'Songs and Fancies' and most of its contents were of English origin. In the reign of Charles II, the Edinburgh printers, led by Andrew Anderson, sought and obtained a patent from the King, in the name of Anderson, whereby they were jointly vested with the office of King's Printer - a privileged position held in England by Tallis and Byrd in Elizabeth's reign. When Mrs. Agnes Cambell or Anderson fell heir to the monopoly she exercised her powers with a stern rigour. She fell foul of Forbes over certain of his publications, but Forbes won the case. So far as music was concerned, publishers would hesitate to defy the monopolists and it cannot be claimed that there is any proof of Scottish musicians being anxious to seek the publication of any music in the country; but if the art of printing had been in a healthier state, it is not impossible

(1) Robert Steele's Earliest English Music Printing.

(see earlier)

Three tunes from John Playford's *Musicks delight on the Cittern* (1666),

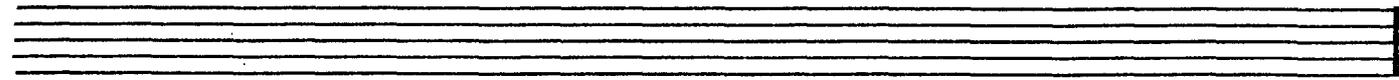
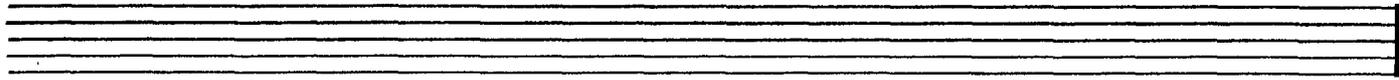
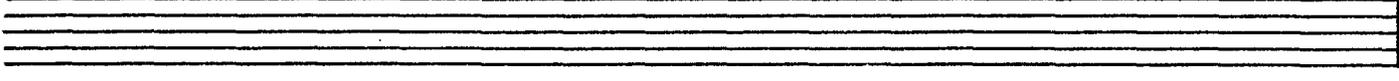
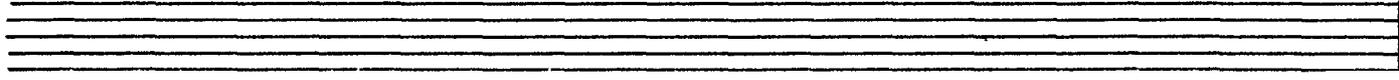
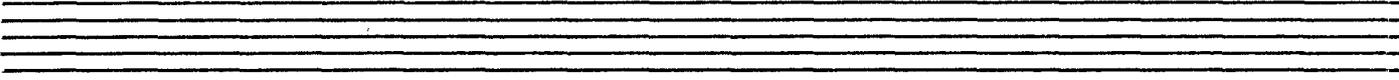
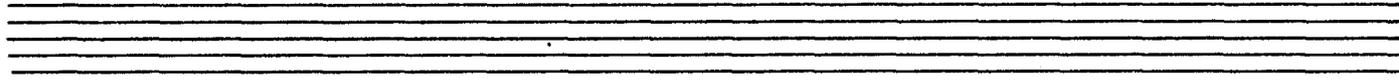
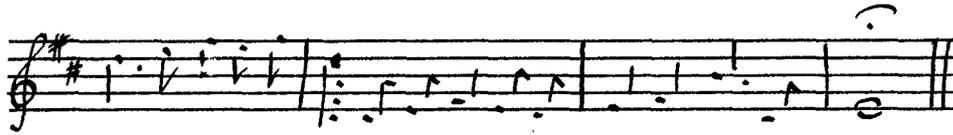
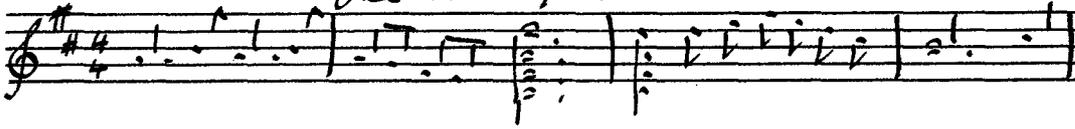
*Highlander's March*

Handwritten musical notation for "Highlander's March". The score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes. The second and third staves provide accompaniment with chords and rhythmic patterns. The piece concludes with a double bar line.

*Montrose's March*

Handwritten musical notation for "Montrose's March". The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of eighth and sixteenth notes. The subsequent staves contain accompaniment with chords and rhythmic figures. The piece ends with a double bar line.

*The Bonny Broom*



heard in my life, and all of one cast." Scotsmen coming South would bring their servants with them, and the servants would bring their national music. Pepys found the music monotonous and not without reason, if the violinist played Scottish dances all in one form. However; early<sup>(1)</sup> in the same year, when Mrs. Knipp sang "her little Scotch song of Barbary Allen" the diarist was delighted.

From time to time in the second half of the 17th century English music publishers included Scottish airs in the collections of music that came from their presses.

When John Playford published his "English Dancing Master" in 1650, he included Scottish music, and in the many succeeding editions of his work, Scottish sources were freely drawn upon by Playfords. In the edition of 1665, a Highlander's March and a Scots Rant were included and in the edition of 1669, "Johnny, cock thy Beaver" appears. In the last quarter of the seventeenth century, when the singer Abel was at the height of his popularity, one of his most popular songs was "Katherine Ogie". Scottish music is also to be found in Playford's "Music's delight for the cittern" (1666), "Music's Recreation on the viol" (1652) and "Apollo's Banquet" (1698). The best proof of the popularity of Scottish music in London at that time is found in the publication in 1700 of Henry Playford's "A collection of original Scotch tunes (full of Highland humours) for the violin being the first of kind ever printed". This work was published in London many years before any collection of a similar character appeared from a Scottish press, and we

(1) January 2<sup>nd</sup> 1666

cannot think that Playford would have risked such a publication unless he knew that there was a public sufficiently interested to purchase copies. In this work, there are thirty nine airs, many of which are found for the first time.

The popularity of Scottish music is found in another direction. English musicians began to write music in what they believed to be the Scottish manner and the music books of the early eighteenth century have many specimens of songs called Scotch or in the Scottish manner. They are for the most part pinchbeck imitations of the real thing. When Tom Durfey issued his celebrated "Pills to cure Melancholy" in the second decade of the eighteenth century, he included some forty airs that were either genuine Scottish melodies or mere imitations. As the century went on, Scottish music retained and even increased in popularity. Gay found Scottish airs very suitable for inclusion in the "Beggar's Opera" and "Polly". Other ballad operas were seldom without a Scottish song or two, sometimes genuine specimens and sometimes spurious examples. We find Scottish music in such operas as:- Momus turned Fabulist 1729 (5 Scottish airs), Village Opera 1728 (7), The Chamber Maid 1730 (5), The Fashionable Lady 1730 (3), The Beggar's Wedding 1729 (5), The Boarding School 1732 (2). There are examples of ballad operas of an entirely Scottish nature. Joseph Mitchell (1684-1738) another literary Scot who went to London, was a great favourite of Sir Robert Walpole and he has left a Scottish ballad opera called "The Highland Fair or Union of the Clans" written in 1731. (Copies of this work are in the

Wighton Collection, Dundee, and the Carnegie Library, Edinburgh.) Altogether, there are fifty-one songs in the opera and all of them are available in the eighteenth century Scottish Collections. In 1738, a young Scottish gentleman, Adam Thomson, produced in Edinburgh, a ballad opera - "The Disappointed Gallant (or Buckram in Armour)" with forty-three songs mainly of a Scottish nature. He seems to have been gruelled for music at times for no less than five of the songs are set to the same tune called "Prince of Orange's Rant". Even Italian operas had songs interpolated with Scottish characteristics and in his History, Dr. Burney uttered a protest against the much over-worked device of the so-called Scottish snap. So quite early in the eighteenth century the ground was prepared for the publication of Scottish music in London.

When Scottish music in London was growing in popularity and being published, another revival in Scotland was showing signs of health and strength, and was to be of great importance in its bearing on the story of music. We have already seen the close intimacy between music and poetry in the history of Scottish music and the early 18th century brought with it a renaissance of Scottish vernacular poetry. Scottish airs and Scottish vernacular poems had long been known to and recited by the Scottish people and both airs and poetry had been handed down orally, each art waiting for the cunning hand of skilled collectors. Actually, the early collectors of both airs and verses were in no wise skilled or careful, but that did not greatly affect the results of their explorations and researches.

It was left to later generations to sift the genuine from the spurious, the native from the foreign. Between 1706 and 1711, an Edinburgh printer called Watson published some volumes of old Scottish poetry which he called "A choice selection of comic and serious Scots poems both ancient and modern," and according to his preface, it was the "first of its nature, which has been published in our own native Scots dialect". The contents of this collection were varied and, while it contained plenty of true Scottish poetry, some English pieces were included in the volumes. So far as it went, the collection was excellent, and, as the first effort of its kind, it set an example and the compiler rescued poems that would otherwise have been lost.

(1)  
 (Watson was most emphatic on the iniquity of the printing monopoly and wrote "By this gift (i.e. the monopoly of printing granted by King Charles 11) the art of printing in this kingdom got a dead stroke for by it no printer could print anything from a Bible to a ballad without Mr. Anderson's license").

It fell to another collector and a genuine poet, Allan Ramsay, to play a notable part in the preservation of old Scottish poetry and, both incidentally and indirectly, to foster a new interest in Scottish music. Watson's Collection was no more than a collection, but Ramsay wrote original poetry or dusted up and extended untidy verses which he fitted to a tune. For him, the poetry came first and music was secondary to his poetic purpose: he planned a lyric, with music as a framework and maybe no more than a mental background.

(1) History of Printing. p.12.

Allan Ramsay was born in 1686, and going to Edinburgh as a young man, he became master of a wig-making shop in 1707. He soon became known in Edinburgh as a gifted rhymester. The Cross Keys Tavern, where gentlemen met under Patrick Steel's hospitality, to discuss literature and drink ale, knew him and so did his favourite resort, the Easy Club. He published his poems as broadsides and sold them at a penny a sheet: in 1721, he collected his poems and published them in a little quarto volume which at once became very popular. He made friends with all classes and was persona grata at the house of Sir John Clerk of Penecuik, a poet himself, and also at the mansion of Newhall, where Mr. Forbes could not only entertain the poet with his playing on the viola da gamba but had a wife who excelled in the singing of old Scottish songs. Ramsay set about making a collection of the old Scottish poetry as well as exercising his muse upon fragmentary poems. Many of the old poems were gross and indecent and Ramsay usually improved the condition of the verses, though sometimes he left them little more refined than he found them. The most important of his poetical collections was the Tea Table Miscellany (1724-1740), and one thing must be remembered about his plan in making the collection: namely, he wrote to a tune.

Of course, this was no new thing. It had been done in the "Gude and Godlie Ballads" in the sixteenth century and as late as 1683, the Rev. William Geddes in "The Saints' Recreation" wrote verses to the tune of the "New Blackbird" and lines "to the tune of what is called Cromlech". Ramsay took it for

*How can I be sad on my wedding day*

*From The Highland Fair by Joseph Mitchell, 1731*



*From The Gentle Shepherd 1769 ed. etc.*



Harie Maule wrote to the Earl of Mar on May 1st 1707

"There is nothing so much taken notice of here to day as the solemnity in the South part of Britain and the want of it here. The first tune of our musical bells this day was "Why should I be sad on my wedding day"

( Hist.M.S.S.Commission Report on the M.S.S of the Earl of Mar p 389)

granted that everyone knew the tunes which he gave as subtitles to his poems in the Tea Table Miscellany. They were common property; everybody sang them, lord and lady, peasant and humble servant maid. After all, did not the bells of St. Giles play selections of Scottish airs along with other music each forenoon when the good citizens of Edinburgh broke off their business and made their way to their favourite taverns for their "meridian"? Did not those same bells on the day that saw the Union of the Parliaments consummated at London, play with a satirical humour the air of the old song, "How shall I be sad on my Wedding Day"? So Harry Maule wrote to the Earl of Mar, and Harry Maule was a good musical amateur. Considering how familiar the national melodies were, it never struck Ramsay that there was the least necessity for printing the music of these airs. His task was to provide verses to which the airs would be sung and even if there were variants, more or less ornate, it was the business of the singer to select the form of melody that pleased him best - especially as the airs were usually sung without accompaniment.

Ramsay also sprinkled the dialogue of "The Gentle Shepherd" with songs. In its original form, "The Gentle Shepherd" had only four songs: in its later form it contained no fewer than twenty one. In the National Library, Edinburgh, there is a first edition of the pastoral poem with an Italian translation containing a note, believed to be made by Allan Ramsay "If this pastoral should be reprinted with the Italian translation, it would be proper to introduce this scene as the translator has

done by a short song, that is by the first stanza of "My Peggy is a young thing!" as is now in common editions." Ramsay saw the attractiveness of interpolated songs and especially if they were lyrical expressions of the simple conversation in which they were set. It has been surmised that the scheme of Gay's Beggar's Opera was suggested to the English dramatist by Ramsay's pastoral play but it is much more probable that Ramsay was influenced by the English ballad opera for Ramsay did not operatize The Gentle Shepherd until 1729 for a performance by the boys of Haddington Grammar School. 'The Beggar's Opera' had been produced by Tony Aston and his company in Edinburgh in 1728 and it may have been the visit of these English comedians and the performance of Gay's ballad opera that suggested to Ramsay the advantages of an extended use of popular Scottish songs. The Gentle shepherd was treated by Theophilus Cibber in 1730 as a ballad opera which Cibber called 'Patie and Peggy'. The five acts were reduced to one, the Scottish dialect was thrown over and the English version was disastrous.

In the case of many of Ramsay's verses to old Scots music it is impossible to think of the words without recalling the music or of the music without bringing the words to mind. 'My Peggy is a young thing' is a perfect setting, and 'Bessy Bell and Mary Gray', 'This is no my ain house', 'Up in the air' and others have helped to keep Scottish song in the first rank of national vocal music. Ramsay's lyrics were sometimes dull but while this is no place to discuss the relative importance of

words and music respectively in making a song, it must be granted that associated poetry may often keep alive melodies that otherwise would have sunk into oblivion and here Ramsay did music a service by providing verses in association with national airs.

While Ramsay was content to name the tunes to which his songs were set, without printing the actual tunes, in London there was a musician who was astuter than Ramsay.

William Thomson was a son of Daniel Thomson, one of the King's Trumpeters, and, as a boy, had sung at the concert in 1695 at Holyrood. He was popular both in Edinburgh and in London for his sympathetic singing of Scottish songs, and (1) Burney noted that he was given a benefit concert in February, 1722. Thomson became a fashionable music teacher in London, but Burney's comment that he was responsible for the favour bestowed in London upon Scottish melodies is not accurate for Scottish music was popular in the South long before Thomson's time.

William Thomson was aware that Ramsay had only published the text of Scottish national songs and he knew that a collection of Scottish songs, both words and music, was bound to attract attention as it would be the first of its kind. So he published his 'Orpheus Caledonius' in 1725 with fifty songs followed by eight leaves with airs for the flute. In 1733, he enlarged the work to two volumes of fifty songs each, dedicating the first volume to Queen Caroline, to whom, as

(1) Burney's History of Music. IV p.647.

Princess of Wales, he had dedicated the 1725 edition, and the second volume to the Duchess of Hamilton. There was a large list of subscribers including many of the English as well as the Scottish nobility, military men, professional men, literary men, and at least one fellow musician. The Musical Society of Edinburgh took 10 sets, David Mallet (Malloch) took one, as did the Scottish song collector, William McGibbon; General Wade took one, as did Allan Ramsay himself. With such a list of over 500 subscribers, the work could not <sup>in any way</sup> fail to be a success.

In compiling the Orpheus Caledonius, Thomson pillaged the Tea Table Miscellany with a generous hand. Without a word of acknowledgement as to their source, he freely helped himself to Allan Ramsay's poems, and when Ramsay realised this, in 1734, he resented the raiding of his poetic material. After all, there are two parts to a song - words and music - and, while it is usual to credit Thomson with the first collection of Scottish songs, it should be remembered that practically one half of the credit lies with Ramsay. It is little wonder that Ramsay was annoyed. In the preface to the fourteenth edition of the Tea Table Miscellany he wrote "From this (the first) and the following volume, Mr. Thomson who is allowed by all to be a good teacher and singer of Scottish songs culled his Orpheus Caledonius, the music for both flute and voice and the words of the songs finely engraved in a folio book for the use of persons of the highest quality in Britain and dedicated to the late Queen. This, by the by, I thought better to intimate and do

myself the justice which the publisher neglected since he ought to have acquainted his illustrious subscribers that the most of the songs were mine, the music extracted."

When we compare the versions of the airs in the 'Orpheus Caledonius' with those found in 17<sup>th</sup> <sup>century</sup> MSS., we find that the former are more ornamented as a rule than the latter. After all, this was in accordance with the preference of the early 18th century and many of the more elaborate versions (e.g. Katherine Ogie) are as beautiful in their way as the simpler and more skeletal forms. Hawkins did not think much of Thomson's work in setting these Scottish songs and in one respect he was undoubtedly right. The fitment of words to music is sometimes indifferent, often awkward and occasionally thoroughly bad. In the Bonny Earle of Murray and others, especially where the method is one-note-one-syllable, the fitment is perfect: but too often elsewhere, the accent is on a weak syllable and at other times the sense of the text is killed by the angular and awkward arrangement of the musical phrases. In 'Absent from the Nymph I love', the muscular accent comes on the second syllable of the word 'fairer'. In 'Mary Scot', the definite articles and prepositions are given prominence on the first note of the bar without reason, when a little adjustment would have avoided the awkwardness: actually the version of this air chosen by Thomson with its octave leaps for the voice and commonplace "quaverings" is a poor thing compared with the version in the Agnes Hume MS. Doubtless, the poet was not blameless in ~~his arrangement~~ <sup>these misfits</sup> and perhaps much

was left to the singer's ingenuity, but the arranger did not always succeed in fitting words to music as he ought to have done. As for the accompaniments, they are of the sketchiest and dullest sort, unless Thomson merely meant them as a guide for a skilled performer to fill in a fuller background. However, with all its faults, the 'Orpheus Caledonius' is a milestone in the course of Scottish musical history and, as the first collection of Scottish songs, is of first rate importance in the story of our national music.

The year after the first edition of the Orpheus Caledonius was published - the second edition much enlarged did not appear until 1733 - Ramsay engaged one Alexander Stewart of Edinburgh to set the airs associated with the poems of the Miscellany published before 1726. By the word 'set' Ramsay probably meant that Stewart was to choose the versions of airs which appealed to him as most suitable. The late Mr. Frank Kidson was of opinion that all the six volumes of Stewart's collection are not now available but in the Wighton Collection of Music in the Central Library of Dundee, there is a copy of all the airs in the six volumes. Over ninety of the airs in the Tea Table Miscellany appear in the two volumes of the Orpheus Caledonius, but Stewart and Thomson hardly ever provide the same version of an air. Sometimes, the differences are small; sometimes they are considerable. As a rule, Stewart's versions are less simple than Thomson's and are marked by a greater elaboration and ornament. About a dozen airs are found in Stewart's volumes which do not appear in the Orpheus

Caledonius. Stewart gives the airs to "The Kirk would let me be", "Dainty Davie", "I'll never leave thee more" and others not found in Thomson's collection. While the Orpheus Caledonius was the first collection of Scottish songs to be published, Stewart's volumes were the first collection of words and music of Scottish songs to be published in Scotland.

It is interesting to compare Ramsay's attitude in this respect with Robert Burns's, for they had both the same purpose and the "Tea Table Miscellany" was very useful to Burns. Nowadays, it is generally taken for granted that any study of Burns's songs must be made along with the airs to which the songs were sung, and the same is true of Ramsay's. Burns's aim was to obtain a complete unity of words and air. He wrote to George Thomson in September, 1793 - "You know that my pretensions to musical taste are merely a few of Nature's instincts untaught and untutored by art. For this reason, many musical compositions, particularly where much of the merit lies in counterpoint, however much they may transport and ravish the ears of you connoisseurs, affect my simple lug no otherwise than merely as melodious din. On the other hand, by way of amends, I am delighted by many simple melodies which the learned musician despises as silly and insipid". Here we have the crux of the matter. Classical music as we understand it was not for him but he knew a good tune and loved it. He had known hundreds of Scottish tunes from his childhood and could spot differences in various versions. J.C. Dick in his "Songs of Robert Burns" and his "Notes on Scottish Songs by Robert Burns" has shown how

Burns assimilated Scottish airs and was as careful in his selection of a melody as he was with the text he wrote for it. He required assistance in the mechanical work of writing down a tune, but he had an unerring instinct when it came to the intrinsic value of an air. Far from limiting his poetic invention, the intimate knowledge he had of Scottish melody stimulated his imagination when he came to fit words to a tune.

Allan Ramsay knew Scottish tunes as well as Burns, but he gave much less consideration in fitting his verses to the scheme of the music or to the underlying emotion of the air. This is not the place to discuss the literary value of the poems that Ramsay wrote for Scottish airs, but the chief difference between his attitude and that of Robert Burns towards the tunes themselves, <sup>(1)</sup> lies in the fact that Burns gave a thoughtful care to the tunes, their forms and their rhythms while Ramsay wrote his verses or revised old verses with an eye more to poetic success than to the unity that informed every effort made by the later poet.

(1) see the story attached to the poem "A rosebud by my early walk"

SCOTTISH COMPOSITIONS AND SCOTTISH MUSICAL COLLECTIONS.

Most histories of music are occupied with studies of musicians and their compositions. Every musician, who has contributed to the musical stock of his country, is considered, weighed and <sup>has</sup> his works recorded in the history of his national music. The place of composers in musical history, their tendencies, influences and output are all critically treated and many a music history mainly deals with men and their works without much regard to the musical tastes of varying times or the place that music held in social life at any period. But in Scotland, our knowledge of Scottish composers is small, because they arrived late on the scene and we know very little about many of them. If we except the short and meagre, though notable, Scottish ecclesiastical music of the early 16th century we have nothing to learn about the course of national music, except in the direction of national song. We have already considered the conditions of music in the land at various stages: what musicians sang or played, how they lived, were taught and were treated, but we know little of the music that they performed and still less of the music of Scottish composers. It is not until the 18th century that Scottish composers - and then in a very modest way - took their places upon the musical scene. They caused no stir in a world that knew its Handel, Haydn and Mozart, but a handful of creative musicians, of whom, in the latter half of the century, the Earl of Kellie had a considerable reputation, saw the beginnings

of a small stream of original musicians, which has not ceased to run agreeably to our own time and recently has grown in breadth and depth. The first half of the 18th century saw the births of several Scottish composers whose creations had either a wide contemporary reputation or a permanent place in the history of our country's music. James Oswald was born in 1711, General John Reid in 1720, Niel Gow in 1727, Lord Kellie in 1732 and one, Foulis, whose "Six solos for the violin....composed by a gentleman" have recently been revived by Dr. Henry Farmer, is believed to have been born in 1740.

Niel Gow and his sons have contributed prolifically to the music of Scotland and their work has been fully examined and much of it published. Niel Gow was a great fiddler, much sought after by all classes and some of his compositions - "Caller Herrin'" was by his son Nathaniel - are excellent examples of Scottish music at its best. As Niel Gow's work belongs to the later part of the eighteenth century, we do not propose to examine it here, especially as it has been very adequately done by various writers.

About the middle of the eighteenth century, there was a mysterious society in London which called itself the Society of the Temple (or Sons) of Apollo of which James Oswald and General Reid (then John Reid) were members. There is no doubt that the moving spirit of the coterie was Charles Burney, then an organist in London and at the beginning of his career. Whether Lord Kellie was a member of the Society or not, it is

difficult to say, though Frank Kidson in his article in Grove's Dictionary plainly thinks that he was. This society, which did not exceed half a dozen in number, published music, not under the names of the musicians, but anonymously under the Society and this has led to much confusion. For instance, Fanny Burney in the "Memoirs of Dr. Burney" 1832, p.20, lays claim to the whole of the music of the Comic Tunes in "Queen Mab" (1752) as her father's work but, while the publication of the music in that year gives it to the Society of the Temple of Apollo, a later publication assigns the music to Oswald. There are other compositions which Fanny Burney claims for her parent on doubtful grounds and it seems evident that she was inclined to claim too much for him.

Thomas Alexander Erskine, sixth Earl of Kellie, had a musical reputation which extended beyond the British Isles to the Continent. He was recognised "by the cogniscenti as the first man of taste, in the musical line, of any Briton and ranked all over Europe in the first musical form"<sup>(1)</sup>. He was born in 1732 and went to Germany to study music under the elder Stamitz. Burney says that when he went abroad, he could scarcely tune his violin but that "on his return he had a strength of hand on the violin and a genius for composition with which few professors are gifted."<sup>(2)</sup> Burney knew Lord Kellie and making allowance for some exaggeration, the Scottish peer was undoubtedly a highly gifted and accomplished musician, who probably took his artistic qualities from his mother, a

(1) Douglas Peerage (1813) 11, p.20.

(2) Burney's History of Music (1789) 1V, p.677.

daughter of the poet and wit, Dr. Archibald Pitcairn. He was a prolific and very fluent composer whose minuets, overtures and symphonies were very popular in the early part of the eighteenth century. His overture "The Maid of the Mill" had a great popularity. "The Maid of the Mill" was a ballad opera, written by Isaac Bickerstaff in 1765 with a number of interpolated songs. It had none of the sparkle of the same author's "Love in a Village" and the story founded on Samuel Richardson's "Pamela" was mawkishly told. The result was a comparative failure but Lord Kellie's overture retained its popularity for many years. The overture was published as were other works of Lord Kellie by Robert Bremner, the Scottish music publisher who had moved from Edinburgh to London in 1762. In Robertson of Dalmeny's "Enquiry into the Fine Arts" Vol.1., there is a lengthy encomium of Lord Kellie's musical attainments where examples are given of the speed with which he composed. His fondness for music written for wind instruments, his carelessness in keeping copies of his compositions and his loud and enthusiastic style are all commented upon. In "Humphrey Clinker" Smollett refers to a "nobleman whose compositions are universally admired" - meaning plainly Lord Kellie. Topham, in his "Letters from Edinburgh", written in 1774, complained that Lord Kellie departed from the originality of his early fancy and expression and was content to copy the methods of his contemporaries; but we must remember that Topham deplored the domination of foreign music not only in Scotland but in England also. After all, Lord Kellie wrote

(1) Letters from Edin. 1774. p.374.

Three themes from the Overture to 'The Maid of the Mill' by the Earl of Kellie

*Allegro*



*Adagio ma non troppo*



*minuet*



in the manner of his time with a strict attention to musical form, to grace and neatness of finish and with a restraint that was a mark of the age that dreaded enthusiasm. His music shows that his musical invention was considerable and his scholarship and originality are always apparent within the limits of the forms in which he wrote. While Lord Kellie was known at Ranelagh and Vauxhall, he was no less well known in Edinburgh. He is recorded to have conducted one of his overtures at a Concert in St. Cecilia's Hall. After his death, in 1781, a funeral concert was given by the Musical Society of Edinburgh. Much of his work has been lost, but his "Favourite Minuets" dedicated to Lord Stanley and printed by Napier in London in 1774 and a small collection of his compositions edited by C.K. Sharpe in 1836 are available in libraries. A wit, a rhymester, a considerable musician, he was also a "bon viveur" whose rubicund countenance, according to Foote the comedian, was capable of ripening cucumbers.

John Reid, general and founder of the chair of Music in the University of Edinburgh, was born in 1721 at Straloch in Perthshire. His father, Alexander Robertson of Straloch, had suffered heavy losses through his resistance to the Jacobite cause in 1745 but during his lifetime, his son dropped the "Robertson" and elected to be known exclusively by the surname of Reid. He had part of his education at Edinburgh University where the records show that he attended at least one class in 1743/4, and in 1745, he received a commission in Lord Loudoun's regiment. During his army career of about sixty years, he

saw service against the rebels of the '45, in Flanders, at Martinique and in British North America. He became a full general in 1793 and died in 1807. The circumstances of his bequest towards the foundation of a music school in Edinburgh are interesting. General Reid had one daughter who married her cousin Dr. Stark Robertson, whom Reid did not like. In his will of 1803, Reid left the life rent of his property to his daughter with the express wish that the money was to be paid into her hands alone and was not to be in any way subject to the control of her husband. At his daughter's death, the property was to go to her children and, failing issue, "it being my wish and desire that the same John Stark Robertson shall not inherit or possess any part of my property", the bulk of the estate was bequeathed to the University of Edinburgh for the establishing and Endowment of a Professorship of Music. Reid also left to the University in 1806, the whole of his musical library which is at present being overhauled, arranged and catalogued by Dr. Hans Gal. <sup>(1)</sup> The Library is a large and interesting collection but so far, I have not been able to discover much music of genuine Scottish character amongst its contents: it is, however, a representative collection of music, showing the taste of a musical devotee of the eighteenth century.

As we have seen, General Reid was associated with the Society of the Temple of Apollo in his early years. In a volume, which I have by me, there are two sets of "Six Solos for a German flute or violin with a thorough bass for harp-

(1) Since the above was written the Catalogue has been published

Minuet from Solo V in Second Set of Six Solos by

John G. F. ...

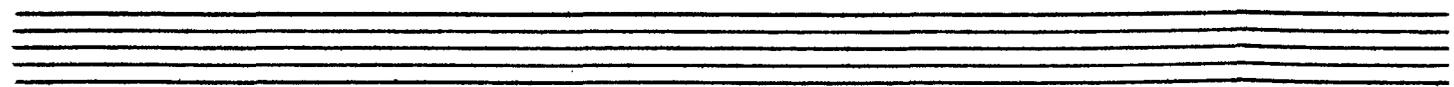
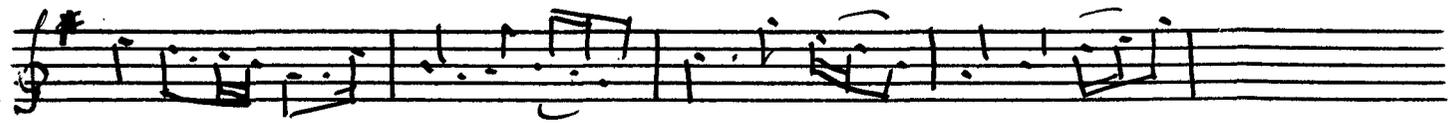
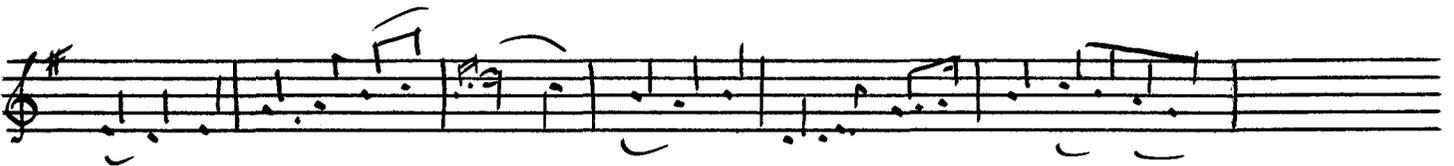
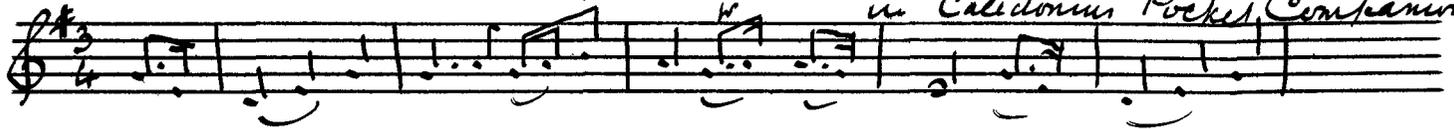
General John Reed (member of the Senate of Apollo)

The musical score is handwritten and consists of ten staves. It is organized into five systems, each with a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes notes, rests, and various ornaments and fingerings. The piece concludes with a double bar line.

sichord" by J.R. Esq., a member of the Temple of Apollo. These volumes were published by James Oswald in London between 1762 and 1765. The solos are mostly in three movements of contrasted natures. Every piece has its slow movement and both volumes contain minuets, gavottes and gigue. The music is correct, formal and not without a pleasing quality. Reid wrote much music for instruments, especially for the flute, upon which he was an accomplished performer. His best known work is "The Garb of Old Gaul" for which he wrote music to words by General Sir Henry Erskine of Alva. In a letter from Mrs. Cochrane, the authoress of "The Flowers of the Forest" to a correspondent, that lady says of General Reid's skill as a flute player: "He plays in any taste as the penseroso and so is his.... He is a gentle, melancholy, tall, well-bred, lean man; and for his flute, it speaks all languages but those sounds come from the heart to the heart; it has a dying fall". Probably of the three Scottish members of the Society of the Temple of Apollo, Reid was the least inspired as a composer but he appears to have been an amateur performer of no mean quality.

James Oswald differed from his Scottish colleagues in the Society of the Temple of Apollo inasmuch as he was a professional musician while they were highly accomplished amateurs. Lord Kellie and General Reid - especially the former - were in touch with the best society of the time and their music reflected the spirit of their age. Oswald lived on a much humbler plane and his compositions have greater ease,

The Banks of Tay by James Oswald from Scene Tunes for Traubels  
in Caledonia's Pocket Companion p 40.



collection of Oswald's named "A collection of musick by several hands both vocal and instrumental, most of which never before printed and now published for the use of the Orpheus's Club by James Oswald, Dancing Master in Edinburgh." This volume is not mentioned in David Laing's list of Oswald's works or in Frank Kidson's British Music Publishers and the only copy which I can find is in the Wighton Music Collection, Public Libraries, Dundee. It is evidently an earlier publication than the "Curious Collection" of 1738 or 1739, for Oswald still calls himself "Dancing Master" as he did in the "Collection of Minuets" while in the "Curious Collection" he is "musician". Further, the vocal music is the same in both volumes and in both we find the Scots Sonata. As he claims on the title page of the "Collection of musick by several hands" that most of the music is printed for the first time, the inference that the "Curious Collection" was of a later date seems certain. So far, the Orpheus's Club, for whose use the earlier collection was made, has not been traced. It may have been one of those musical gatherings, perhaps in a favourite inn, where gentlemen of musical tastes met to enjoy music in one another's company. It may even have been carried on under Masonic auspices. This earlier collection is interesting in its revelation of Oswald's taste and the club's abilities. As usual, there are a few compositions by Oswald himself including the Scots Sonata and also "an Imitation of a Highland Pibrack" by one Fabbroni, either a composer so obscure that his name cannot be found in musical source-books

This not  
mentions  
New York

cf. p. 62

or else a fictitious musician whose name Oswald used as a pseudonym in connection with an original composition of his own. Many Scots airs appear in this volume. Solos by Corelli, would give Oswald opportunities of exercising his own skill on the violin. The vocal pieces included masonic songs, anthems, a motet by Bassani, and a Domine non nobis by Byrd. The music was well suited to the needs of a small body of musicians, capable of providing an instrumental trio and of singing simple three-part music.

Whether Oswald went to Italy or not, we do not know, but he was certainly in London from 1741 onwards.

Oswald left Edinburgh to the regret of musically inclined folk in the city as we see in a poem published in the Scots Magazine of 1741. "An epistle to James Oswald on his leaving Edinburgh";

Dear Oswald, could my verse as swiftly flow  
As notes thou softly touchest with thy bow  
While all the circling fair attentive hing  
On ilk vibration of thy trembling string.

He seems to have had a connection with <sup>the</sup> Music Society that met in St. Mary's Chapel:-

"Our concerts now nae mair the ladies mind  
They've a' forgot the gait to Niddery's Wynd".

More than anything, the versifier records the loss they will sustain by his removal since before all things his interpretations of Scottish melodies warmed their bosoms.

When he settled in London, he made useful musical contacts and in time, as we have seen, he became one of the Society of the Temple of Apollo of which Charles Burney was the guiding

force. We do not know much about his life in London, but by 1747 he was active as a music-seller in St. Martin's Churchyard. His musical activities were not confined to music selling and music publishing for he was assiduous as a composer and as a collector of old Scottish tunes. Much ink has been spilt over Oswald's professional honesty. He has been accused of putting his name to compositions which were not his own and also of publishing some of his own works as if they were the productions of other people. It is plain that one has to be very guarded in assigning certain works to Oswald without the closest investigation. As has been said above, Fanny Burney claims the whole of the music associated with "Queen Mab" for her father, Dr. Charles Burney: yet Oswald is given as the composer in one of the later editions of the music. In a publication "Six Divertimenti or solos for German Flute or Violin and violincello composed by James Oswald" there is added "First published with the title of Six Divertimentis or solos by Dottel Figlio". This would imply that Dottel Figlio was one of his pseudonyms. In fact, Glen in his "Early Scottish Melodies" p.251 is of opinion that Oswald used as a nom de plume not only Dottel Figlio, but also J.R. Esq., and Guiseppe St. Martini. <sup>(1)</sup> As against this view, however, J.R. Esq. was certainly (General) John Reid and Dr. Percy Scholes informs me that there were actual musicians <sup>(2)</sup> answering to the names of Dottel Figlio and Guiseppe St. Martini, whose music is represented in the library of the Aberdeen Musical

(1) see...Burney's History IV p.649.  
 (2) Dottel Figlio's *All Sonatine Notturme* .... per sua Maesta Re di Prusia published by Oswald and Dottel's Duets published by Thompson suggest an independent composer.

Club. Other problems arise in connection with pieces of music ascribed to Oswald. At present, the position is rather confusing and a judgement is only possible after a thorough sifting and more knowledge.

Oswald, however, left plenty of authenticated music from which his qualities may be judged. In 1741, he published in <sup>Edin<sup>g</sup> 174</sup> London his "Airs for the Seasons". Two sets of airs are set apart for each of the four seasons; each set consists of twenty-four pieces and each piece takes its name from a seasonal flower. This poetic idea is neither new nor has it been neglected in later times. Oswald was no realist and he made no serious attempt to depict in sound the characteristics of the flowers he chose for his titles. Indeed it would be hard to find anything in the world of sound to depict the qualities of the holly, amaranthus or sneeze-wort and Oswald merely used the floral names for the purpose of distinction and to give his airs a nominal continuity. One can easily perceive Oswald's Scottish training in the shape of several of the pieces where the Scottish measure can be traced. The lay-out of the pieces, with melodic leaps and the inevitable "snap" are all employed as they often were in eighteenth century imitations of Scottish music. However, apart from this, the melodies have a graceful feeling and a pliant freedom. The air associated with the Pink is more than merely a pleasant piece of melodic writing and many of the pastorals, allegros and minuets are worthy examples of "period" composition.

Oswald had a considerable popularity in London as a

The Dancing-Master.

by James Oswald

Would you ob-tain the gentle fair As-sume a French fan-tas-tic air

Off when the gen'rous Bri-ton fails. The fop-ish for-egn-er pre-vals

*Allegro moderato*

you must

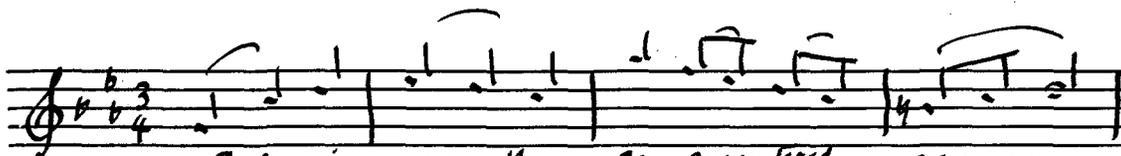
Teach her to dance As the mode is in France And make the best use of your feet-Cock you!

gait with a grace All be bray-ey your face, And dress most aff-ect-ed-ly neat And

dress most. And dress most And dress most aff-ect-ed-ly neat.

# Retirement

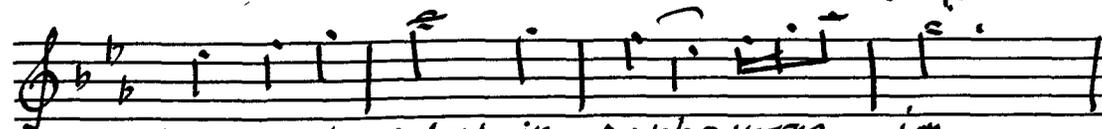
by James Oswald



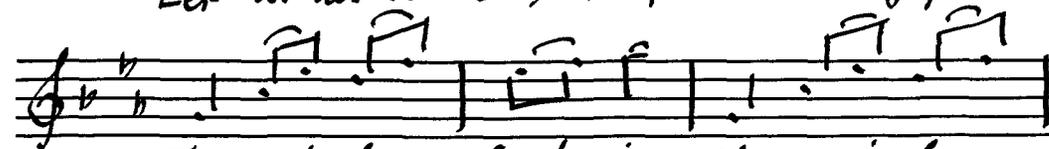
Syl-via in these se-ques-tered scenes



This wil-der-ness of fra-grant greens



Let us dis-solved in rapt-urous joy



This gai-ly smil-ing This gai-ly



smil-ing Day en-joy.

THE SELF-BANISHED : from Walker

Set by M<sup>r</sup> Oswald

Winter (from The Musical Magazine 1766)

by James Oswald

A - dien ye groves a - dien, ye plains A<sup>n</sup> na - lue mö<sup>n</sup>-ny lies : See

gloom-y clouds & thick-ning rains Ob - scure the lab - ring skies See

from - a - far th' impend - ing storm with sul - len haste ap - pears See

wim - ler comes a drear - y form To rule the fall - ing year.

keep a - way

composer of fashionable songs and on George III's accession in 1760, he was made Chamber Composer to His Majesty. He held a position of importance in London as a musician of standing and he seems to have been particularly successful as a composer of the type of song which was very popular during the middle of the 17th century at Ranelagh and other fashionable resorts. Ranelagh and the older institution, Vauxhall, were the great rallying places of the beau monde during the 18th century and at both these delectable places, music of all sorts was provided for the entertainment of the visitors. The jollifications at Ranelagh were often rather rough as we learn from Fanny Burney's "Evelina", but good music could be heard there. Famous singers appeared from time to time; there was a band and a chorus and an organ. Dr. Burney was organist in the second half of the century and wrote the music for Thornton's burlesque "Ode on St. Cecilia's Day" which was "adapted to the antient British musick viz. the salt box, the Jew's harp, the marrow bones, the cleavers, the hum-strum or hurdy-gurdy etc." and the tenor Tenucci(1) who settled later in Edinburgh, frequently appeared at the Rotunda. Singers required songs and often new ones and the programmes show that the best musicians of the day wrote songs for the Ranelagh concerts. Oswald was one of the composers and, from a few songs of his that are extant, his musical skill appears to be equal to his invention. His sentimental ditties, such as his settings of Waller's "The self banished" suited the preferences of Ranelagh audiences and on the other hand, he could write a sprightly and gay ditty and not

(1) A good account of Tenucci is found in Fraser Harris's Saint Cecilia's Hall in Niddry Wvnd

Da mihi manum is a half-time composed by  
The Grise King Hall <sup>Chatham</sup> of Donis Ancient Petrocks etc

The contents of the book are more varied than we would expect. All the pieces in the twelve volumes are not Scottish. Lilli Burlare (Lillibulero) and Green Sleeves are only two of many examples of airs which are indisputably English, but Da mihi manum, a pentatonic tune, has a Scottish tang in spite of its title. There are scores of songs that have not been found in any source earlier than Oswald's work and many of them, plainly Scottish in idiom, are of great beauty and charm. A considerable number of the airs came from Oswald's own pen and he indicated these either by his asterisk or by associating his own name in the title. He included 10 airs for Shakespeare's 'Macbeth', of which all were his composition except the first. There are, Oswald's Scotch Measure, Oswald's Complaint, Oswald's Dream (with an endless use of the 'snap'), Oswald's Wish and Oswald's Farewell. He was both a collector and a composer and, as a music publisher, was responsible for quite a considerable quantity of printed music. John Simpson, a London music publisher, issued "Two Collections of all the most favourite old and new Scotch tunes, most of them with variations, entirely in the Scotch taste.....with a new set of tunes, composed in the Scotch taste for the tragedy of Macbeth by James Oswald."

This may be the work first published by Oswald in Edinburgh and re-engraved by Simpson. When he set up as music publisher on his own account in St. Martin's Lane, London, he issued many of his own compositions e.g. The "Airs for the Spring, Summer, Autumn and Winter", (1747), "Six pastoral solos for violin or <sup>violin</sup> violoncello," (1747), "A collection of Scots tunes with variations,

dedicated to the Earl of Bute" (1747), A collection of the best old Scotch and English songs, set for the voice with accompaniments for the harpsichord, (1762), Ten favourite songs, sung by Miss Fortmantel at Ranelagh (1747). The music in Harlequin Ranger (1751-2), The Genii (1753) and Fortunatus (1753) was incidental to pantomime entertainments devised by Henry Woodward, an actor who specialised in this type of dramatic composition. Various compositions of Oswald (S) appear in printed and MS. Collections of music in Scotland during the 18th century e.g. Oswald's bass minuet in the Gillespie MS. (1768) - a manuscript for violin, carefully examined by Dr. H.G. Farmer in the Proceedings of the Society of Antiquaries of Scotland Vol. 65. Robert Burns wrote songs to airs by Oswald - O were I on Parnassus Hill ('My love is lost to me' in Caledonian Pocket Companion); It is'na Jean, thy bonnie face (The Maid's Complaint in Curious Collections of Scots Tunes 1740); Go bring to me a pint of wine (The secret kiss (or stolen kiss) in Caledonian Pocket Companion).

Oswald contributed songs to the Scots Magazine at various times. These songs are in the light manner of the songs sung at Ranelagh and Spring Gardens. He also had a share in "The Musical Magazine, By Mr. Oswald and other celebrated masters" published by Coote in London about 1761-2. Mr. Barclay Squire has remarked about this volume that the only composer named is Filippo Laschi. The magazine probably appeared in numbers with text and engraved music.

While Oswald had established himself in London and had made a place for himself in the musical world by becoming a member of the coterie of amateurs who called themselves the Temple of Apollo, being associated with men of the social world such as the Earl of Kellie, by holding a post under the Court, meeting important folk such as Benjamin Franklin and being an accepted composer at Ranelagh, he did not lose touch with his friends in Edinburgh and the North. He had not confined his publishing energies to music printing but had published a complete Horace for an Edinburgh editor one Watson. The officials of the Edinburgh Musical Society called upon his help in 1757/8 to secure for them "a right bread(!) chorister, a man that has a good voice, and can sing a song readily at sight and can lead the chorus singers at oratorios". These choruses were from Acis, Alexander's Feast and Samson.

His contact with Edinburgh appears in a letter from Tobias Smollett to the Rev Dr Alexander Carlyle, in which the novelist wrote--" I would have been more punctual, had it not been for Oswald the musician, who promised, from time to time, to set your verses to music that I might have it in my power to gratify the author in you, by sending your production so improved. Your gay catches please me much and the Lamentations of Fanny Gardner has a great deal of nature in it though in my opinion, it might be improved. Oswald has set it to an excellent tune in the Scottish style but it is not yet published" These songs have not yet been recovered but Fanny Gardner is by Sir Gilbert Eliot.

- (1) Caledonian Mercury 1741
- (2) ibid 1757/8
- (3) Noyes's Letters of Tobias Smollett (1926)

PRINTED COLLECTIONS OF SCOTTISH MUSIC.

As we have already seen, the first collection of Scottish airs was published by Henry Playford in London, in 1700 and the first collection of Scottish songs was compiled by William Thomson in 1725 and printed also in London. For reasons noticed earlier, e.g. the state of printing in Scotland and the accepted belief that Scottish folk knew the airs so intimately that the printing of the national melodies was an act of supererogation, very little music was actually printed in Scotland and it was not until the 18th century had passed the half century mark that Scottish music was printed in any quantity in Edinburgh. It is not too much to say that Scottish music did not finally come into its own until printed collections appeared in considerable numbers and were easily accessible to music lovers on both sides of the Borders. The collections stimulated the Scottish poets - and, before all others, Robert Burns - to provide verses for the national airs and so to present to the world in available form, the wealth of lovely melody that had long been handed down orally. Had there been no Ramsay or Burns, no minor versifiers and no Scottish poetesses, it is ~~just~~ probable that Scottish music would not have taken the place, during the 18th century, that became its lot. The amazing fitness of Burns' words to music is one of the highest achievements of the poet and Scottish music owes more to Burns than has usually been accorded to him. On the other hand, if the poet had not possessed copies of

Scottish music collections e.g. Oswald's Caledonian Pocket Companion, he would have had a much smaller field upon which to draw, and his yield would have been much reduced.

The number of collections published during the first half of the 18th century is small but the second half saw many printed volumes of Scottish airs for voice and instrument come from both English and Scottish presses in considerable numbers. Actually, a very few collections were published for voice: most of the collections were for violin, flute, oboe or harpsichord and it was not until Johnson's "Musical Museum" and Thomson's equally important "Collection of Scottish Songs and Airs" were published that exhaustive compilations of both words and music were available.

However, it still remained the practice for English publishers to print volumes of music both for voice and for instrument, which contained examples of airs from Scottish sources. What the Playfords did in the 17th century, Walsh and others continued in the 18th. Tom Duffey borrowed freely from Scottish sources and so did the publishers Walsh and Watts. So, while volumes containing purely Scottish music and no other were published in London and also in Edinburgh, there were several miscellaneous compilations that dipped deeply in the Scottish well and provide us with the earliest printed examples of <sup>some</sup> Scottish melody<sup>is</sup>.

So Berlin has  
not many  
alliances

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cf. p. 65 (1735 w/1739)

The Principal Publications, containing Scottish Music, printed before 1750 are as follows:-

- \* Wit and Mirth or Pills to cure Melancholy - by Tom Durfey,  
London, 1719-20.
- \* A Collection of Original Scotch Tunes (full of Highland Humours)  
for the violin. - (Henry Playford) London, 1700. *enlarged edition, 1701*
- \* Orpheus Caledonius or a Collection of the best Scotch Songs set  
to musick by W. Thomson. 1st ed. London, 1725.  
2nd ed. London, 1733.
- \* Musick for Allan Ramsay's Collection of Scots Songs: set by  
Alexander Stewart. (R. Cooper) Edinburgh, 1726.
- \* The Musical Miscellany: being a Collection of choice songs  
set to the violin and flute. (John Watts) London, 1729-31.
- A Collection of original Scotch tunes for the violin. -  
(John Young). London, 1729 (c)
- \* A Collection of the choicest Scotch tunes adapted for the harp-  
sichord or spinnet. by Adam Craig. (R. Cooper) Edin. 1730.
- \* Aria di Camera - being a choice collection of Scotch, Irish and  
Welsh Airs for the violin or German flute by Alexander  
Urquhart of Edinburgh and others. (Wright) London, 1730 (c)
- Caledonian Country Dances - for the harpsichord, violin, hoboy  
or German flute. (Walsh). London, 1730 (c).
- \* Collection of the best Scotch songs - Alexander Munro. Paris, 1732
- \* The British Musical Miscellany - being a collection of cele-  
brated English and Scotch songs set for the violin, German  
flute, common flute, and harpsichord. 6 Vols. (Walsh)  
London, 1734.
- \* Airs for the flute with a thorough bass for the harpsichord.  
(Alex Baillie) Edinburgh, 1735.
- \* Calliope or English harmony - (John Simpson). London, 1739.
- \* A Collection of original Scotch songs with a thorough bass to  
each song for the harpsichord. (Walsh) London, 1740.
- \* A curious Collection of Scots tunes for a violin, bass viol or  
German flute with a thorough bass for the harpsichord -  
by James Oswald. Edinburgh, 1740.

- \* A Collection of curious Scots tunes for a violin, German flute, or harpsichord by James Oswald. 2 vols., London, 1742.
- \* A Collection of Scots tunes with some variations for a violin, Hautboy or German flute with a bass for a violoncello or harpsichord by William McGibbon. Edinburgh, 1742, 46 & 55.
- \* A Collection of old Scots tunes with a bass for violoncello or harpsichord by Francis Bassanti. Edinburgh, 1742.
- \* Thirty Scots Songs by Robert Bremner. Edinburgh, 1749.
- \* Caledonian Pocket Companion by James Oswald. 12 Books. London, 1743-59.

\* Those works marked \* have been seen <sup>by</sup> —

The contents of the following volumes have already been described under either the compiler's or the publisher's name e.g. Durfey's Pills, Playford's Original Scotch Tunes, Orpheus Caledonius, Stewart's Music for the Tea Table Miscellany, Munro's Collection, Oswald's Collections of Scots Tunes, and Caledonian Pocket Companion. Other printed volumes have as a rule some special interest deserving note, though, in some cases, the collections have little to add to our knowledge of Scottish melody. Thomson's Orpheus Caledonius seems to have been a publication which later publishers did not hesitate to pillage. Watt's Musical Miscellany of six volumes contained about two dozen or so Scottish songs and the raid on the Orpheus is obvious on a short examination of both works. A compilation of far more interest was 'A Collection of original Scotch Songs with a thorough bass' published by John Walsh. This is a second collection of Scottish songs, with words and music, published in the 18th century and like the Orpheus Caledonius, was printed in London. It was published by John Walsh at the

Harp and Hoboy in the Strand and consisted of favourite songs sung at Ranelagh by popular vocalists. The songs originally appeared on single sheets over a number of years and the contents of the collection were drawn from several quarters. Some of the songs came from the Orpheus Caledonius of 1733 and were either identical with the originals or were only slightly varied: others came from Tom Durfey's "Pills to cure melancholy" with this difference - that while the material taken from the Orpheus Caledonius is almost entirely genuine Scottish music, the pieces taken from Tom Durfey's great collection are mostly imitations of Scottish songs, words and music.

While the airs from the Orpheus Caledonius are reproduced faithfully in Walsh's Collection, the basses are rather better in the latter than in the former. It must be remembered that the songs were sung at Ranelagh and the arrangements found in Walsh's Collection reflect the taste of the time. The audience liked a vocal display. They enjoyed a good air and they were tickled by saucy verses. It often happens that we find the first half of an air taken from the Orpheus Caledonius in comparative simplicity, but the second half becomes smothered in runs, graces and trills until the wood cannot be seen for the trees. The attraction of elaboration was overwhelming and the publisher, or maybe vocalist, knowing his public, ornamented the original airs (as we find them in the 17th century Scottish musical MSS.) as it suited his fancy. The vocalists, however, were not only tempted to elaborate the music but often altered or added to the original verses with

a freedom that seldom made for improvement. Ramsay's verses are only occasionally reproduced exactly as they are found in the Tea Table Miscellany, and the spelling is often amusing in the attempt to supply a phonetic version of the original verses. In the case of Katherine Ogie, two sets of verses are provided. The first set uses Ramsay's verses, set to a simple variant of the air, but the second, called Katherine Logie --- Lady John Scott in the 19th century wrote a poem for the tune, called Katherine Logie, which is finer far than Ramsay's poem --- contains a set of gross verses to the same air that are not merely wretched doggerel, but an insult to the lovely melody. Several of the songs are taken unchanged from Tom Durfey's "Pills to cure Melancholy", "Jocky was a dawdy lad," "Jocky was a bright and brisk lad" and other 'Jocky' songs, in which the reference to Jocky seems to have been sufficient to settle the question of the Scottish source of these pieces. Almost all the songs in Walsh's Collection can be found elsewhere though some e.g. "Hooly and fairly" appear here for the first time.

As for the 'new' Scotch songs that occupy about half of the volume, they are poor imitations of the real thing. The verses are negligible as poetry and the music, with a few snaps - sometimes more than a few - some characteristic runs and an occasional characteristic leap or interval, to provide what was believed to be Scottish colour, deserves little attention. Walsh's Collection adds little to our stock of Scottish songs. The British Musical Miscellany, published by Walsh in 1734, was in 6 volumes with about 145 <sup>?</sup> parts to

parts  
 sizes? dances?

each volume. About one sixth of the complete collection is taken from Scottish sources and is a mine of material.

"A Collection of Choicest Scots Tunes Adapted for the Harpsichord or Spinnet and within the compass of the voice, violin or German flute. by Adam Craig." Edinburgh, 1730.

So merry as we have been.  
 John Hay's Bonnie Lassie.  
 Bessie's Haggies.  
 Bessie Bell.  
 Sour plumbs in Gallashiels.  
 And thou wert my own thing.  
 My dearie and thou die.  
 Tweed side.  
 The peer of Leith.  
 The yellow haird laddie.  
 Leith Wynd.  
 The Black man is the bravest.  
 Peggy, I must love thee.  
 The Gaberlunzi man.  
 Catherine Ogie.  
 Bonnie Dundee.  
 Throw the wood laddie.  
 The Lass of Pettie's Mill.  
 Jockie's fow and Jannie's faine.  
 Lochaber.  
 Bonnie Jean of Aberdeen.

The Sutters of Selkirk.

The Bush aboon Traquair.

I wish my love were in a myre.

My apron dearie.

Mary Scott's the Flower of Yearow.

The Boatman.

Polwart Green.

Maggie Lawder.

And the Kirk would let me be.

Corn riggs is bonny.

Bonny Christy.

Ther's my thumb, I'll ne're beguile you.

In spite of the assurance that the collection is for voice as well as for instruments, the pieces are more instrumental than vocal. Craig wrote his pieces with an eye on the harpsichord mainly. He uses most of the airs as themes for sets of variations. The variations are of a very simple character, are not difficult, have sketchy basses, and have no great merit. They are the sort of short pieces that a very elementary player on the harpsichord, with a love of Scottish melody, might find agreeable.

Almost all the airs are found in contemporary sources, but many of the pieces appear in Craig's Collections for the first time, and usually in an unornamented form.

Adam Craig was one of the performers at the Concert on St. Cecilia's Day in Edinburgh, in 1695. He became later one of the violinists at the concerts given by the Musical Society

of Edinburgh, to which he dedicated his collection of Scots tunes.

A collection of old Scots tunes with the bass for violoncello or harpsichord, set and most humbly dedicated to the right honourable the Lady Erskine by Francis Barsanti.

Fransesco Barsanti was born in 1690 at Lucca and came to London in 1714, where he obtained a place in the opera band. He came North to Edinburgh about 1740 and in 1742 published the collection of Scots tunes that carries his name. He returned to London in 1750 and published several overtures and sonatas.

Barsanti's Collection of old Scottish music bears the stamp of a considerable musicianship. The figured basses in the accompaniment show taste and selection and the accompaniment as such, is not without ingenuity. Barsanti chose 30 tunes which are, without exception, genuine Scottish airs and it is worthy of note that there is no straining after ornament. The pieces were written for instrument but were never disfigured by over elaboration, <sup>or</sup> meant to provide the performer with an opportunity for mere technical display. There are plenty of grace notes and trills but they are appropriate at all times. Barsanti indicates his predilections by prefacing some pieces with the word 'slow' as if he knew too well that performers were apt to rush off at some speed to secure brilliancy of rendering. Several of the tunes retain their modal feeling and an occasional fourth is but a passing note. In Kat(erine) Oggie, he sustains the modal feeling throughout and the same

is true of 'To danton me' and 'The Bonny Earl of Murray'. It is difficult to say where Barsanti took his versions from: he does not seem to have depended on the Orpheus Caledonius.

"Thirty Scots Songs for a Voice and Harpsichord - the music taken from the most genuine sets extant. The words from Allan Ramsay. Printed by R. Bremner." Edinburgh, 1749.

This well printed volume was followed by a 'Second Set of Scots Songs for a voice and harpsichord,' a clear indication that Bremner had found a public and wished to follow up a success. Without exception, the words in the first volume are Allan Ramsay's and the tunes are those found in the Orpheus Caledonius but, in the second set, Bremner took tunes to suit Scottish verses. The second set, indeed, is of a more miscellaneous character, but he certainly made good his claim that he took the music "from the most genuine sets." The words, as a rule, fit the music admirably and there is a greater simplicity in the musical versions than will be found in some vocal collections. If Bremner's vocal volume was slim, the compiler, at least, showed taste in the poems which attracted his fancy and in the versions of the associated melodies that he selected.

*Barsanti's*  
Bremner's Thirty Songs:-

- ④ Dumbarton's Drums.
- ④ Kat Oggie.
- ④ Ettrick Banks.
- ④ Lochaber.
- ④ The Lass of Peatie's Mill.

↵ The Highland Laddie.

↵ Busk ye, Busk ye, my bonnie bride.

↵ The last time I came o'er the moor.

↵ Corn Riggs are bonny.

↵ Waly, Waly.

Johnny Faa.

Lord Aboyn's Welcome or Cumbernauld House.

↵ The Bush aboon Traquair.

To Danton me.

The Birks of Endermay.

Fife and all the Lands about it.

↵ Peggie I must love thee.

Logan Water.

↵ Pinky House.

The Sutours of Selkirk.

Cromlet's Lilt.

↵ Bonny Jean.

↵ Thro' the wood laddie.

Clout the Cauldron.

O dear mother what shall I do?

↵ Broom of the Cowden Knowes.

Where Helen Lies.

The Bonny Earl of Murray.

↵ Gilderoy.

↵ The Mill, Mill O.

The Highland Laddie:-

This is quite a different tune from any other of this name. It

is quite different from the tune of the same name in Leyden MS. Bla<sup>ck</sup>ie MS., Sink<sup>e</sup>r MS., or Oswald's Curious Scots Tunes.

Johnny Faa:-

This is the first time that the air appears in print.

Where Helen lies:-

There are at least five airs associated with these words. The tune in Barsanti's Collection is the same as that in Robert Bremner's Collection, Book IV (1768) and quite different from that in the Bla<sup>ck</sup>ie's MS. or Johnson's Museum.

While Bremner's work really belongs to the second half of the 18th century, he was one of the most important Scottish musicians and music publishers of that time. He was born about 1713, but the first mention of him occurs in connection with a concert in Leith High School in 1753. An advertisement of July 11th, 1754 in the Edinburgh Evening Courant shows that Bremner had a music shop "at the Syn of the Golden Harp" in Edinburgh. The Golden Harp was opposite the head of Blackfriars Wynd, and here Bremner advertised that he sold Bass Violins, Harpsichords and Spinets; German Flutes, French Horns, Bagpipes, Tabors and other instruments as well as Sonatas, Duets and other music. In 1755, (Nov. 30th) he advertised in the Courant that he had in the press, a treatise upon music revised and approved by the Directors of the Musical Society. This work, carrying the title "The Rudiments of Music", came from his own pen and was published in 1756. A second edition appeared in 1762 and a third in 1763 in London, to which he had emigrated and set up business at the "Harp and Hautboy" opposite

Somerset House in the Strand. Bremner had not been long in London before he had acquired an extensive connection amongst musical people. He reprinted much of the music which he had already published in Edinburgh including the Scottish collections of MacGibbon and Adam Craig. His other publications included the "Beggar's Opera", "The Maid of the Mill", "Love in a Village" and a large quantity of instrumental music both native and foreign. When Dr. Pepusch's Library was sold, he bought the early manuscript known at one time as "Queen Elizabeth's Virginal Book" for which he gave ten guineas. This manuscript, now known as the FitzWilliam Book is in Cambridge and is so called from Lord FitzWilliam to whom it is said Bremner gave it. Robert Bremner died in 1789 at Kensington Gore and the whole of his stock was bought by Preston and Son.

"The Rudiments of Music" is an excellent example of Bremner's workmanship. The engraving is clear and neat and the layout of the volume is highly attractive. It belongs to his Edinburgh period and was published in 1756, being dedicated to the Lord Provost and Magistrates of the capital. In his preface, Bremner lays no high claim for the originality of his work. "My sole aim is to render their (his predecessors) superior skill more generally useful." He took the psalm tunes from an old edition (he does not say which edition) where they are set as they were sung "in the days of John Knox". In his address to "Church Clerks or precentors" he shows himself to be considerably a purist for he would have no graces introduced even when they were agreeable, for he complained that

great irregularity and confusion had arisen in public worship "everyone endeavouring to add more graces than another, nothing else is now heard, by which the real music is entirely lost". He argues that only the melody should be sung until the people know the tune exactly, and only then should the psalm be sung in harmony.

Bremner issued his "Rudiments" with an appendix of psalm tunes, at a time when solfaing was going out of use, and the air was being transferred from the tenor to the treble. The tunes that are provided in four parts still have the air in the tenor, while those in two parts have the melody carried by the treble voice.

"A Collection of Scots Tunes: some with variations for a violin, hautboy or German flute, with a bass for a violin or harpsichord by William M'Gibbon." Edinburgh, 1742, 46, 55.

William M'Gibbon was a son of Matthew M'Gibbon who was one of the performers at the concert at Edinburgh on St. Cecilia's Day, in 1695. The younger M'Gibbon was for many years leader of the orchestra at the Gentlemen's Concert, in Edinburgh, and had a wide reputation for his skill on the violin. He was long remembered, for Robert Ferguson, many years after M'Gibbon's death in 1756, wrote verses about the violinist and his "slee and pawky art."

M'Gibbon compiled several collections of Scottish music. They were first printed by Richard Cooper in Edinburgh in 1742, 1746, 1755. The original editions were printed with additions

by Robert Bremner, in London, and other issues of M'Cibbon's work came from the press of David Rutherford, in octavo forms about 1756. The contents of the various editions differ in arrangement but the pieces are substantially the same, chosen for all the collections. The variations are of no great account and are merely intended to give a violinist the opportunity of a little technical display and the accompaniment of a figured bass is of the sketchiest character. For the most part the airs are those popular at the times, in both England and Scotland, which appear in contemporary printed volumes of Scottish music. About 150 airs are found in all, in the different editions and some of them do not appear earlier in print, e.g. "Jenny drinks nae water" which appears in the Guthrie M.S.

From the middle of the 18th century onwards, the passion for collecting and publishing Scottish music grew, and before Burns set about his monumental work in providing words for Scottish airs, in great numbers, there were plenty of printed volumes of Scottish music to attract versifiers. Not only in Edinburgh but in other Scottish centres, collections of Scottish music for voice, for the dance and for instruments came from Scottish presses and provided accessible sources to which Burns and other poets could go for airs to which they could fit their verses. We know how these airs could be an inspiration to a poet such as Burns in setting words to music and the same is also true of later poets.

Along with these printed volumes, the manuscript collections of the later 18th century were no less numerous and varied; men and women continued to copy down their favourite national airs as well as the music of foreign origin. The recent salvage drives, have brought several more 18th century MS. collections to light, though many must have disappeared through a misguided zeal.

This suggests a task that lies in front of future editions of Scottish songs and instrumental music. It has been the usual practice in the past to rely on printed collections of airs for the music of our Scottish songs and very little attention has been given to the versions found in MS collections. An authoritative edition of our Scottish music cannot afford to omit the study of all variants whether found in printed or manuscript sources. It has been said that history repeats itself but historians repeat one another, and it is true that too many editors of Scottish songs have been content with a study of a few printed collections without doing themselves the justice of examining the whole field. No claim can be made that the neglected MS. collections are superior to the music which has already found its way into print but these manuscripts versions are often quite unfamiliar and some of them, often modal and frequently very simple, have a charm that later versions have lost.

MUSICAL LITERATURE.

The Theory of music seems to have had a fascination for Scottish music lovers from early days. In the British Museum, is a manuscript entitled "The Art of Music collected out of all ancient doctrines of music", and written in the Scottish dialect, that was presented to that institution by Sir John Hawkins in 1778. This seems to have <sup>been</sup> part of a larger work, for the first of the three books into which the MS. is divided, is described as "the second part of music". The first of the three books in the MS. deals with mensural music, containing specimens of canons, with words or without, or with quotations from other musical writers of the early 16th century, Ornithoparcus, Tinctor, Zarlino and others and examples of music by Josquin des Près. The second book contains chapters on counterpoint, on the rules of countering and fabourdon while the third book, treating Proportion in music, is unfinished. The MS. is of early 16th Century date.

As we have seen, several MSS. and Forbes's printed "Songs and Fancies" contained short music tutors and the Rev. Robert Edward in the Panmure MS. of the mid 17th century copied out a very considerable excerpt from the works of Guido Aretino (d'Arezzo). The chief contribution to the literature of theoretical music, however, came from the pen of Alexander Malcolm (1687- ? ). Malcolm's "Treatise on Music speculative, practical, and historical" was published in Edinburgh in 1721 with a second edition to follow from a London press in 1730.

This book of 608 pages covers a wide range of musical matters and is a work of great thoroughness and learning. Almost every aspect of musical concern is discussed and expounded by the author with knowledge and fulness: it was the work of one, whom Sir John Hawkins called a philosopher and a scholar. In his introduction, Malcolm refuses to make any apology for the work or for its possible short comings. "I have taken all the pains I could" he wrote, "for those who may judge rashly thro' pride or ignorance, I shall only pity them." His inquiry is divided into two parts 1) the knowledge of the materials of music, and 2) the art of composition. The whole book was written by Malcolm, with exception of one chapter dealing with "the general rules and principles of harmonical composition. He would not trust his judgement to write on this part of the subject and left it to a skilful friend to supply the chapter dealing with the rules for composing music. Malcolm discusses the mathematics of music in much detail and especially the doctrine of ratios and the laws of acoustics. He examines the nature of concord and discord and applies his theories to explain problems as they arise. Interval, scale, key and harmony are all treated. A chapter is devoted to the defects of instruments, in which he approves of the division of the octave by semitones and practically advocates the equal temperament. The final chapters in his book deal with notation, solmization, and the book concludes with a short account of the improvement in music and a comparison between ancient and modern music.

Malcolm's treatise, by reason of its thoroughness, is a valuable work and the very fact that an abridgement of it - none too well done - was made in 1776 and that Sir John Hawkins devoted a complete chapter in his History of Music, to its contents, is sufficient proof of the estimation in which it was held in the 18th century. Malcolm also published a book in arithmetic and after some years in America, died there.

Another Scottish writer on music during the middle of the 18th century was John Brown (1752-1787), the artist. He was an Edinburgh man and the traits of good education are evident in his culture and many high accomplishments. Like so many other artistic Scots, he went abroad and spent ten years in Italy where he studied art assiduously. His skill as a draughtsman was unusual. When he returned to Scotland, he found no proper outlet for his great abilities though he made pencil sketches of some of the most distinguished Scotsmen of the day - Dr. Blair, Dr. Cullen, Sir Alexander Dick of Prestonfield and others. He went later to London but his health gave way and he died in Edinburgh at the early age of thirty five.

Brown was a fine Italian scholar and while abroad paid regular visits to the opera. On his return to Scotland, he made friends with Lord Monboddo, who gave him a general invitation to his convivial table. It was to Lord Monboddo that he wrote his Letters upon the poetry and music of the Italian opera - a series of nine letters analysing the musical and poetic material used in the Italian operas of his time. At his death, Lord Monboddo published these Letters in 1789 with an interesting

advertisement claiming for Brown more knowledge of Italian arts than any man in Britain. There is also a life of the artist in London.

Brown limited his considerations entirely to the two chief factors in the composition of Italian opera - recitative and air. He says practically nothing of music as music, has nothing to say of any composer of these operas except Handel, or of any libretto writer except Metastasio and has nothing to say of the relative values of the favourite <sup>composer</sup> of the mid-eighteenth century. All the letters are confined rigidly to the various forms and the function of the aria in the operatic scheme. Simple Recitative is employed in passages devoid of sentiment or passion and is used for the narration of facts, abstract truth or oral reflection. A single instrument is sufficient to support the voice and the music is regulated by the natural prosody of the language. Recitativo <sup>b</sup>instrumento (or obligato) however, is richer and may express the pathetic and more emotional parts of the drama. Here modulations and chromatic usages heighten the effect of passages of changing passion and the orchestra plays an important part. Purely pathetic passages are left to the voice while the orchestra may play a descriptive part to set forth the emotion roused by a prison, a moonlight scene, a storm or sheer horror. Poet, musician and actor must be informed with one soul.

When the writer comes to the air (or aria) he analyses fully the different forms which the air can take. All arias should be based on some tender idea in the libretto and one

sentiment should pervade the whole. The aria cantabile has a comparatively slow tempo with the constituent notes proportionally long. As far as ornament goes, he thinks that the greater the feeling, the fewer the ornaments, and leaves these ornaments to the taste of the singer while the instrumental part is entirely subordinate to the vocal part. He sees an analogy between the aria cantabile and the Corinthian order in architecture with elegance and refinement as the leading features. In the Aria portamento the mood is Doric rather than Corinthian and the effect is obtained by simplicity and grandeur. A beautiful voice is needed with a clear and unequivocal pronounciation. These earlier types of arias are for sentiment rather than passion but the aria parlanti expresses violent emotions of all kinds. Here the instrumental part is more important and may be descriptively illustrative. The aria di mezzo caratiere is for such subjects as are too trivial for other forms of the aria. Its motion is andante for it is soothing rather than sad, pleasing but not elevated and lively but not gay. In the aria di bravura, the means is confused with the end; more display, artifice and dexterity are the objects and not expression. Imitative music may be admitted where resemblances may be produced by sound e.g. whistling winds, running water, and he points out that only the enthusiasm of a listener can find any resemblance in the sound to heat or cold, light or darkness, pain or suffering, but hugeness, repose, confusion, strife etc., can be indicated in the orchestra. He adds a word of warning that when the

difficult and novel are substituted for the beautiful and the natural there is a decline in taste and he says that this was the case in Italy in his time and that Britain had no taste at all.

It is an interesting study, marked by considerable enthusiasm for his subject. While Brown makes much of expression, he does not seem to have been influenced by Avison's Essay on musical expression which affected the opinions of other Scottish writers on music. Like Avison, Brown had a preference for the Italian School but he had none of the Newcastle musician's dislike for Handel and the German. In fact the only composer whom Brown quoted was Handel showing how one aria in *Acis and Galatea* conformed to the demands of the aria while another aria in the same work failed. Brown was plainly a man of great culture and the handful of letters, written to his judicial friend, shows clearly that he had ideas on musical compositions and could express them with a singular clarity.

The poet James Beattie, author of *The Minstrel* and friend of the English musical poet Thomas Gray, is a good example of the intelligent musical amateur of the middle of the 18th century. Beattie was a performer on the violoncello of some ability and took his part regularly at the concerts of the Aberdeen Musical Society. Beattie had a wide interest in music. He discussed with Sir William Forbes, who edited the life and writings of the poet, the merits of Metastasio's librettos in Italian opera: he was interested in a scrap of Greek music (believed by Lord Monboddo to be a dance called Romeka) but

doubted its antiquity: he loved a musical piquancy such as the rising of George II at the Hallelujah Chorus and thought highly of the use made by "Cold and Raw" (or Up in the Morning Early) by Purcell in that composer's Orpheus Britannicus.

When Mrs. Siddons visited Edinburgh in 1784, he played Scottish melodies to her on the violoncello and one of them "She rose and let me in" brought tears to the great actress's eyes.

When he stayed with the Bishop of Chester in 1784, he entertained his host and hostess with Scotch tunes on the violoncello.

In his will, he left his music books to his friend The Rev. Dr.

William Laing and his organ to Miss Laing. Beattie was a representative amateur musician of the time when distinguished men such as Lord Hailes and Lord Kames wrote on musical matters and The Rev. Dr. Blacklock, the blind poet, relieved his disability by playing on the flute. The most interesting of all Beattie's contributions to music is the chapter dealing with music, as such, in his "Essay on Poetry and Music" written in 1762. It is a pleasing and thoughtful effort in which he discusses some problems that even yet remain unsolved. It cannot be claimed that he goes very deeply below the surface or holds any revolutionary opinions, but the essay is valuable to us as exhibiting the musings and cogitations of a Scottish scholar of wide sympathies and catholic tastes. He opens with a section on the place of imitation in music and discusses the belief, held by some writers, that music is an imitative art. "Sounds in themselves can imitate nothing directly but themselves" he wrote and he is firmly of the opinion that music

never " appears to the best advantage but with poetry for its interpreter and..... though musical genius may subsist without poetical taste and poetical genius without musical taste.yet these two talents united might accomplish nobler effects than either could do simply."We have seen earlier very much the same sentiments expressed by writers such as Folquet de Marseille and Ronsard but,while Beattie treats this aspect of music with thought and no little interest,his conclusions cannot to-day be accepted as final judgments,when we think of the strides that music has made since Beattie's day.He allows that there are circumstances where imitations are permissible but only in the instrumental accompaniment." In the song,which is the principal part,expression should be predominant and imitations never used , except to assist the expression."

His second section seeks to inquire into the problem as to how pleasure is to be derived from music and how that pleasure is to be accounted for."Music is pleasing"he wrote " not because it is imitative,but because certain melodies and harmonies have an aptitude to raise certain passions,affections and sentiments in the soul" In pursuance of the inquiry,he discusses the pleasure in sweet sounds and agreeable combinations of voices.He also gives attention to the importance of concords and discords and argues that dissonances are needed for the perfection of harmony.He knew Rousseau's musical writings but did not agree with all the French writer's conclusions.He saw that a creative artist perceived more in a work of art than does a man with nothing more than a natural

sensibility and had sympathy with the need for study.

As might be expected from a philosopher, pathos or rather expression interests him much and he says some very sensible things about this problem. He persists in his thesis that, without words, music is ambiguous, but is emphatic in his statement that the "general tenor of the music should accord with the general nature of the sentiments" - a very old idea, but one all too often forgotten by the musical composer and even at times by the poet. He has no sympathy with the musician who associates his music with bad poetry, nor has he much patience with music that is mere show. The words of every song should be distinctly articulated and the singer should never be drowned by the instrumental accompaniment. The idle repetition of words or phrases in a vocal work appears to him to be confusing and distracting and the singer ought to understand what he is singing. Ornamented cadences are not commendable and church music, he thinks, is more important than any other. He is well aware of the function that rhythm plays in the construction of good music and he has a few sensible words on the part played by variety and form in musical compositions.

In all of this Beattie says much that has been said before his time and adds little that is new. The progress of music since the 18th century has made musicians hold very different opinions from those of the Scottish poet, but, on some matters, he speaks wisely and with much common sense.

His last section deals with the peculiarities of national

music but this is the least informative or interesting section of the essay. He makes no attempt, perhaps wisely, to analyse the quality of any nation's music and his remarks are often very general, though he admits that James Oswald caught the spirit of the old Scottish music in some of his original compositions. Doubtless, Beattie owed something to John Avison (of Browning's 'Parleyings') who in 1752 had published his little book 'An Essay of Musical Expressions'. In spite of the rough handling which this work received from Dr. Hayes, it must be regarded as a thoughtful essay. Beattie pays tribute to Avison's work on several occasions and agrees with the Newcastle musician that melody and harmony are not to be deserted for the sake of expression - an opinion which many modern musicians would contest.

In his 'Elements of Criticism', Lord Kames dealt with music briefly in several passages. He considered the art, from the point of view of aesthetics, discussed briefly the scope of vocal as distinct from instrumental music, examined the functions of music, incidental to drama, and treated other aspects of music with care and thought. His comments on music in general are not specially penetrating and, for our purpose, his consideration of music is more interesting on account of a letter on Scottish music which Lord Kames drew from Benjamin Franklin, with whom the Scottish lawyer had a considerable correspondence. Franklin's letter on the subject ran as follows: "In my passage to America, I read your excellent work, the 'Elements of Criticism,' in which I found great

entertainment: much to admire, and nothing to reprove. I only wished you had examined more fully the subject of Music, and demonstrated, that the pleasure which artists feel in hearing much of that composed in the modern taste, is not the natural pleasure arising from melody or harmony of sounds, but of the same kind with the pleasure we feel on seeing the surprising feats of tumblers and rope-dancers, who execute difficult things. For my part, I take this to be really the case, and suppose it the reason why those, who being unpractised in music, and therefore unacquainted with those difficulties, have little or no pleasure in hearing this music. Many pieces of it are mere compositions of tricks. I have sometimes at a concert, attended by a common audience, placed myself so as to see all their faces, and observed no signs of pleasure during the performance of much that was admired by the performers themselves; while a plain old Scottish Tune, which they disdained, and could scarcely be prevailed on to play, gave manifest and general delight. Give me leave on this occasion to extend a little the sense of your position, that "Melody and Harmony are separately agreeable, and in union delightful," and to give it as my opinion, that the reason why the Scotch tunes have lived so long, and will probably live for ever, (if they escape being stifled in modern affected ornament), is merely this, that they are really compositions of melody and harmony united, or rather that their melody is harmony. I mean the simple tunes sung by a single voice. As this will appear paradoxical, I must explain my meaning. In common acceptation

indeed, only an agreeable succession of sounds is called Melody; and only the co-existence of agreeing sounds, Harmony. But since the memory is capable of retaining for some moments a perfect idea of the pitch of a past sound, so as to compare with it the pitch of a succeeding sound, and judge truly of their agreement or disagreement, there may, and does arise from thence a sense of harmony between present and past sounds, equally pleasing with that between two present sounds. Now the construction of the old Scotch tunes is this, that almost every succeeding emphatical note, is a third, a fifth, an octave, or in short some note that is in concord with the preceding note. Thirds are chiefly used, which are very pleasing concords. I use the word emphatical, to distinguish those notes which have a stress laid on them in singing the tune, from the lighter connecting notes, that serve merely, like grammar articles, to tack the others together. That we have a most perfect idea of a sound just past, I might appeal to all acquainted with music, who know how easy it is to repeat a sound in the same pitch with one just heard. In tuning an instrument, a good ear can as easily determine that two strings are in unison, by sounding them separately, as by sounding them together; their disagreement is also as easily, I believe I may say more easily and better distinguished when sounded separately; for when sounded together, though you know by the beating, that one is higher than the other, you cannot tell which it is.-----Farther, when we consider by whom these ancient tunes were composed, and how they were first performed, we shall see that such

harmonical succession of sounds was natural and even necessary in their construction. They were composed by the minstrels of those days, to be played on the harp accompanied by the voice. The harp was strung with wire, and had no contrivance, like that in the modern harpsichord, by which the sound of a preceding note could be stopt the moment a succeeding note began. To avoid actual discord, it was therefore necessary, that the succeeding emphatic note should be a chord with the preceding, as their sounds must exist at the same time. Hence arose that beauty in those tunes that has so long pleased, and will please for ever, though men scarce know why. That they were originally composed for the harp without any half notes, but those in the natural scale, and with no more than two octaves of strings from C to C, I conjecture from another circumstance, which is, that not one of those tunes really ancient has a single artificial half-note in it; and that in tunes where it was most convenient for the voice, to use the middle note of the harp, and place the key in F, there the B, which if used, should be a B flat, is always omitted by passing over it with a third. The connoisseurs in modern music will say I have no taste, ---- but I cannot help adding, that I believe our ancestors, in hearing a good song distinctly articulated, sung to one of those tunes, and accompanied by the harp, felt more real pleasure than is communicated by the generality of modern operas, exclusive of that arising from the scenery and dancing. Most tunes of late composition not having the natural harmony united with their melody, have

recourse to the artificial harmony of a bass and other accompanying parts. This support, in my opinion, the old tunes do not need, and are rather confused than aided by it."

With most of Franklin's opinions, few would differ. His contrast between the pleasure derived from music by one without any knowledge beyond the merest elements and that which an intelligent student of the art enjoys, is fundamentally true, even if it is rather extravagantly expressed. There is also a good deal of truth in his analysis of Scottish melodies; and his observation of the part that memory plays in the enjoyment of a tune; and it is true that much of our Scottish melody is marked by a succession of notes, many - if not each - of which are followed by an 'emphatical' note in concord with the preceding one. We have no proof however, that the early tunes were composed "to be played by the harp, accompanied by the voice" - at least not Scottish tunes, and his explanation of the appeal made by Scottish airs to all classes and peoples is not exhaustive. These so-called natural intervals, even when they were in long leaps, were usually concords, but that is not confined to Scottish music, and we must look a little further to find the outstanding features of our national folk airs. Franklin only stated part of the case though it is one aspect of Scottish melody that has not met with much attention.

We have often heard our Scottish music described in general terms and have been told that it is wild and irregular. These qualities are certainly found in many of our airs, in the wide leaps, often of a seventh or even of an octave and more and in

dance airs in particular, but much of our national music is far from being either wild or irregular. The character of the music depends upon the spirit, rhythm and tempo employed at any particular time, and as for irregularity, it is often as formal and neat as a piece of finished craftsmanship should be. However, in addition to the marked characteristics upon which Franklin commented, there are certain features of Scottish music, which persisted too often not to be taken into account. The so-called **Scottish** 'snap' is not peculiarly Scottish and its excessive employment during the 18th century, made some critics doubt the authenticity of some Scottish music, since **English composers** were apt to use it without restraint in making their imitations of Scottish music. Nevertheless, it can be found quite early in some of the short pieces in the Rowallan M.S. about 1628.

As we have already seen, the use of the old modes is not infrequently found in early Scottish music and, as might be expected, early variants of our airs more often are modal than later versions are. It is no wild surmise that, at a time, when much Church music was written in one or other of the early modes, secular music might well copy the example of sacred compositions, especially at a time when the major and minor modes had not yet established their pre-eminence. Mr Finlay Dunk has much to say on this point in his "Analysis of the Scottish Music" in Dauncey's "Ancient Scottish Melodies" and discusses other characteristics of Scottish melody in the course of a long dissertation.

Another feature of Scottish music is also found in the early versions of Scottish melodies and persists in later forms. It is the use of what have been called "gapped" scales. In an article on the "Significance of the Pentatonic Scale in Scottish Song", Dr E. Cecil Curwen found that out of 336 Scottish songs with English words, 31% were in a five-note scale, and 33% in a six-note scale. The five-note or pentatonic scale corresponds to the five black notes on the piano keyboard. In the 15-note scale the fourth and the seventh are usually omitted but it will be sometimes found that an unessential or passing note is used which does not actually affect the essentially pentatonic nature of the melody. This does not mean that a pentatonic air is restricted to a compass of only five notes. If, however, Dr Curwen had not restricted himself to the 336 songs which he chose from printed volumes and had gone further back to the M.S.S. of the 17th century he would have found that the 31% that were pentatonic tunes was considerably underestimated. If a scrutiny of the airs appended in the supplementary volume of this study is consulted, it will be seen the percentage of pentatonic scales is very considerable. The use of the gapped scales marks a feature to which Franklin drew attention, namely the prevalence of the third in Scottish melody. The frequent use of this interval was the result of the melody leaping over the omitted notes of fourth and seventh. Of course the use of the pentatonic scale was not peculiar to Scottish music. The scale is but little used in the music of Germany or Russia or Wales but Dr Curwen found that about 13.5% of the tunes in the great Irish Petrie Collection of ancient music were pentatonic and in the music of Lapland, 67% of some 348 airs were found employing that scale.

CONCLUSION - During the years from 1700 to 1750, music in Scotland, from being a domestic occupation, became more and more a public feature in the social life of the country. The developments of music during this period set the course for the next two hundred and fifty years. There were directions, however, in which little progress was made. The development was mainly secular, for music and the Church had little to offer one another. It was many decades before the Church gave music a greater share in its services, or an occupation for musicians. For the provision of music tuition, once the Sang Schules disappeared, there were no institutions where music was taught on a sound and wide basis. In England, the cathedrals were important focal centres, and in the seventeenth century both the Master of the Chapel Royal and the Master of the King's Music<sup>(1)</sup> were responsible for the musical training of a few boys. Music in Scotland was mainly in private hands, and teachers in Scotland were usually of foreign origin. Although the Chair of Music in Edinburgh was founded in the early nineteenth century, it did not flourish until that century was nearing its close, and it was only in the present century that the Chair of Music in Glasgow was founded, lectureships set up in the other two Scottish Universities, and the Royal Scottish Academy of Music established.

On the other hand, the first concert in Scotland (1695) of which we have any detailed record, was a milestone in the history of music in Scotland, and the formation of the Music Clubs, both as performing and also as consultative bodies, was of great importance

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De Lafontaine's "The King's Musick", pp. 177,390.

in the cultivation of music in the land. These clubs were true musical centres, engaging capable professional musicians, both as performers and with the inducement that the engagement usually carried a teaching connection with it. The clubs were also concert agencies acting as promoters of performances for the entertainment of members, who often took their share in the orchestra. However, these concerts were private affairs, and it was not until the eighteenth century was well on its way that they acquired their position as public functions. It was the coming of foreign professionals, and the establishment of concerts and music clubs, that introduced contemporary music to audiences and raised the standard of taste and performance. The early eighteenth century also saw the revival of composition by Scottish musicians. After a long period of sterility, music once more took its place as a creative art. In 1740 William MacGibbon composed his "Six Sonatas or Solos for the German flute or violin"- a work that has been lost and not so far been recovered in spite of diligent searchings. The Earl of Kellie, General Reid, Charles MacLean, James Oswald, and Foulis, wrote their sonatas, solos, minuets and overtures, and from their day to our own there has been a steady flow of original composition by Scottish musicians, never a flood, and often only a trickle.

The most important revival in the early eighteenth century is found in the quickened interest in Scottish music and the beginning of music printing in Scotland. It must be noticed however that the printing of Scottish music began in London, and Henry Playford's "Original Scotch Tunes" in 1700, and William Thomson's "Orpheus Caledonius" in 1725, are milestones in the history of our Scottish music. Henry Playford must have known that "The Dancing Master" printed by his father had by 1698 run into ten editions, and that other collections of English airs and songs such as "Musick's Delight on the Cithren" were very popular in London. This may have suggested to him that a volume of Scottish tunes would be equally successful, for Scottish music had a vogue in the South. His experiment was a success, for a new edition of the "Original Scotch Tunes" was published in 1701. The same good fortune attended Thomson's "Orpheus Caledonius", for a second edition of this collection of songs appeared in 1733. Once the publication of Scottish music, both instrumental and vocal, began, volumes of national songs and airs appeared in London, in Edinburgh, and even in smaller cities such as Perth. It cannot be said that the editing was really good or that the choice of songs was always felicitous, but the interest in Scottish music reached its culmination before the eighteenth century closed in the publication of the great collections connected with the names of James Johnson and George Thomson, and in the engagement of great composers such as Haydn and Beethoven, as well as other musicians of high rank, to provide accompaniments for Scottish songs.

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