

**Sources of Scottish Instrumental Music 1603 - 1707**

by

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in two volumes

**Volume I**

Thesis presented for the degree of Doctor of Philosophy

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Department of Music

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## ERRATA

## Stell, E F, PhD thesis, 1999

- p 1 Insert three-page *Errata* after title page, pp 1a-c
- p 5, Part 2 Insert '2.00 Preface: arrangement of Parts 2 and 3' after '**Part 2 The Sources**', pp 19a-c
- p 18, n 5 For '*Schottischen*' read '*schottischen*', and for '*Jahrundert*' read '*Jahrhundert*'
- p 20 Insert '2.00 Preface: arrangement of Parts 2 and 3', pp 19a-c
- p 38, para 3, line 2 Insert '(see below, pp 317-18)' after 'Andrew Wighton'
- p 43, para 1, line 2 Insert '(see below, p 351)' after 'both'
- p 43, para 4, line 5 Delete the duplicated 'of'
- p 43, para 5, line 6 Insert '(see below, p 319)' after 'manuscripts'
- p 50, para 2, line 1 Insert '(see below, pp 320, 322 and 324)' after '**Hand 03A**'
- p 71, para 2, lines 6-7 Delete 'and' and insert 'and p 351' after '3.02'
- p 80, para 2, line 4 Insert '(see below, pp 353 and 353a)' after 'detail'
- p 85, para 1, line 2 Insert '(see below, p 328)' after 'hand'
- p 96, para 2, line 3 Insert '(see below, p 329)' after 'hand'
- p 111, para 1, line 3 Insert catch number '1a' after "'Lady Lothian's lilt'"
- p 112 Insert reference '1a Elliott and Shire, *Music of Scotland*, p 188'
- p 116, para 2, line 3 Insert '(see below, pp 331, 351)'
- p 120, para 3, line 10 Insert '; see below, pp 320-4' after '**Hand 03A**'
- p 139, para 1, line 3 Insert '(see below, p 351)' after 'deteriorated'
- p 154, para 2, line 9 Insert '(see above, 2.21)' after 'playing'
- p 176, para 3, line 1 Insert '(see below, pp 342, 344)' after '(26A)'
- p 176, para 3, line 4 Insert '(see below, p 345)' after '(26B)'
- p 187, para 2, line 2 Insert '(see below, pp 348-9)' after 'handwriting'
- p 210, para 2, line 4 Insert ';see below, p 350' after 'p 38'
- p 234 Insert 'Detailed notes and references to the sources described in Part 2 will be found attached to those articles, and are not repeated in Part 3' below the main heading
- p 235, para 1, line 2 Insert '(see below, p 348)' after 'form'
- p 236, para 1, line 6 Insert '(see below, p 351)' after 'notation'
- p 236, para 2, line 6 Insert '; see below, p 345' after '**26B**'
- p 236, para 2, line 8 Insert ', pp 241, 327, 351' after 'below'
- p 236, para 3, line 2 Insert '(see below, p 350)' after 'down'
- p 239, para 2, line 4 Insert '(see below, p 351)' after 'standardised'
- p 240, para 2, line 6 Insert '(see below, pp 320-4)' after 'his'
- p 240, para 3, line 5 Insert '; see below, p 350' after '**2.31**'
- p 240, para 4, line 6 Insert '(see below, p 329)' after 'practical'
- p 241, para 2, line 3 Insert '(see below, pp 327, 335, 340 and 351)' after 'study'
- p 242, para 2, line 3 Insert '(see below, p 351)' after 'manuscripts'
- p 243, para 1, line 2 Insert '; see below, p 345' after '**2.26**'
- p 243, para 2, line 4 Insert '(see below, p 337)' after 'violin'
- p 246, para 1, line 3 Insert '(see below, p 352)' after 'instrument'
- p 247, para 1, line 6 Insert '(see above, p 63)' after 'composers'
- p 247, para 1, line 12 Insert '(see above, p 63)' after 'Mésangeau'
- p 247, para 2, line 9 Insert '(see above, p 27)' after 'pupils'
- p 248, para 1, line 5 Insert '(see above, p 24)' after '1701'
- p 250, para 3, line 5 Insert '; see page 351' after '**2.18**'
- p 251, para 1, line 1 Insert '; see pp 320-4' after '**2.03**'
- p 251, para 3, line 1 Insert '; see p 329' after '**2.11**'
- p 252, para 2, line 3 Insert '(see below, p 352)' after '... 1652)'
- p 252, para 3, line 5 Insert '; see below, pp 326-7' after '**2.08**'
- p 252, para 3, line 7 Insert '; see below, pp 317-18' after '**2.02**'

- p 252, para 3, line 8 Insert ‘; see below, p 331’ after ‘2.14’
- p 253, para 1, line 1 Insert ‘(see below, p 351)’ after ‘earlier’
- p 255, para 1, line 2 Insert ‘(see below, pp 333-4)’ after ‘lines’
- p 256 Insert additional para 2: ‘The Lowland bagpipe, traditionally associated with Northumberland, may also have been played in Scotland, perhaps mainly in the Anglo-Scottish Borders region. However, as there are no surviving manuscripts clearly assignable to the Borders (cf 2.14 and 2.27), this question remains unanswered and forms part of a programme of research currently being conducted by Matt Seattle. He is attempting to identify Scottish tunes with a pipe origin, for which purpose he intends to make use of this thesis.’
- p 256, para 2, line 1 For ‘previously’ read ‘though traditionally’, and delete ‘played exclusively by males’
- p 260, para 1, line 2 Insert ‘(see above, p 331)’ after ‘14054’
- p 261, para 4, line 4 For ‘show that there was music in’ read ‘may suggest as much an indigenous as an imported musical tradition which could even date back to’
- p 263, para 1, line 8 Delete the duplicated ‘the’
- p 264, para 4, line 1 Insert ‘(28021)’ after “‘Rory Dall’s port’”, and ‘(26113)’ after “‘Port Ballangowne’”
- p 264, para 5, lines 2-3 For “‘Lady Ann Gordon’s lilt’” read “‘Lilt Ladie An Gordoun’” (28015, and see also pp 347-8)’
- p 264, para 5, line 3 Insert ‘(32080)’ after “‘ ... lilt’”
- p 265, para 2, line 1 Insert ‘(for example, 01124)’ after ‘rant’
- p 266 Insert two pages 266a-b after para 1
- p 268, para 1, line 10 Insert ‘(see below, p 345)’ after ‘octave’
- p 269, para 3, line 13 Insert additional para 4 after ‘supreme.’: ‘Instruments such as the bagpipe, the rebec and the early fretted violin, with their individual fingering patterns, may conceivably have had an influence on a developing tonality. However, the closeness of the layout of the keyboard to the modal system, and the fact that in Scotland and Ireland there existed an instrument similar to the keyboard in having a separate mechanism for each note and in being diatonically tuned, suggests strongly that such an instrument might be directly related to the distinctive modality of the traditional music of these two countries. This instrument, the harp, is the oldest of Scotland’s native instruments and its tuning may hold the key to much of the traditional Scottish tonality.<sup>26</sup> Delete remaining three sentences of sub-section 3.07.4: ‘The third ... Scottish tonality.’
- p 275, para 4, line 2 For ‘or the Lowland Scots dialect of English.’ read ‘or Lowland Scots.’
- p 276, para 1, line 2 For ‘gaedhealltachd’ read ‘Gaidhealtacht’
- p 276, para 1, lines 9-10 For ‘in the Scots form of English’ read ‘in Lowland Scots’
- p 281, para 4, line 1 Insert ‘(see below, p 329)’ after “‘Clout the caldron’”
- p 284, para 3, line 2 Insert ‘; see below, p 318’ after ‘2.02’
- p 289, para 2, line 2 Insert after ‘Scotland’ ‘would appear to have’
- p 289, para 2, line 3 Insert after ‘any’ ‘serious’, and delete ‘at all’
- p 296, para 3, line 1 For ‘keep Scottish music alive during the period’ read ‘preserve in written form Scottish music of the period’
- p 298 Insert endnotes i - v (from p 266b) between notes 23 and 24
- p 299, n 45 For ‘note 43.’ read ‘note 42.’
- p 307 Add:  
Bronson, Bertrand Harris, ‘Folk-Song and the Modes’ and ‘The Morphology of the Ballad Tunes: Variation, Selection, and Continuity’ in *The Ballad as Song* (Berkeley, California, and London, 1969), pp 79-91, 144-61;  
Bronson, Bertrand Harris, ‘Are the Modes Outmoded?’, *1972 Yearbook of the International Folk Music Council*, pp 23-3;  
Cazden, Norman, ‘A Simplified Mode Classification for Traditional

- Anglo-American Song Tunes', *1971 Yearbook of the International Folk Music Council*, pp 45-78
- p 308, s. n. Diem, Nelly For 'Schottischen' read 'schottischen', and for 'Jahrundert' read 'Jahrhundert'
- p 309 Add:  
Harman, Eleanor, and Montagnes, Ian (eds), *The Thesis and the Book* (Toronto, 1976);  
Legman, Gershon, *The horn book; studies in erotic folklore and bibliography* (London, 1964, 1970) ;  
O Boyle, Seán, *The Irish Song Tradition* (Dublin, 1976)
- p 353, A.23.4 A second, enlarged copy of Robert Edward's map is on p 353a
- p 391, 08007, 08008 In 08007 only the last three quavers should be beamed, and in 08008 only the last four; delete superfluous beams. Computer beaming error caused when program divides a group in mid-beam
- p 420, 15002-4 Delete time signatures. Because of the lack of rhythm signs in the manuscript, time values other than crotchets have not been suggested. However, at present the computer program insists on a time signature
- p 456, 29004 Delete beam and add quaver hook to final note. Computer beaming error as described under p 391 above.
- p 458, 29030 Delete final beam and add quaver hook to last note. Computer beaming error as described under p 391 above.

## ABSTRACT

### *Aims and objectives*

This thesis presents a survey, analysis and synthesis of music manuscripts of Scottish provenance containing instrumental music of the period 1603 to 1707. It pays particular reference to those pieces that are of Scottish origin, and this *corpus* of written material is used as a basis for understanding Scottish instrumental music of the seventeenth century in all its aspects, from patronage to performance.

### *Survey and creation of database*

Of the full list of 44 known sources of this period in Scotland (including those of foreign origin), some 20 significant manuscripts have been selected for detailed examination. Descriptive commentaries and lists of contents relating to these sources (Section 2) are accompanied by a computerised database of 1,500 *incipits* from significant manuscripts, organised by title, keyword and theme (Appendixes B-E), an approach which has enabled, among other things, the identification of untitled works. Some pieces have also been selected for transcription (Appendix A), largely in support of the the analysis and synthesis in Section 3 (below).

### *Analysis and synthesis*

Utilising the descriptions and databases, the contents of the sources are drawn together and examined under four main headings (Section 3): *notation and script*, including the identification of music scribes, amateur and professional; the *instruments* for which the manuscripts were intended and, equally importantly, those instruments for which there is no surviving written music; the *repertoire*, including a discussion of foreign influences (and of Scotland itself as a centre of influence) and an analysis of the forms, tonality and rhythm of Scottish traditional music, and; the place of *music in society*, including the identification of patrons, teachers and performers, and the incidental light which the titles and music may shed on contemporary social *mores*.

### ***Contribution to knowledge***

An extension of the pioneering work on early Scottish music by Dr Kenneth Elliott, this work is the first systematic study of these important sources, offering much new information and insights into the manuscripts themselves, as well as the music contained in them. Two important features stand out: the analysis of the traditional repertoire is a timely re-examination of the nature of musical 'Scottishness', while the computerised database, a significant and in many ways original application of modern technology to this area of research, offers, both as a technique and as a work of reference, considerable potential for further research.

### ***Summary of Contents***

This thesis is presented in two volumes:

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## **AUTHOR'S DECLARATION**

I declare that this thesis embodies the results of my own special work, that it has been composed by myself and that it does not include work forming part of a thesis presented successfully for a degree in this or another university.

Signed

Date

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Of the many archives and libraries consulted for source-material, the most important by far has been the National Library of Scotland, and for their unfailing and ever-helpful assistance I would like to thank all those members of the staff of the Department of Manuscripts and of the erstwhile Department of Music, particularly Ruzena Wood, Roger Duce, Kenneth Dunn and Anne MacKenzie. At an early stage in this research, Mr Patrick Cadell, then of the Department of Manuscripts in the NLS, now Keeper of the Records of Scotland in the NAS, kindly discussed with me and made available his unpublished work on the Maules of Panmure. I am grateful to the Trustees of the National Library of Scotland for permission to copy and reproduce extracts from a number of manuscripts in their charge, and I am personally indebted to the Chairman of the Trustees, the Earl of Crawford and Balcarres, for permitting access to what is in many ways the most outstanding single manuscript in this *corpus*, the Balcarres Lute-book.

I was also allowed access to material in the following institutions whose staff helped me greatly: the Library of Trinity College, Dublin; Dundee Central Library and David Kett; Edinburgh University Library and Jean Archibald of the Special Collections Department; Edinburgh University Reid Library and Morley Whitehead; the Scottish Record Office (now the National Archives of Scotland), Edinburgh; Glasgow University Library; the Scottish Music Information Centre, Glasgow; the British Library, London; the Robinson Library, University of Newcastle; and St Andrews

University Library and Christine Gascoigne. I am also grateful to the Department of Computer Science, University of Glasgow, for advice on the computer element of this study.

For assistance in particular lines of enquiry I am most grateful to the following individuals: Dr Terry Barry; Helen Bedborough; Robin Bell; Frances Dunlop; Fr James Ferrari; Ian Fisher; Anthony Ghent; Eleanor Hollie; Dr David Johnson; John Keggie; Professor Allan MacInnes; Dr Rosalind Marshall; Dr Robert Proudlove; Matt Seattle; Dr Grant Simpson; James Simpson; Ross Sweetland; and Professor Brian Whiting.

Works included in list of abbreviations demonstrate the balance of my indebtedness to those who have gone before me. In the field of current research, I would like to acknowledge in particular Gordon Munro, fellow-researcher in the Music Department, University of Glasgow, whose area of study paralleled mine in several respects, and who very generously shared his findings with me.

Finally, but not least, I would like to express my very deep gratitude to my husband, Geoffrey, my daughter, Katy, and my son, Anthony, for their unfailing support, encouragement, and patience during years of domestic chaos.

## **PART 1 INTRODUCTION: ‘ANE END OF AN AULD SANG’?**

### **1.1 Aims and objectives**

Most of the manuscripts of seventeenth-century Scottish instrumental music have long been known and individually studied. However, the vast number of pieces of music, running into thousands, contained within them, has never been surveyed as a whole. Nor have the manuscripts been systematically compared with each other. This thesis undertakes both these tasks, assisted by computer technology, with the intention of producing a substantial work of reference.

There is also a broader cultural aim. In signing the Act of Parliamentary Union in 1707 the Earl of Seafield, chancellor of Scotland, made the famous remark that ‘there’s ane end of an auld sang’. Certainly, after 1707, Scotland moved closer to the rest of Britain socially and artistically, as well as politically and economically. A single governing body, together with greater ease of travel and communication, put an end to Scotland’s relative isolation as a nation. This, of course, brought many benefits, but at the same time, the distinctive ‘Scottishness’ of the northern kingdom became less obvious and less easy to define.

Today, the wheel has travelled full circle. Scotland is now embarked upon a new phase of parliamentary history, and the ‘auld sang’ may not quite have ended after all. It is a particularly appropriate time to be making a detailed re-examination of the legacy of the seventeenth century, in this case in the field of instrumental music. By making the source material more available and accessible for further research, and by defining its essential Scottishness, this thesis thus attempts to establish the place of this *corpus* of music in Scotland’s cultural heritage.

### **1.2 Previous studies**

The music of the seventeenth century was valued and collected as early as 1725 when the first edition of William Thomson’s *Orpheus Caledonius* appeared, and in the following year Alexander Steuart published the melodies for the first volume of Allan Ramsay’s *Tea-Table Miscellany*.<sup>1</sup> Later in the century, in 1787, James Johnson and Robert Burns began the compilation of *The Scots Musical Museum*, a major

project which continued after Burns's death to 1803.<sup>2</sup> The next stage was reached with the publication in 1838 of William Daune's *Ancient Scottish Melodies*, which paid particular attention to the Skene manuscript.<sup>3</sup> Other nineteenth-century scholars, such as William Stenhouse, David Laing, George Graham and Robert Chambers also made significant contributions.<sup>4</sup>

In the first half of the twentieth century there were three important studies which took account of music history in seventeenth-century Scotland: by Nelly Diem,<sup>5</sup> Henry George Farmer<sup>6</sup> and Harry Willsher<sup>7</sup> in 1919, 1947 and 1945 respectively, Willsher's study including most of the seventeenth-century manuscripts considered here.

Subsequently, Thurston Dart published a number of articles and editions dealing with virginal manuscripts, in particular those of the Panmure Collection, which had become available for study.<sup>8</sup> The major work in this field, however, was by Kenneth Elliott and Helena Shire, *Music of Scotland 1500-1700*, which was first published in 1957.<sup>9</sup> This important scholarly edition of a substantial portion of Scottish music, mainly vocal, but including some significant instrumental works, has never been out of print. It formed part of Elliott's doctoral thesis of the same title, and along with the unpublished part of his thesis, is an essential work of reference for any student of Scottish music. In addition to a general history of Scottish music (with Frederick Rimmer), Elliott has also contributed various articles on different aspects of early Scottish music, and is currently editing the University of Glasgow's *Musica Scotica* series.<sup>10</sup> The most recent general work on the history of Scottish music is by John Purser whose wide-ranging survey of the subject was accompanied by BBC radio programmes and illustrative recordings.<sup>11</sup>

In the ethnological field, Francis Collinson detailed the distinctive features of Scottish tonality and rhythm, and, importantly, linked it to Gaelic musical tradition.<sup>12</sup> James Porter has widened the scope of ethnological study, and his book on traditional music<sup>13</sup> provided a highly useful reference tool for study and comparison of ethnic traditions in Ireland and other areas of Celtic culture, as well as Scotland. In some cases, native instruments themselves have been made a focus of study, the Scottish

fiddle by David Johnson, and by Mary Anne Alburger,<sup>14</sup> and the harp by Alison Kinnaird and Keith Sanger.<sup>15</sup>

Finally, the ongoing series, *Le Choeur des Muses*,<sup>16</sup> published by the Centre National de la Recherche Scientifique in Paris takes into account much of the French lute music found in the Scottish instrumental manuscripts, and places it in its own national context, in some cases identifying the French scribes and composers involved.

### 1.3 The sources

Many of the sources of seventeenth-century instrumental music have been known and commented on since at least the nineteenth century. In fact, some that were studied then, like the Straloch manuscript (below, **2.28**), have since disappeared. Elliott's *Music of Scotland* lists the main sources known in the 1950s, and the latest edition includes more recent discoveries, such as the original Leyden lyra-viol manuscript (**2.14**), which reappeared in Newcastle in the 1970s. In 1972 the Bowie manuscript (**2.03**) was donated to the National Library of Scotland by Francis Collinson, whose father had purchased it in the 1920s, and in 1979, two manuscripts (Wemyss and Sutherland, **2.32** and **2.29** respectively) were found in 1979 at Dunrobin Castle by Professor Robin Adam. The Gairdyn (**2.10**) and Thomson (**2.31**) manuscripts, both of which have a seventeenth-century element, have been noted by David Johnson.<sup>17</sup> The fact that new discoveries continue to be made from time to time, usually among family records, augurs well for the future study and understanding of this most interesting period in the history of Scottish music.

The first of the two tables that follow (1.3.1) gives the names and present locations of all the manuscripts that are examined here. Sources 36-44 are non-Scottish manuscripts which are known to have been already located in Scotland in the seventeenth century. These are omitted from the second table (1.3.2) which gives the number of instrumental items in each Scottish source, the instruments used and the approximate date. The two-digit numbers in the first column of each table are the

reference numbers assigned in Sections 2 and 3 of this study, and in the computerised indexes.

### *1.3.1 The sources: titles and locations*

<b>No.</b>	<b>Short title</b>	<b>Full title</b>	<b>Location/Shelfmark</b>
01	Balcarres	Balcarres Lute-book	National Library of Scotland, Acc.9769 84/1/6
02	Blaikie	The Blaikie manuscript	Lost; 19th-century partial copy, Dundee Public Library
03	Bowie	The George Bowie manuscript	National Library of Scotland, MS 21714
04	Burnett	Duncan Burnett's Music-book	National Library of Scotland, MS 9447
05	Campbell	Lady Jean Campbell's Music-book	National Library of Scotland, MS 9449
06	Clerk 1	Clerk of Penicuik manuscript 1	Scottish Record Office, GD 18/4537
07	Clerk 2	Clerk of Penicuik manuscript 2	Scottish Record Office, GD 18/4538
08	Cockburn	Magdalen Cockburn's Music-book	Edinburgh University, Reid Library
09	Edward	Robert Edward's Commonplace Book	National Library of Scotland, MS 9450
10	Gairdyn	The James Gairdyn manuscript	National Library of Scotland, MS3298 (Glen 37)
11	Guthrie	James Guthrie manuscript	Edinburgh University Library, La.111.111
12	Hume	Agnes Hume's Music-book	National Library of Scotland, Adv.5.2.17
13	Ker	Lady Anne Ker's Music-book	National Library of Scotland, MS 5448
14	Leyden	John Leyden's Lyra-viol manuscript	Newcastle University Library, Bell-White 46
15	McAlman	Alexander McAlman's Music-book	National Library of Scotland, MS 9477
16	Mansfield	The Mansfield (or Scone Palace) Music-book	Lost; part transcript, St Andrews University Library
17	Newbattle 1	Newbattle violin manuscript 1	National Library of Scotland, MS 5778
18	Newbattle 2	Newbattle violin manuscript 2	National Library of Scotland, MS 5777
19	Panmure keyboard	Panmure keyboard manuscript	National Library of Scotland, MS 9458
20	Panmure viol 1	Panmure viol manuscript 1	National Library of Scotland, MS 9453
21	Panmure viol 2	Panmure viol manuscript 2	National Library of Scotland, MS 9455, 9456, 9457
22	Panmure violin 1	Panmure violin manuscript 1	National Library of Scotland, MS 9454
23	Panmure violin 2	Panmure violin manuscript 2	Scottish Record Office, GD45/26/104
24	Rowallan	William Mure of Rowallan's Lute-book	Edinburgh University Library, La.111.487
25	Sinkler	Margaret Sinkler's Music-book	National Library of Scotland, MS 3296 (Glen 143 (i))
26	Skene	John Skene of Hallyards Lute-book	National Library of Scotland, Adv.5.2.15
27	Stirling	William Stirling's Cantus part-book	National Library of Scotland, Adv.5.2.14
28	Straloch	Robert Gordon of Straloch's Lute-book	National Library of Scotland, Adv.5.2.18
29	Sutherland	The Sutherland manuscript	National Library of Scotland, Dep.314/24
30	Taitt	Robert Taitt's Music-book	University of California, Los Angeles, Clark Library
31	Thomson	The James Thomson manuscript	National Library of Scotland, MS 2833
32	Wemyss	Lady Margaret Wemyss' Music-book	National Library of Scotland, Dep.314/23
33	Rowallan cantus	William Mure of Rowallan's Cantus part-book	Edinburgh University Library, La.111.488
34	Melvill	David Melvill's Bassus part-book	British Library, Add.36484
35	Forbes	Alexander Forbes's Cantus part-book	Fitzwilliam Museum Library, Cambridge, MU.MS 687
36	Matchett	Clement Matchett's Music Book	National Library of Scotland, MS 9448
37	Panmure lute 1	(French lute music)	National Library of Scotland, MS 9451
38	Panmure lute 2	(French lute music)	National Library of Scotland, MS 9452
39	Panmure viol 3	(viol music by Lully)	National Library of Scotland, MS 9459-61
40	Panmure viol 4	(viol music by Lully)	National Library of Scotland, MS 9462-3
41	Panmure viol 5	(viol music by Marais)	National Library of Scotland, MS 9465-6
42	Panmure viol 6	(viol music by Marais)	National Library of Scotland, MS 9467
43	Panmure viol 7	(viol music by St Colombe)	National Library of Scotland, MS 9468-9
44	Panmure violin 3	Arie Diverse by Nicola Matteis	National Library of Scotland, MS 9464

### 1.3.2 The sources: items, instruments and date

No.	Short title	No. of Items	Instruments	Approximate date
01	Balcarres	255	lute	1695-1700
02	Blaikie	40	lyra-viol	1692 (19th-century copy)
03	Bowie	53	violin	1690-1705
04	Burnett	25	keyboard, violin	1615
05	Campbell	55	keyboard, lute	1640
06	Clerk 1	2	violin	1698
07	Clerk 2	9	violin	1700
08	Cockburn	101	viol, lyra-viol	1660-80
09	Edward	55	cittern, keyboard, viol	1635-60
10	Gairdyn	325	violin	1700-1750
11	Guthrie	53	violin	1680
12	Hume	15	cittern (or harp?), violin	1702-1740
13	Ker	2	viol	1625-35
14	Leyden	129	lyra-viol, violin	1690-1730
15	McAlman	2	cittern	1643-1660
16	Mansfield	unknown	lyra-viol	?1690
17	Newbattle 1	73	violin	1673
18	Newbattle 2	35	violin	1685
19	Panmure keyboard	11	keyboard	?1690
20	Panmure viol 1	7	viol	1670
21	Panmure viol 2	40	viol	1670
22	Panmure violin 1	78	violin	1670
23	Panmure violin 2	12	violin, viol	1670-80
24	Rowallan	38	lute	1615
25	Sinkler	100	viol, keyboard	1710
26	Skene	118	mandore	1625
27	Stirling	11	viol	1620-40
28	Straloch	30	lute	1627-9 (19th-century copy)
29	Sutherland	53	lyra-viol, keyboard	1660-70
30	Taitt	4	viol	1680
31	Thomson	147	recorder, violin, keyboard, cello	1695-1750
32	Wemyss	91	lute	1643
33	Rowallan cantus	4	viol	1627-37
34	Melvill	22	viol	1604
35	Forbes	6	viol	1611

### 1.4 Method of approach

In order to achieve its objectives, this study examines, describes and analyses each principal source in turn (Section 2), and for this source-by-source catalogue a commentary and full list of contents are provided. However, Sources **2.06-7**, **2.10**, **2.15-16**, **2.20**, **2.25**, **2.27**, **2.30** and **2.33-44** are accorded only summary commentaries, either because they have been the subject of previous detailed study, or because of their early or late date in relation to the period under review, or because of their relative lack of instrumental music content.

Section 3 presents some general conclusions drawn from this examination. These are presented under four main headings, addressing the issues set out below (1.4.1-4): notation and script; instruments; repertoire; and the place of instrumental music in

society. A series of appendices sets out the methods and results of the range of computer applications devised by the author for this same purpose (see below, 1.4.5).

#### *1.4.1 Notation and script*

The manuscripts themselves are examined to find out as much as possible about their origins, history and pattern of use, and also about the creation, writing and transmission of music in seventeenth-century Scotland. The characters and identities of the scribes, the forms of notation they used, and the period of time over which a manuscript may have been compiled, are all discussed. The question of how much performers relied on this written repertoire, in the face of a strong oral tradition, is also addressed, as is the rôle played by manuscripts of this type in a country where printing and publishing of music had not yet become common. Finally, clues to the dating of each manuscript are scrutinised.

#### *1.4.2 Instruments*

The instruments for which this music was written are discussed in connection with each manuscript and its history. Also considered is the general question of how representative a picture of seventeenth-century instruments these manuscripts can convey in terms of performers, technical standards and usage. Following from this, the significance of instruments which do *not* appear in these sources is assessed.

#### *1.4.3 Repertoire*

The contents of the instrumental sources give an idea of the type of instrumental music prevailing in seventeenth-century Scotland, including songs, dances, variation forms and suites. Influences from England and the European continent are discussed, as is the balance between 'art' and traditional music. In particular, the 'Scottishness' of the traditional repertoire is re-assessed, and related to Celtic and liturgical modality. Titles and texts are examined, and the apparently strong element of bawdiness in many of these is considered in the context of contemporary religious constraints and later expurgation. Concordances across the manuscripts, and with contemporary and later publications, are also considered, and presented in computerised form within the indexes (see below).

#### ***1.4.4 Music and society***

The people who commissioned, copied and used these manuscripts - patrons, professionals and pupils alike - are reviewed here. The rôles of each of these are examined, and the place of music in Scottish society, from the highest to the lowest, assessed. Discussion focuses in particular on the use of music in education and the importance of patronage in the preservation of Scotland's music heritage.

#### ***1.4.5 Computer applications***

A fifth major issue, relating specifically to methodology, made itself felt at an early stage in this study. Although conventional approaches to the study of manuscripts and music are adopted, the wide scope and nature of the subject, and in particular, the enormous amount of small detail, suggested that computer technology might also play a useful part. Accordingly, a set of related databases, containing details of around 1,500 pieces of music, has been created, and from it have been produced indexes of titles, keywords and thematic data, including *incipits*. A second set of databases, containing over 4,000 items, holds details of the contents of contemporary and later concordance sources. This also can produce title and keyword indexes.

An index of *incipits* by source is submitted here in hard copy (Appendix B), as are keyword indexes for both source and concordance source titles (Appendixes C1 and C2). These three indexes have proved themselves as invaluable reference tools in the compilation of this study. Of the four further experimental indexes which have also been created, only sample illustrative pages have been included here as Appendixes D-E which comprise three pages from each index. In full, each of these four indexes is 61 pages in length, and the total 244 pages would have massively enlarged this study beyond a reasonable, two-volume length. Although potential non-compatibility of applications has also made it impracticable to submit the software at this stage, all the database fields in all the indexes are currently accessible, with data easily retrievable in the form of queries.

A number of computer utilities have been specially created by the author, the two most useful of which have undoubtedly been the program designed to transcribe all the forms of tablature found in the manuscripts, and the program for fast preparation

of staff notation for typesetting. Both these programs include in their output: (1) text files which can be read by the music typesetting application *SCORE*; and (2) text files of data such as tuning, tablature type and ornamentation, which can be imported directly into the databases.

### *Notes and References*

- <sup>1</sup> Thomson, William, *Orpheus Caledonius: or a Collection of Scots Songs* (London, 1725; reprinted Edinburgh, 1972) [hereafter, Thomson, *Orpheus*]; Steuart, Alexander, *Musick for the Scots Songs in the Tea-table Miscellany* (Edinburgh, 1726) [hereafter, Steuart, *Tea-table*]; Ramsay, Allan, *The Tea-table Miscellany* (Edinburgh, 1724-37).
- <sup>2</sup> Johnson, James, and Burns, Robert, *The Scots Musical Museum* (Edinburgh, 1787-1803 (facsimile edition, Aldershot, 1991)); *ibid.*, Stenhouse, William (ed.), (Edinburgh, 1839); and with additional notes by Laing, David (Edinburgh, 1853) [hereafter, Johnson and Burns, *Museum*; Stenhouse/Laing, *Museum*].
- <sup>3</sup> Dauneay, William, *Ancient Scottish Melodies* (Edinburgh, 1838) [hereafter, Dauneay, *Melodies*].
- <sup>4</sup> See above, note 3, and for George Graham, Source 2.14 below. Chambers, Robert (ed.), *The Songs of Scotland prior to Burns* (Edinburgh and London, 1862) [hereafter, Chambers, *Songs*].
- <sup>5</sup> Diem, Nelly, *Beiträge zur Geschichte der Schottischen Musik im XVII Jahrhundert* (Zürich and Leipzig, 1919).
- <sup>6</sup> Farmer, Henry George, *A History of Music in Scotland* (London, 1947).
- <sup>7</sup> Willsher, Harry M, *Music in Scotland during Three Centuries* (Unpublished PhD thesis, University of St Andrews, 1945) [hereafter, Willsher, 'Music in Scotland'].
- <sup>8</sup> For example, Dart, Thurston (ed.), *Clement Matchett's Virginal Book (1612)* (London, 1957, 1969); *idem.*, 'New Sources of Virginal Music', *Music and Letters*, xxxv (1954), 93-106 [hereafter, Dart, 'New Sources'].
- <sup>9</sup> Elliott, Kenneth and Shire, Helena Mennie, *Music of Scotland 1500-1700, Musica Britannica*, xv (London, 1957, 3rd edition 1975); Elliott, Kenneth, *Music of Scotland, 1500-1700* (Unpublished PhD dissertation, University of Cambridge, 1960) [hereafter, Elliott and Shire, *Music of Scotland*; Elliott, 'Music of Scotland'].
- <sup>10</sup> Elliott, Kenneth, and Rimmer, Frederick, *A History of Scottish Music* (London, 1973). For other publications and editions by Elliott, see below, Bibliography.
- <sup>11</sup> Purser, John, *Scotland's Music, A History of the Traditional and Classical Music of Scotland from Earliest Times to the Present Day* (Edinburgh, 1992) [hereafter, Purser, *Scotland's Music*].
- <sup>12</sup> Collinson, Francis, *The Traditional and National Music of Scotland* (London, 1966) [hereafter, Collinson, *Traditional Music*].
- <sup>13</sup> Porter, James, *Traditional Music of Britain and Ireland* (1989).
- <sup>14</sup> Johnson, David, *Scottish Fiddle Music in the 18th Century, A Music Collection and Historical Study* (Edinburgh, 1984, 1997); Alburger, Mary Anne, *Scottish Fiddlers and their Music* (London, 1983) [hereafter, Johnson, *Fiddle Music*; Alburger, *Scottish Fiddlers*].

<sup>15</sup> Sanger, Keith, and Kinnaird, Alison, *Tree of Strings, Crann nan Teud, A History of the Harp in Scotland* (Temple, Midlothian, 1992) [hereafter, Sanger and Kinnaird, *Tree of Strings*].

<sup>16</sup> Paris, Centre National de la Recherche Scientifique [hereafter, CNRS], *Le Choeur des Muses, Corpus des lutistes français*: Souris, André, and Rollin, Monique (eds), *Oeuvres de Dufaut* (1965 and 1988); Souris, André, and Rollin, Monique (eds), *Oeuvres du Vieux Gautier* (1966); Souris, André, and Rollin, Monique (eds), *Oeuvres de Belleville, Bouvier, Chancy, Chevalier et Du Buisson* (1967); Souris, André, and Rollin, Monique (eds), *Oeuvres de Mésangeau* (1971); Rollin, Monique, and Vacarro, Jean-Michel (eds), *Oeuvres des Mercure* (1977); Rollin, Monique, and Vacarro, Jean-Michel (eds), *Oeuvres des Dubut* (1979); Rollin, Monique, and Vacarro, Jean-Michel (eds), *Oeuvres de Pinel* (1982); Rollin, Monique (ed.), *Oeuvres de Charles Mouton* (1992); and Rollin, Monique, and Goy, François-Pierre (eds), *Oeuvres de Denis Gautier* (1996).

<sup>17</sup> Johnson, *Fiddle Music*.

## 2.00 Preface: arrangement of Parts 2 and 3

As explained in 1.4 above, the core of this study is a catalogue of the known sources which contain Scottish instrumental music dating from the period 1603-1707, and this *corpus* of material - a source-by-source descriptive commentary - makes up Part 2. It is then discussed as a whole in Part 3 where the conclusions drawn from this analysis and synthesis are set out, a general sequence which conforms to normal arrangement of theses, as opposed to that applied to works designed for publication.<sup>1</sup>

The headings under which the material is arranged in Part 3 are logically ordered to work outwards from the evidence embodied in the manuscripts themselves. Given that this is first and foremost a study of music, not of social history, technical musical matters are given precedence over general social issues, hence the sequence already outlined in 1.4: music notation and script; instruments; repertoire; and, finally, music and society.

Ordering the sources themselves in Part 2, however, posed a number of problems. The possibilities of grouping them by date, instrument, historical provenance or present location - even repertoire and notation - were fully explored. However, as summarised below,<sup>2</sup> difficulties associated with these approaches made each of them too insecure a basis on which to arrange the manuscripts and the pieces in the database.

### 2.00.1 Date

Before 1660	Short title	1660-90	Short title	After 1690	Short title
1604	Melvill	1660-70	Sutherland	?1690	Mansfield
1611	Forbes	1660-80	Cockburn	1690-1705	Bowie
1615	Burnett	1670	Panmure viol 1	1690-1725	Panmure keyboard
1615	Rowallan	1670	Panmure viol 2	1690-?1730	Leyden
1620-40	Stirling	1670	Panmure violin 1	1692 (copy)	Blaikie
1625	Skene	1670-80	Panmure violin 2	1695-1700	Balcarres
1625-35	Ker	1673	Newbattle 1	1695-1750	Thomson
1627-9 (copy)	Straloch	1680	Guthrie	1698	Clerk 1
1627-37	Rowallan cantus	1680	Taitt	1700	Clerk 2
1635-60	Edward	1685	Newbattle 2	1700-1750	Gairdyn
1640	Campbell			1702-1740	Hume
1643	Wemyss			1710	Sinkler
1643-1660	McAlman				

- All dates given in this table are approximate.
- A number of manuscripts are difficult to date, even tentatively or approximately. Panmure keyboard, for example, could have been compiled at any date between about 1690 and 1725.
- Some manuscripts are known to have been compiled over a long period. Robert Edward's personal music notebook, for example, covers several decades and overlaps with many other manuscripts in this study.
- Dates written into manuscripts cannot be taken at face value. The 1702 date in Thomson, for instance, was probably inscribed on a change of ownership several years after the volume had been begun, while the 1671 date in Cockburn appears to have been added at a re-binding.

- Where a manuscript exists only in a later copy (e.g. Blaikie and Straloch) or even in a modern dissertation commentary (Mansfield), it is impossible to verify dates reported to have been inscribed in the original or suggested by the commentator.

### 2.00.2 Instrument

Instruments	Short title
cello	Thomson
cittern	Edward; ?Hume; McAlman
?harp	?Hume
?hautbois	Thomson
keyboard	Burnett; Campbell; Edward; Panmure keyboard; Sinkler; Sutherland; Thomson
lute	Balcarres; Campbell; Rowallan; Straloch; Wemyss
lyra-viol	Blaikie; Cockburn; Leyden; Mansfield; Sutherland
mandore	Skene
viol	Cockburn; Edward; Forbes; Ker; Melvill; Panmure viol 1; Panmure viol 2; Panmure violin 2; Rowallan cantus; Sinkler; Stirling; Taitt
violin	Bowie; Burnett; Clerk 1; Clerk 2; Gairdyn; Guthrie; Hume; Leyden; Newbattle 1; Newbattle 2; Panmure violin 1; Panmure violin 2; Thomson

- Several manuscripts contain music for two or more instruments. Conspicuous examples are Edward, Leyden, Sutherland and Thomson.
- In some manuscripts the actual identity of an instrument is doubtful. Hume and Thomson are examples.
- In some cases there is a strong suspicion that more than one kind of instrument played from the same music. Again, Hume and Thomson are good examples.

### 2.00.3 Present Location/Historical Provenance

Location/Shelfmark	Short title
<i>Cambridge, Fitzwilliam Museum Library:</i> MU.MS 687	Forbes
<i>Dundee Public Library:</i> Lost; 19th-century partial copy	Blaikie
<i>Edinburgh, National Archives of Scotland:</i> GD 18/4537; GD 18/4538; GD 45/26/104	Clerk 1; Clerk 2; Panmure violin 2
<i>Edinburgh, National Library of Scotland:</i> Adv.5.2.14; Adv.5.2.15; Adv.5.2.17; Adv.5.2.18; MS 2833; MS 3296 (Glen 143 (i)); MS 3298 (Glen 37); MS 5448; MS 5777; MS 5778; MS 9447; MS 9448; MS 9449; MS 9450; MS 9451; MS 9452; MS 9453; MS 9454; MS 9455-7; MS 9458; MS 9459-61; MS 9462-3; MS 9464; MS 9465-6; MS 9467; MS 9468-9; MS 9477; MS 21714; Acc.9769 84/1/6; Dep.314/23; Dep.314/24	Stirling; Skene; Hume; Straloch; Thomson; Sinkler; Gairdyn; Ker; Newbattle 2; Newbattle 1; Burnett; Matchett; Campbell; Edward; Panmure lute 1; Panmure lute 2; Panmure viol 1; Panmure violin 1; Panmure viol 2; Panmure keyboard; Panmure viol 3; Panmure viol 4; Panmure violin 3; Panmure viol 5; Panmure viol 6; Panmure viol 7; McAlman; Bowie; Balcarres; Wemyss; Sutherland
<i>Edinburgh University, Reid Library:</i> P637 R787.1	Cockburn
<i>Edinburgh University Library:</i> La.III.111; La. III.487; La. III.488	Guthrie; Rowallan; Rowallan cantus
<i>London, British Library:</i> Add.MS 36484	Melvill
<i>Los Angeles, University of California, Clark Library:</i> Shelf-mark not known	Taitt
<i>Newcastle University Library:</i> Bell-White MS 46	Leyden
<i>St Andrews University Library:</i> Lost; part transcript	Mansfield

- Present location, as shown above,<sup>3</sup> is useful principally as a means of practical access and retrieval; as a system of reference it is cumbersome.
- Many manuscripts are of uncertain geographical origin (e.g. Hume and Leyden) or appear to have moved to areas far removed from where they began (e.g. Burnett, Sutherland and Wemyss).
- Family collections (e.g. Panmure) may have been gathered from many different sources, including other families, or a manuscript (e.g. Rowallan) may have been owned by several families.
- Others (e.g. Thomson) appear to have had no obvious connection with either a location or a patron.

#### **2.00.4 Title**

Other possible classifications such as repertoire and notation presented even greater ordering problems than those outlined above. In the end, a title order was considered to be the best compromise, providing a reasonable reference framework for Section 2 and for Appendixes A and B. The main manuscript sources (2.01-2.32) are thus arranged in the alphabetical order of the titles by which they are most commonly known. Those sources which contain relatively few pieces of relevance to the study stand at the end of this alphabetical sequence (2.33-44) and are among those which are accorded only summary commentaries.<sup>4</sup>

Once in place, this alphabetical sequence provided the basis for the computer applications described in 1.4.5 above. For this purpose each of the 1,500 pieces in the main sources was accorded a five-digit item number, the first two digits of which correspond to the source number (01-33). These item numbers are used throughout all the related databases which, including contemporary and later concordance sources, contain details of about 4,000 pieces of music.<sup>5</sup>

#### **Notes and References**

<sup>1</sup> See e.g. Harman, Eleanor, and Montagnes, Ian (eds), *The Thesis and the Book* (Toronto, 1976).

<sup>2</sup> Short titles are as cited in 1.3.1 and 1.3.2.

<sup>3</sup> See also below, pp 303-4.

<sup>4</sup> The reasons why Sources 2.06-7, 2.10, 2.15-16, 2.20, 2.25, 2.27, 2.30 and 2.33-5 are given summary commentaries are explained in 1.4, paragraph 1.

<sup>5</sup> Appendixes B-E.

## PART 2 THE SOURCES

### 2.01 The Balcarres Lute-book

#### 2.01.1 *Commentary*

##### *Introduction*

The Balcarres Lute-book, the property of Lord Crawford of Balcarres and housed in the National Library of Scotland, is a treasure-house of the Scottish and English repertoires of the seventeenth century. A large, elegantly-bound volume, compiled towards the end of that century, it is of outstanding quality in every respect, containing as it does 252 items of music copied and annotated clearly, although not always completely accurately, by a single scribe, who was obviously educated and highly literate musically. Its state of preservation is remarkably good. The quality of this manuscript, and the quantity of music it contains, make it probably the most important instrumental source of this period in Scotland. It is invaluable as a yardstick against which to measure all the others, and as an aid to reconstruction of music in less accurately compiled manuscripts.

##### *Description*

The manuscript is of oblong folio size. The leather binding, recently strengthened by the National Library of Scotland, is in good condition, and appears to bear no initials or heraldic devices, although there is an embossed flower pattern, possibly a rose. The book contains 266 pages in total, all in excellent condition. The pagination, in pencil, is modern. Pages 1-151 and 216-220 contain music in lute tablature. The remainder are blank, and, unusually, there is a complete lack of idle scribbles. This feature, taken with the condition of the book generally, might suggest that the music was not compiled for regular performance, but more as a collection for occasional reference. However, although there may not have been much performing use of the manuscript, performance appears to have been in the mind of the copyist, as an obvious effort has been made to minimise page turns in the middle of pieces.<sup>1</sup>

The music is written in a single hand throughout (*Hand 01A*). Lack of major changes in pen, ink quality or hand-writing suggests that the volume was compiled over a relatively short period of time, that is, a few years, perhaps, rather than decades. The condition of the manuscript also suggests that it did not have many owners, and may well have not been used at all after it ceased to belong to the copyist. The writing is legible, neat and careful. Each piece is carefully attributed, in most cases to more than one musician.

The insertion of the music took place after the volume was bound. The tablature is compressed towards the inside of the pages, with a necessary margin. This, and the lack of any evidence of re-binding, would mean that the book was probably expressly prepared for this collection of lute music.

#### *Instrument, Tuning and Notation*

The instrument for which this music was written is a six-course Baroque lute with five diapason courses. This would be a large, resonant instrument with probably all strings doubled.

Three tunings are given in the manuscript: the 'flat tuning', which corresponds to the standard D minor tuning of the late seventeenth century (A-d-f-a-d'-f'), 'the sharp tuning' (A-d-f#-a-d'-f#) and 'the highest tuning of the lute' (c-f-bflat-d'-f'-a). The 'flat' tuning is used for the majority of pieces: Nos. 01001-201, and Nos. 01249-52. Nos. 01202-39 use the 'sharp' tuning, and Nos. 01240-8 the 'highest' tuning. The blank pages 152-215 come immediately after the 'sharp' tuning section and suggest that the intention has been to include more music in this tuning. In fact, it looks as though the planned layout of the book was to be by tuning, the last four pieces in the 'flat' tuning perhaps being an afterthought.

Within all three tuning groups there are tunes which require re-tuning of one course, usually a small adjustment to one of the bass diapasons. Seven pieces out of the 205 in the 'flat' tuning demand that the ninth course be lowered by 'half a note' (a semitone). In the 'sharp' tuning one piece (No. 01220) asks for the eleventh course to be similarly

lowered. Two of the 'highest' tuning pieces (Nos. 01245 and 01248) require the first (highest) string to be raised a semitone.

The notation used in the manuscript is standard French lute tablature of the period: six lines to indicate courses, alphabet letters for the frets and, to show the diapasons, the letter 'a' followed by a varying number of slashes. Rhythm-signs are placed above the stave. Although the diapasons are normally played open, some pieces, such as item No. 01021, 'Gilderoy', use a letter other than 'a' occasionally for the first (highest) diapason. This seems to indicate that it was possible for the player sometimes to take advantage of this course's nearness to the fingerboard and play it stopped. Ornaments are few, and appear mainly in the French pieces.<sup>2</sup>

### *Repertoire*

The form of the pieces ranges from simple melodies to extended sets of variations, or divisions. Scottish traditional music forms the bulk of it, but there are a large number of contemporary English traditional, theatre and court tunes, together with several dances and airs by seventeenth-century French lute masters. Many of the pieces feature in more than one setting, some in several. The large number of individual items, together with the explicit titling and the clarity of script, make this particular manuscript an invaluable aid to the understanding of less well-written sources.

Although many of the pieces would have been originally written for lute, a large number are known to have had, or can be suspected of having had, a violin origin. Music for dancing in Scotland was traditionally played on the violin, and sets of variations were also customarily played on that instrument. Both these types of piece feature strongly in the Balcarres lute-book, and, as we shall see, no less than 64 items are attributed to the contemporary violinist and composer, John McLachlan. The purpose of the Balcarres collection appears to have been the gathering together of a large and varied body of contemporary popular music, arranged for lute. What type of person would such a collector be?

### *Identity of Compiler*

At first sight it would seem that the compiler of the Balcarres Lute-book must have been a professional musician, probably a teacher and performer of some note.

However, there is considerable reliance by this person on the arrangements of one Mr Beck, whose name appears throughout the book and who was himself a professional known to have been working in Edinburgh in the 1690s.<sup>3</sup> There is evidence that the copyist was in correspondence with Mr Beck (No. 01225, p 42: ‘... to want the 10th measure, and to have another in its roome sent to me by mr Beck ...’), and the phrase ‘my daughter’s way’ (Nos. 01032 and 01066) implies a family background, a project being carried out at home. The likelihood is, therefore, that the compiler is a gifted amateur of considerable musical education. So what was this person’s connection with the Lindsay of Balcarres family?

Detailed research into the family records would be required before any answer could be suggested; there is also a chance that the volume did not originate with the Lindsays, but was obtained by the family through gift or purchase. Some possible identities can be suggested, however, if the manuscript itself is viewed in the context of Lindsay family history around 1700, the date most commonly argued for the work on the evidence of the music repertoire.<sup>4</sup>

Colin, 3rd Earl of Balcarres was born in 1652, succeeded to the title in 1662 and died in 1723.<sup>5</sup> A loyal supporter of James II, he spent the years 1690-1701 in exile on the continent. This coincides with the likely compilation period of the manuscript.

However, there is no indication at all that the manuscript originated abroad. It is in English throughout, and the vast majority of items are English or Scottish. The few French composers appearing were already well-known in Britain, as other manuscripts show.<sup>6</sup> The majority of the Balcarres composers/arrangers have Scottish names, and as we know, Mr Beck was working in Edinburgh at the time. So it is much more likely that the copyist, if a Lindsay, was living at Balcarres at this time and compiling this massive work with the collaboration of Mr Beck.

Earl Colin married four times. The entry in *The Scots Peerage* concerning him states:<sup>7</sup>

*‘ ... He appears to have subsequently [after 1690] lived abroad, and it has consequently been found impossible hitherto to ascertain where his marriages and the births of his children occurred. Earl Colin returned home about 1701 ...’ .*

The implication here is that his family were with him in his exile, following the Revolution of 1688, and that marriages and births took place abroad. However, a closer examination of dates in *The Scots Peerage* itself gives a picture which may be different.

Earl Colin’s fourth and last wife was Margaret Campbell, daughter of James, Earl of Loudoun. Her second son, James, was born in 1691. All of Earl Colin’s marriages and the birth of James’s elder brother, Alexander, must therefore have taken place before his exile abroad (c.1690). Margaret Campbell also had two daughters. There is no indication of their dates of birth, but the elder, Eleanor, married in 1726. Young girls of the nobility were usually married in their late teens, so it is likely that Eleanor was born between 1705 and 1710, after the Earl’s return from exile. There is no record of any child who could have been born between 1691 and 1705. This need not, of course, mean that the Countess did not accompany her husband into exile, but it certainly suggests it.

The copyist of the Balcarres Lute-book was educated, musical and had plenty of leisure time. This, and the fact that contact with Mr Beck in Edinburgh was by correspondence, suggests a person living a fairly static, homebound existence, while the level of culture and the quality of the manuscript bespeak a background of wealth and rank. All these factors give rise to the speculation that the Balcarres scribe might have in fact been a woman.

If Margaret Campbell, Countess of Balcarres, did indeed spend some years quietly at Balcarres, her husband in exile and the family out of favour, then the compilation of such a work as the Balcarres Lute-book would be an ideal project to occupy her time. We do not know for sure that she was sufficiently educated and musically literate for

this task, but it is very likely that she was. A Campbell of Loudoun, she was niece to Lady Jean Campbell (see Source 2.05),<sup>8</sup> founder of the Panmure musical tradition. Although education of women, even of the nobility, generally had low priority in the seventeenth century, Lady Jean's family had obviously taken great pains with hers. Her handwriting and music script in the Panmure manuscripts show a high degree of skill and expertise. Margaret Campbell, her brother's daughter, could well have been similarly brought up.

One problem with this identification of the Balcarres compiler is that fact that neither of Margaret Campbell's daughters can be the 'my daughter' mentioned in the manuscript, both having been born after 1701. The 'daughter' of the manuscript would have had to have been old enough to take instruction in lute-playing, but probably still to have been unmarried and living at home.

There are two young girls in the Lindsay family who might fit this role, both daughters of Earl Colin by previous wives.<sup>9</sup> Anne, the elder, was the daughter of the Earl's second wife, Jean Carnegie. Born in 1674, she married in 1699 at the surprisingly late age of 25. In the 1690s, Anne must have been only a few years younger than her current stepmother, Margaret Campbell, who was thus unlikely to have been in a position to supervise her education. The other young girl, Margaret Lindsay, was the daughter of the Earl's third wife, Jean Ker. The Earl must have married Jean Ker after 1680 (the last year in which a child of his second marriage is recorded as having been born), so that young Margaret was certainly no more than eighteen years old on her own marriage in 1698, and was probably younger. If we assume that Margaret Campbell, Countess of Balcarres, was the copyist of the Balcarres Lute-book, then this Margaret is the most likely candidate for identification as 'my daughter', especially as the Countess at that time had no daughters of her own. In these circumstances, the book would have been begun while Margaret was still taking lute lessons, that is, before her marriage in 1698. This points to a starting date for the manuscript of about 1696-7, slightly earlier than the 1700 date that is usually accepted.

### *Attributions*

Unlike other manuscript sources of the period, the Balcarres Lute-book is full of names of the people involved in preparing the manuscript. Every one of the 252 pieces, with the exception of a solitary ‘amarillis’ on p81, which is probably an oversight, is attributed to at least one composer/arranger. One hundred of them have two names in the attribution. The terminology of attribution is unusual. Where a single name is mentioned, the form is either ‘by \_\_\_’ (e.g. ‘by Mr Beck’), or ‘\_\_\_’s way’ (e.g. ‘Mr Beck’s way’). Where two names appear, the formula is ‘\_\_\_’s way, by \_\_\_’ (e.g. ‘Jean More’s way, by Mr Beck’). Sometimes ‘fashion’ is used instead of ‘way’, and this is always where the word ‘way’ already appears in the title (e.g. ‘The Canaries, the old way, in mr mclaughlan’s fashion, by mr Beck’ (No.01185)).

‘Fashion’ and ‘way’ would therefore seem to be interchangeable, and without any technical musical significance. The term ‘by \_\_\_’ may also simply be another means of avoiding repetition, or it may imply a deeper responsibility for that piece than ‘way’ or ‘fashion’. So what processes of composition, arrangement and copying are involved in the production of these pieces, and can they be made to fit the terminology with any consistency?

Firstly, most of the Scottish and English pieces are traditional airs, so it is unlikely that they are the original compositions of any of the persons whose names are attached to them, with the possible exception of John McLachlan.<sup>10</sup> The French pieces, mainly dances, are more likely to be original to the composer named, and here the attribution is usually a single one of the ‘by \_\_\_’ variety, although a couple of ‘ways’ do appear in connection with pieces by Gallot. The four pieces by Dufaut and Gaultier are treated differently altogether, ‘Devo’s jig’ and ‘Courante de gautier’ being examples of their respective forms, and both of the Dufaut pieces are also ‘by mr Beck’. When it comes to arranging this music for lute, however, there is certainly scope for acknowledgement, but the puzzle of double attributions still remains.

An examination of the pattern of the attributions might help to clarify matters. They appear to fall into three categories, rather than the two postulated by Spring:<sup>11</sup>

- 1 **Free-standing:** only one name is mentioned
- 2 **Beck-edited:** the original is not playable by lute, and Beck has adapted it
- 3 **Beck-supervised:** the other person seems to be in a junior position to Beck, probably a pupil

The following table of attribution types gives names and numbers in these categories.

<b>Free-standing</b>		<b>Beck-edited</b>		<b>Beck-supervised</b>	
Mr Beck	85	McLachlan	64	'my daughter'	2
David Grieve	26	Devo [Dufaut?]	2	John Morison	10
John Red	7			Jean More	20
<b>Free-standing (contd)</b>		<b>Beck-edited (contd)</b>		<b>Beck-supervised (contd)</b>	
Mr Lesslie	13			Jean Burnett	1
John Morison	1			Heneretta Imbrie	1
Mr Gallot	12				
Mercure	1				
Monsieur Mouton	4				
Gautier	2				
(unattributed)	1				
<b>Total</b>	<b>152</b>	<b>Total</b>	<b>66</b>	<b>Total</b>	<b>34</b>

Of the 'free-standing' group Beck himself has the greatest number of pieces - 85. He also appears to have been the mastermind, the main channel, probably the only one, through which the music came to the Balcarres copyist. No doubt the latter employed him because 'my daughter' was already taking lute-lessons with him in Edinburgh. This would make sense socially: young ladies often moved to one of the larger towns for a time to take advantage of the greater educational opportunities there, and Edinburgh would be the obvious choice geographically for the Balcarres family.

Beck was musically active in Edinburgh in the 1690s, given one certain reference to him dated 1694.<sup>12</sup> In this he is criticised for organising concerts without a licence. These concerts were forerunners of the important eighteenth-century concert tradition in Edinburgh, and reveal Beck to have been a public and innovative figure. They also suggest that his musical interests went well beyond lute-playing and teaching. He is said to have been German<sup>13</sup> and to have been a tutor at Balcarres, although this last may have been assumed on the strength of his involvement with the Balcarres Lute-book.

As far as his previous activities are concerned, it is conceivable that he might be the Johann Hector Beck who took up an important civic music post (principal *musicus ordinarius*) in Frankfurt-am-Main in 1650, was dismissed shortly afterwards for indecent behaviour, and was reinstated in 1670.<sup>14</sup> In a possible foreshadowing of the Edinburgh Beck's concerts, he published two collections of dance music and continuo.<sup>15</sup> Nothing further is recorded of this Beck, and these dates are perhaps a little early for a prominent Edinburgh musician of the 1690s. It is possible, however, that Johann Beck's offences, if they continued, might have rendered expedient a move to Scotland at this time or earlier.

The three Scottish names in the 'free-standing' section are David Grieve, John Red [Reid?] and Mr Lessly [Leslie]. Leslie is always 'Mr' (as is Beck himself), but Grieve and Reid never. The term 'Mr' must still have indicated academic standing at this time. The contributions of these three are scattered throughout the manuscript, sometimes in batches of four or five by the same person. These musicians were probably all lutenists and contemporaries of Beck, and he no doubt would have copied their works for his own use as they appeared. His own copies could then have been lent to the Balcarres scribe for further copying, but he himself would not have changed the arrangements in any way.

The French composers in the Balcarres Lute-book are Gallot, Mercure, Mouton, Gautier and Dufaut. Several composers by the name of Gallot and several by the name of Gaultier worked in France in the second half of the seventeenth century, all lutenists. Mercure flourished earlier, about the mid-century, while Dufaut died sometime in the 1680s, and Charles Mouton after 1699.<sup>16</sup> Interestingly, Beck felt the need to edit the two Dufaut pieces - if they are indeed by Dufaut and not by the English composer Devo - possibly to make them easier, while the others were allowed to stand. Spring has identified several of the French lute pieces from French concordances, but others are still unknown. Unfortunately, none of the French works assists in the dating of this manuscript.<sup>17</sup>

The single item by John Morison in the 'free-standing' group may well simply mean a copying omission of Beck's name. All the other Morison pieces are in the 'supervised' group.

The 'Beck-edited' section contains, apart from the two Dufaut jigs, sixty-four pieces by John McLachlan, by far the largest number attributed to one composer/arranger, apart from Beck himself. He appears as Mr McLachlan, Mr McLachlands, Mr McLaughlin and occasionally John McLaughlin, but the grouping together in large clusters of these items in the latter half of the manuscript suggests that these names, and further variants of them, all refer to the same person. John McLachlan was an important Scottish violinist of the period.<sup>18</sup> He gave his name, as composer, to a well-known piece, 'McLachlan's Scots measure', which spread as far as London, appearing as 'Mr McClauklaines Scotch-measure' in Playford's *A Collection of Original Scotch Tunes* (1700-1).<sup>19</sup> Spring points out that Beck's arrangements are clearly adaptations of McLachlan violin pieces appearing in Playford, and would therefore date the Balcarres Lute-book after the publication in 1700 and 1701 of the two editions of this work.<sup>20</sup> Even if this is the case, the fact that the McLachlan pieces appear in the second half of the lute-book still makes a 1697-8 date for its commencement quite possible. However, of the 64 McLachlan items in Balcarres, only 14 also appear in Playford. If it is possible that Playford and Beck both gathered their material from the same or a similar source, McLachlan's popularity would no doubt cause much of his output to circulate in manuscript form in his native Edinburgh well before its publication in London in 1700.

Beck's rôle as lute teacher is revealed by the third list, of 'Beck-supervised' individuals, all but one of whom were female. Women did not move in professional circles in the seventeenth century, so these were probably young-lady pupils of Beck. The single male, John Morison, was no doubt also a pupil. In this group we have 'my daughter', tentatively identified here as Margaret Lindsay, whose marriage took place in 1698. There are only three entries referring to 'my daughter', all towards the beginning of the book, after which she appears no more, presumably having given up lute-lessons on her marriage. John Morison has ten entries, but fades from view

before the book is half-way through, his last entry being No.01101. Jean More [Moore?], on the other hand, first appears at No. 01042 and her work pervades the book right through to the end, the last four entries being hers. She is obviously an enthusiastic and rewarding pupil. In contrast, Jean Burnett and Heneretta Imbrie [Henrietta Imrie?] appear only once, and Henrietta at least is having a lot of trouble, against her entry being the words 'much helped'.

So just what part did these presumed pupils of Mr Beck play in producing the lute pieces to which their names are attached? What does 'way' mean in terms of Jean More and Henrietta Imrie? It seems very unlikely that Mr Beck can have taught Henrietta Imrie to arrange music.

One possibility is that he simply taught them to set out pieces in tablature notation. There must have been a great deal of copying out required in the course of Beck's work. The Balcarres Lute-book was probably not his only project of this kind. He could well have employed his pupils to notate pieces and check them before onward transmission to the Balcarres copyist, appending their names as acknowledgement. One can imagine that copyist examining thoughtfully Henrietta's blotted and amended offering before penning the words 'much helped'!

It seems unlikely, however, that 'way' simply refers to the notator in *all* the Balcarres items, especially where the French composers are concerned. The term 'way' used like this is, however, peculiar to the the Balcarres manuscript and may not have originated with Mr Beck at all. It may simply be the Balcarres scribe's method of dealing with acknowledgements generally, under a rather curious compulsion to avoid repetition of words.

#### *Later History of the Manuscript*

Spring notes, as something of a mystery, that the Balcarres Lute-book was unknown to scholars before the 1950s.<sup>21</sup> One possible explanation is that as a result of the merging of the Lindsay families of Balcarres and Crawford in 1808, the residence of the main branch of the family moved to Haigh Hall, near Wigan, Lancashire, and the

lute-book was probably lost sight of as a work of Scottish provenance.<sup>22</sup> It was certainly housed in the library at Haigh Hall, probably for more than a century, and was catalogued there as 'English MS 970.201', the shelf mark which appears in ink on the inside front cover. It was re-examined only in the 1930s when the present Earl's father undertook a wide-ranging study of family documents, following which they were transferred to the John Rylands Library in Manchester. The subsequent removal of the manuscript to the National Library of Scotland in Edinburgh was carried out at the behest of the present earl in the 1980s.

### 2.01.2 List of Contents

ITEM NO.	PAGE	TITLE
	1	Preludio/the flatt tuneing [ <i>stave showing standard D minor tuning</i> ]
01001	2	Minuett, m <sup>F</sup> Becks way
01002	2	the Lasse, of Petties mill, /m <sup>F</sup> Becks way.
01003	3	Maulslies scotts measure, m <sup>F</sup> Becks way.
01004	4	The New highland Ladie, m <sup>F</sup> becks way. it may want the last measu[re]
01005	5	Sweet Willie, / m <sup>F</sup> Becks way.
01006	6	The more discreet, the wellcomer, m <sup>F</sup> Beck's way.
01007	7	Yow minor beauties. / m <sup>F</sup> Becks way.
01008	7	The lads, of gallowater, m <sup>F</sup> Becks way.
01009	7	Cromlicks lilt, m <sup>F</sup> Becks way.
01010	8	Corne riggs are bonnie. m <sup>F</sup> Becks way
01011	9	Montroses tune./M <sup>F</sup> Becks way.
01012	9	Amarillis, m <sup>F</sup> Becks way.
01013	10	Port Atholl, Iohn morisons way, by m <sup>F</sup> Beck.
01014	10	Minuett, with the 9th, low'd halfe a note./ m <sup>F</sup> Becks way.
01015	11	the princes air, the 9th, lowed halfe a note, / M <sup>F</sup> Becks way.
01016	11	Dolas air, with the 9th, lowed halfe a note, m <sup>F</sup> Becks way.
01017	12	Celia, that once was blest, with the / 9th string, lowed, halfe a note, by m <sup>F</sup> beck
01018	12	Another Celia, with the 9 string, lowed, halfe a note, m <sup>F</sup> Becks way.
01019	12	Another Celia, with the 9th string, / lowed, halfe a note, m <sup>F</sup> Becks way.
01020	13	Since Celia, is my foe, with the / 9th string, lowed, halfe a note./ by m <sup>F</sup> beck.
01021	13	Gilderoy, with the 9th string, lowed halfe a note / m <sup>F</sup> becks way.
01022	13	Amarillis, my daughters way, by m <sup>F</sup> Beck.
01023	14	Dearest Iockie / m <sup>F</sup> Becks way.
01024	14	Over the Dyke, and kisse her ladie, / m <sup>F</sup> Becks way.
01025	14	Gerards mistres, morisons way. / by m <sup>F</sup> Beck.
01026	15	I loue my love, in secret. / by m <sup>F</sup> Beck, morisons way.
01027	15	A new scots Measure, m <sup>F</sup> Becks way.
01028	16	Another new scots measure / m <sup>F</sup> Becks way.
01029	16	My bird, if I come neer the / m <sup>F</sup> becks way.
01030	16	The yellow haired ladie. / m <sup>F</sup> Becks way.
01031	17	The Ga: / berlunie / man. m <sup>F</sup> Becks way.

01032	18	Willie winks, my daughters way / by M <sup>r</sup> Beck.
01033	19	The souldiers misery. / m <sup>r</sup> Becks way.
01034	19	Belle heureuse, with the 9th, lowed halfe a note, m <sup>r</sup> Becks way.
01035	20	Buckinghams sarraband / m <sup>r</sup> Becks way.
01036	21	Balow, m <sup>r</sup> Becks way
01037	21	Nathaniell gordon, the old way, by m <sup>r</sup> Beck.
01038	22	Nathaniell gordon, the new way, by m <sup>r</sup> Beck.
01039	22	Tarphicken. / M <sup>r</sup> Becks way
01040	23	The bonnie boatman. / m <sup>r</sup> Becks way.
01041	23	This one Night. / m <sup>r</sup> Becks way.
01042	23	The broom, of caudinknows, Iean mores way. / by m <sup>r</sup> beck.
01043	24	Fancie free, Iean Mores way. / by m <sup>r</sup> Beck
01044	24	Fancie free, Iohn Morisons way. / by m <sup>r</sup> beck
01045	25	The king enjoy his own again. / by m <sup>r</sup> Beck
01046	25	Iean is best, / of any. by m <sup>r</sup> beck.
01047	25	Loue me, as I deserve. / by m <sup>r</sup> beck
01048	26	Tweedsyde, the old way. / by m <sup>r</sup> beck.
01049	26	Tweedsyde, the new way. / by m <sup>r</sup> beck.
01050	27	The new duke of lorains / march, by m <sup>r</sup> beck.
01051	27	From the fair Lavinion / shoar, David grieves way.
01052	28	The old duke of loraines March. / m <sup>r</sup> Becks way.
01053	28	Katherine Ogie. m <sup>r</sup> Becks way.
01054	29	I serve a worthie lady, master Becks way.
01055	29	Hallow even, m <sup>r</sup> Becks way.
01056	30	Macklaines scots measure, m <sup>r</sup> Becks way.
01057	30	Alen water / m <sup>r</sup> Becks way.
01058	30	lilly bollaro / m <sup>r</sup> Becks way.
01059	31	Ioy to the person, of my love. / m <sup>r</sup> Becks way.
01060	31	Armeda / by M <sup>r</sup> Beck.
01061	31	Saraband, m <sup>r</sup> Gallots way.
01062	32	Drumlangrigges Air / m <sup>r</sup> Becks way.
01063	32	Watsons scotts measure / m <sup>r</sup> Becks way.
01064	33	Come hither, my hony bird chuck. m <sup>r</sup> Becks way.
01065	34	Roths Rant, Iohn Morisons Way. / by m <sup>r</sup> Beck.
01066	35	Roths Rant, My daughters way. by m <sup>r</sup> Beck.
01067	35	The dukes Port, m <sup>r</sup> Becks way.
01068	36	My dearie, an thou dye, Iean mores way. / by m <sup>r</sup> Beck.
01069	36	My dearie, an thou dye, Iohn morisons way, by m <sup>r</sup> Beck, may want the two last measures, from this mark *
01070	37	la Galliard, m <sup>r</sup> gallots way.
01071	38	Iock the lairds brother, Iohn morisons / way, by m <sup>r</sup> Beck.
01072	38	Iock the lairds brother, Iean mores way. by m <sup>r</sup> Beck
01073	39	Rothymays lilt / m <sup>r</sup> Becks way.
01074	39	Sugarcandie, by Iohn red.
01075	40	The horsemans Port, or the Black, and the brown, Iohn Morisons way. by m <sup>r</sup> Beck.
01076	43	The black / ewe, by m <sup>r</sup> Beck
01077	43	The lasse, which made the bed, to me, by Iohn Red.

01078	44	The horsemans Port, or the black, and the brown, Iean burnetts way, by m <sup>r</sup> beck, wold want the last measure from the mark.
01079	46	I never kew, I loved the, by m <sup>r</sup> Beck.
01080	46	Over the moore, to Maggie, the new way / by m <sup>r</sup> Beck, not so good, as mclaughlans way
01081	47	Port Gor / don, by m <sup>r</sup> beck. / The 4 notes, betwixt the double barrs, are not to be played, till the 2 tyme, the first measure be played, and then are not repeated.
01082	48	John cock thy beaver, Iohn morisons way. / by m <sup>r</sup> Beck.
01083	49	Gavotte, by m <sup>r</sup> gallot.
01084	50	John cock thy beaver, Iean mores way. / by m <sup>r</sup> Beck
01085	51	the Lady Errols delight, the 2d way, by david grieve.
01086	52	Cockston, Iean mores way, by m <sup>r</sup> Beck.
01087	53	God be with my / bonnie love, Iean / mores way, by m <sup>r</sup> / beck. [ <i>at foot of page, crossed out:</i> ] the three notes, at the foot of this syde, are to be taken, at the mark, in god be with my bonnie love [ <i>followed by a stave, also crossed out</i> ]
01088	53	Saraband, by david grieve.
01089	54	Iohn come kisse me now, or the buffines, Iohn Morisons way.
01090	54	the Galloway / horne Pipe. / by m <sup>r</sup> beck
01091	55	Gearards mistres, david / grieves way.
01092	56	The last tyme I came over the moore / by m <sup>r</sup> Beck.
01093	57	Iamaica, Iean mores way, by m <sup>r</sup> beck.
01094	58	I will have my gown made, / by m <sup>r</sup> Beck.
01095	59	The Nightingale, Iohn Morisons way / without any division, by m <sup>r</sup> Beck
01096	59	I wish I were, where Helen lyes, by david grieve.
01097	59	The Nightin / gale, with a di / vision. by m <sup>r</sup> Beck.
01098	61	If the kirk wold lett / me be, Iean mores way. / by m <sup>r</sup> beck.
01099	62	Greensleeves, with / the 9th string low / ed, halfe a note / by m <sup>r</sup> beck.
01100	63	The lady Binnies lilt, by david grieve.
01101	64	Old sir simon, / the king, Iohn / Morisons way. / by m <sup>r</sup> Beck
01102	65	A Scotts tune, by m <sup>r</sup> lesslie
01103	66	Donald Coupar / by m <sup>r</sup> beck.
01104	67	Pantaloon, by david grieve.
01105	67	Trenchmore, by david grieve.
01106	68	For old / long syne. / by m <sup>r</sup> Beck.
01107	68	Good night, / and God be / with yow. / by m <sup>r</sup> beck.
01108	69	La Coquille. / by m <sup>r</sup> gallot.
01109	70	Down the burne davie, my daughters way, by m <sup>r</sup> Beck.
01110	71	Green grows the Rushes. / by m <sup>r</sup> beck.
01111	72	Doun the burne davie, / Iohn Morisons way. by m <sup>r</sup> beck.
01112	74	The touching of the string, / david grieve's way.
01113	74	The blackbird, David / grieves way.
01114	75	The Lady Errols delight, the 1st way, Iohn reds way.
01115	76	The Lady Errols delight, the 3 <sup>d</sup> way, m <sup>r</sup> lesslies way.
01116	76	Bonnie Christian, david grieves / way, with the 9th string lowed.
01117	77	Iohn Robisons Park, david Grieves way.
01118	77	Amarillis, told her / swanne, david / grieves way.
01119	78	le Premier Mousquetair, / by Monsieur Gallot.
01120	78	le Second Mousquetair, / by Monsieur Gallot.
01121	79	le Troisieme Mousquetair, / by Monsieur Gallot.
01122	80	My Ladys night gown, / by David Grieve.
01123	80	Muncks March, / by david grieve.

01124	80	Phill Porters rant, / by david grieve.
01125	81	Sarraband, to Phill Porters / Rant, by David grieve.
01126	81	amarillis
01127	81	Imperiall sweetnesse, by Master / lesslie.
01128	82	Sarraband Mercure
01129	82	Belle hereuse, by / M <sup>r</sup> lesslie.
01130	82	My own dear honey, be kind to me, / or the yellow haired ladie, by m <sup>r</sup> lessly.
01131	83	Courante Madame, by monsieur Mouton.
01132	84	la Gavott Frondeuse, / by monsieur mouton.
01133	84	Gigue, by Monsieur / Gallot.
01134	84	Gigue, by monsi: / eur Gallot.
01135	85	My Mistres is Prettie, / by monsieur Mouton.
01136	85	Sarraband, by Monsieur Gallot.
01137	86	Dragons, by monsieur Gallot.
01138	86	le Canon Courante, / de gautier.
01139	86	Courante, / de gautier.
01140	87	Gigue, with the 9th / lowed halfe a note, / by monsieur gallot.
01141	87	Courante, by monsieur Mouton.
01142	88	Thomas Tollits ground, / master macklachlands way, / by m <sup>r</sup> Beck.
01143	90	When she came in, she / bobbed, m <sup>r</sup> m <sup>c</sup> Lachlands / way, by master Beck
01144	91	Simon brodie, mr / M <sup>c</sup> lachlands way, / by m <sup>r</sup> beck.
01145	92	Peggie I must loue the, / Master m <sup>c</sup> lachlands way, / by m <sup>r</sup> beck.
01146	93	The highland King, / m <sup>r</sup> m <sup>c</sup> Lachlands way, / by m <sup>r</sup> beck.
01147	93	Fairly shott off her, / m <sup>r</sup> m <sup>c</sup> Lachlands way, / by m <sup>r</sup> Beck.
01148	93	The highland King, / m <sup>r</sup> m <sup>c</sup> Lachlands way, / by m <sup>r</sup> Beck.
01149	94	The horsemans Port, m <sup>r</sup> Macklachlands way, by m <sup>r</sup> Beck.
01150	96	Over the moore, to maggie, the new / way, in m <sup>r</sup> maclachlands fashion, by / m <sup>r</sup> Beck.
01151	96	I never rew, I loued thee, / m <sup>r</sup> m <sup>c</sup> lachlands way, by / m <sup>r</sup> beck.
01152	97	A gigge, m <sup>r</sup> m <sup>c</sup> lachlands way, by m <sup>r</sup> beck
01153	98	loue is the cause of / my mourning, m <sup>r</sup> m <sup>c</sup> / lachlands way, by m <sup>r</sup> Beck.
01154	98	When the bride was / married, m <sup>r</sup> m <sup>c</sup> lachlands / way, by m <sup>r</sup> Beck.
01155	99	Iockie leaped over the / dyke, m <sup>r</sup> m <sup>c</sup> lachlands way, by m <sup>r</sup> beck.
01156	100	Bonnie Christien, / m <sup>r</sup> m <sup>c</sup> lachlans way, / by m <sup>r</sup> beck
01157	100	Katie bairdie, Iohn M <sup>c</sup> laughlans way, by m <sup>r</sup> beck.
01158	101	M <sup>r</sup> kenneth m <sup>c</sup> kenzies scotts / measure, m <sup>r</sup> m <sup>c</sup> laughlans way, / by m <sup>r</sup> beck.
01159	101	the newest scotts measure, m <sup>r</sup> M <sup>c</sup> laughlans way, by m <sup>r</sup> beck.
01160	102	Where Will our goodman / lye, m <sup>r</sup> m <sup>c</sup> laughlans way, / by m <sup>r</sup> Beck
01161	103	Port Atholl, m <sup>r</sup> m <sup>c</sup> laughlanes / way, by m <sup>r</sup> Beck
01162	104	Old sir symon the king, Iean mores way, by m <sup>r</sup> beck.
01163	106	It was but a furlong from edenburgh, / with the 9th stringlowed, halfe a note, / m <sup>r</sup> m <sup>c</sup> Laughlans way, by m <sup>r</sup> Beck.
01164	106	The shoemaker, m <sup>r</sup> m <sup>c</sup> / laughlans way, by m <sup>r</sup> beck.
01165	107	The Geeman, m <sup>r</sup> m <sup>c</sup> laughlans way, by m <sup>r</sup> Beck.
01166	108	Cause give the bride her supper, / the old way, in m <sup>r</sup> m <sup>c</sup> Laughlans / fashion, by m <sup>r</sup> beck.
01167	108	If thou wert myt own / thing, m <sup>r</sup> m <sup>c</sup> Laughlans / way, by m <sup>r</sup> beck.
01168	109	Da mihi manum, / m <sup>r</sup> m <sup>c</sup> Laughlans / way, by m <sup>r</sup> Beck
01169	109	The kings gige, m <sup>r</sup> m <sup>c</sup> laughlans way, by m <sup>r</sup> Beck.
01170	110	Bobbing Io, m <sup>r</sup> / m <sup>c</sup> Laughlans way, / by m <sup>r</sup> Beck

- 01171 111 Wantones, for evermore, / m<sup>F</sup> m<sup>C</sup>laughlans way, by / m<sup>F</sup> Beck.
- 01172 111 My Lord Elhoes minuett, m<sup>F</sup> m<sup>C</sup>lauglans way, by m<sup>F</sup> Beck.
- 01173 112 Skipp thom walker, m<sup>F</sup> / m<sup>C</sup>laughlans way, by m<sup>F</sup> / Beck.
- 01174 112 The bonniest / lasse in the / world, m<sup>F</sup> m<sup>C</sup> / laughlans / way, by m<sup>F</sup> beck.
- 01175 113 Galloway thom, / m<sup>F</sup> m<sup>C</sup>laughlans /way, by m<sup>F</sup> beck.
- 01176 114 Adieu to the Pleasures, / m<sup>F</sup> m<sup>C</sup>laughlans way, by / m<sup>F</sup> Beck.
- 01177 114 My Nannio, / m<sup>F</sup> m<sup>C</sup>laughlans / way, by m<sup>F</sup> beck.
- 01178 115 this one night, m<sup>F</sup> m<sup>C</sup>laughlans / way, by m<sup>F</sup> Beck, to be play'd to a / show  
[slow?] tyme.
- 01179 116 The Cameronian march. / m<sup>F</sup> m<sup>C</sup>laughlans way, by / m<sup>F</sup> Beck
- 01180 117 Sugercandie, m<sup>F</sup> m<sup>C</sup>laugh= / lans way, by m<sup>F</sup> Beck.
- 01181 118 Fair, and luckie, / m<sup>F</sup> m<sup>C</sup>laughlans / way, by m<sup>F</sup> beck.
- 01182 118 Helps gige, m<sup>F</sup> m<sup>C</sup>laugh / lans way, by m<sup>F</sup> Beck.
- 01183 119 Woes my heart, that we should sunder, / M<sup>F</sup> M<sup>C</sup>laughlans way, by M<sup>F</sup> Beck.
- 01184 120 Cuttie spoon, and / tree ladle m<sup>F</sup> mack: / laughlans way, by m<sup>F</sup> Beck.
- 01185 120 The Canaries, the old / way, in m<sup>F</sup> m<sup>C</sup>laughlans / fashion, by m<sup>F</sup> beck.
- 01186 121 The Ca: / naries, / the new / way, with the 9th string lowed halfe / a note, in m<sup>F</sup>  
m<sup>C</sup>laughlans fash: / ion, by m<sup>F</sup> Beck.
- 01187 121 After the Paunges, of a desperat lover, / m<sup>F</sup> M<sup>C</sup>laughlans way, by master Beck.
- 01188 122 Cause give the bride her supper, the new way, in / Iohn m<sup>C</sup>laughlans fashion,  
by master Beck.
- 01189 122 The new gilderoy, / m<sup>F</sup> m<sup>C</sup>laughlans way, / by m<sup>F</sup> beck.
- 01190 123 Devo's gige, by / m<sup>F</sup> Beck.
- 01191 123 Another of Devo's giges, by m<sup>F</sup> Beck.
- 01192 124 Hallow my fancie, m<sup>F</sup> / m<sup>C</sup>laughlans way, by / m<sup>F</sup> Beck.
- 01193 124 The caping trade m<sup>F</sup> / m<sup>C</sup>laughlans way, by m<sup>F</sup> / Beck.
- 01194 125 the new Moutar, / by david grieve
- 01195 125 Over the Moore, to Katie, Iean Mores way, by m<sup>F</sup> Beck.
- 01196 126 Ianet drinks no / water, Iean mores / way, by . m<sup>F</sup> beck
- 01197 126 If thy wife were / dead ladie, Iean / more way, by m<sup>F</sup> beck
- 01198 126 Minuet, Iean / mores way, / by m<sup>F</sup> beck
- 01199 127 Minuet, Iean / mores way, by / m<sup>F</sup> beck.
- 01200 127 What if a day, a moneth, or a / year, with the 9th lowed halfe a note, Iean  
Mores way, m<sup>F</sup> Beck
- 01201 127 The yellow haired ladie, / heneretta imbries way, / by m<sup>F</sup> beck, much helped.  
128 the sharp tuneing
- 01202 128 Sir william hopes scotts measure, / by m<sup>F</sup> beck.
- 01203 128 Buffcoat / by m<sup>F</sup> Beck.
- 01204 129 Peggie I must / love thee, by m<sup>F</sup> / beck
- 01205 130 M<sup>F</sup> becks / new tune
- 01206 130 the captain shall not gett the, by m<sup>F</sup> Beck [*between staves on p.130:*] the last  
division, of this tune, comes in, at this mark, and the last excepting one, ends  
the air.
- 01207 131 No charmes / above her, by m<sup>F</sup> / beck.
- 01208 131 The kings Delight, by m<sup>F</sup> lesslie.
- 01209 132 The Lord Aboins Aire, or / Welcome home, from London, / by m<sup>F</sup> Beck.
- 01210 132 Wapp at the Widdow, my ladie, the new / way, by m<sup>F</sup> Beck.
- 01211 134 The Myters Rantt / by david grieve.
- 01212 134 Over the moor, to Maggie, the old way, by david grieve.

01213	134	the brome, of / Coudinknows, / david grieve's way
01214	135	Minnies datie, by david grieve.
01215	135	Buckinghams Sarraband, m <sup>F</sup> Lesslies way. [ <i>in same hand, different ink:</i> ] worth nothing
01216	136	I love my love in secret, m <sup>F</sup> Lesslies way.
01217	136	Franking is fled away. / m <sup>F</sup> lesslies way.
01218	136	The Parliaments Rant. / david grieves way
01219	137	The canaries, m <sup>F</sup> lesslies way.
01220	137	News are come to the town, with the 11th lowed halfe a note, m <sup>F</sup> lesslies way.
01221	138	The captain shall not gett the, m <sup>F</sup> Becks way, right marked.
01222	139	Over the moore to maggie, the old way, in m <sup>F</sup> macklachlans fashi /on, by m <sup>F</sup> Beck.
01223	140	Cromlicks lilt, m <sup>F</sup> macklachlands way, by m <sup>F</sup> Beck.
01224	140	Redings ground, m <sup>F</sup> macklachlands way, by m <sup>F</sup> Beck.
01225	142	The Parliaments Rant, m <sup>F</sup> mack= / lachlands way, by m <sup>F</sup> Beck. to want / the 10th measure, and to have another / in its roome sent to me by m <sup>F</sup> Beck, / all is amended.
01226	144	The Chancellours farewell, / m <sup>F</sup> m <sup>C</sup> laughlans way, by m <sup>F</sup> / beck.
01227	144	Hold her goeing, / m <sup>F</sup> m <sup>C</sup> laughlans way, / by m <sup>F</sup> Beck.
01228	145	If thou wert myne own thing, m <sup>F</sup> m <sup>C</sup> laughlans way, by m <sup>F</sup> Beck.
01229	146	The malt grinds / well, m <sup>F</sup> m <sup>C</sup> laughlans / way, by m <sup>F</sup> beck.
01230	146	Bessie Bell m <sup>F</sup> / M <sup>C</sup> laughlans way, / by m <sup>F</sup> Beck
01231	147	Yaughtnies gige, / m <sup>F</sup> m <sup>C</sup> laughlans way, / by m <sup>F</sup> Beck
01232	147	Another of Yaughtnies giges, m <sup>F</sup> m <sup>C</sup> laughlans way, by m <sup>F</sup> beck.
01233	148	The Northland lad, and / southland lassie, m <sup>F</sup> m <sup>C</sup> / laughlands way, by m <sup>F</sup> beck
01234	148	For the loue of Iean, / m <sup>F</sup> m <sup>C</sup> laughlans way, / by m <sup>F</sup> Beck.
01235	148	The Black man, is / the brauest, m <sup>F</sup> m <sup>C</sup> / laughlans way, by m <sup>F</sup> beck
01236	149	An thy min / nie bidding / thee, m <sup>F</sup> m <sup>C</sup> / laughlans way, / by m <sup>F</sup> Beck
01237	149	Keik bo, m <sup>F</sup> m <sup>C</sup> laugh / lans way, by m <sup>F</sup> beck.
01238	150	The souters of Selkirk, / m <sup>F</sup> m <sup>C</sup> laughlans way, / by m <sup>F</sup> Beck.
01239	151	Northland Nannie, / Iean Mores way, / by m <sup>F</sup> Beck. [ <i>Pages 152-215 are blank</i> ]
	216	The highest tuneing, of the lute.
01240	216	If thou wert my own thing, david grieves way.
01241	216	This one Night. / Iohn Reds way.
01242	216	Montroses tune. / Iohn Reds way.
01243	217	Full fortie tymes over, by Iohn Red.
01244	217	Iohn come kisse me now, by Iohn Red.
01245	218	Port Atholl, with 1st string tuned up halfe a note, / m <sup>F</sup> Lesslies way, wrong marked.
01246	218	Sarraband by david Grieve.
01247	219	Sarraband by David grieve.
01248	219	Port Atholl, with the 1st string, tuned up halfe a note, m <sup>F</sup> lesslies way, right marked.
	220	The flatt tune / ing, of the lute.
01249	220	The 1st of m <sup>F</sup> Fermers airs, Iean mores way, by m <sup>F</sup> Beck.
01250	220	The 2d of m <sup>F</sup> Fermers / airs, Iean Mores way, / by m <sup>F</sup> Beck.
01251	220	For no mans sake, I / will lightlie him, Iean /Mores way, by m <sup>F</sup> beck.
01252	220	Saw yow our Pott cleps, Iean mores /way, by m <sup>F</sup> Beck.

## *Notes and References*

- <sup>1</sup> Spring, 'Balcarres', p 4.
- <sup>2</sup> Ibid., p 16.
- <sup>3</sup> Cited by Spring, 'Balcarres', p 7.
- <sup>4</sup> Spring, 'Balcarres', pp 2, 5 and 8 where he opts for a 1701-5 date.
- <sup>5</sup> *Scots Peerage*, i, pp 521-2. Balcarres, the family seat, is in the East Neuk of Fife, close to Earl Colin's eponymous foundation of Colinsburgh.
- <sup>6</sup> Sources **2.05**, **2.32**, **2.37**, **2.38**.
- <sup>7</sup> *Scots Peerage*, i, p 521.
- <sup>8</sup> Ibid., v, pp 507-8.
- <sup>9</sup> Ibid., i, p 522.
- <sup>10</sup> Spring, 'Balcarres', p 17.
- <sup>11</sup> Ibid., pp 16-17.
- <sup>12</sup> See above, note 3.
- <sup>13</sup> Johnson, *Music and Society*, p 26.
- <sup>14</sup> *New Grove*, ii, p 336.
- <sup>15</sup> Beck, Johann Hector, *Exercitium musicum* (1660), *Continuatio exercitii musici* (1666) and *Continuatio exercitii musici secunda* (1670).
- <sup>16</sup> *New Grove*, v, p 674; *ibid*, xii, p 656; *ibid*, ii, p 336.
- <sup>17</sup> Spring, 'Balcarres', pp 5-6.
- <sup>18</sup> See further discussion of this important figure in Source **2.03**.
- <sup>19</sup> Playford, *Scotch Tunes*, p 1.
- <sup>20</sup> Spring, 'Balcarres', pp 29-31.
- <sup>22</sup> *Scots Peerage*, iii, p 41.

## 2.02 The Blaikie Manuscript

### 2.02.1 *Commentary*

#### *Introduction*

Andrew Blaikie was an engraver living in Paisley in the early nineteenth century. He was well known at that time as an enthusiastic collector of early ballads and songs, and is on record as possessing two seventeenth-century manuscripts of lyra-viol music. Sadly, both of these have long since disappeared, but a portion of one of them has come down to us, thanks to another avid collector of early music, Andrew John Wighton of Dundee.

Wighton (1804-66) was a Dundee businessman and a member of the Town Council, to which he bequeathed his collection of 620 volumes of music gathered over many years. The Wighton Collection, as it is known, is housed in Dundee Central Library and is an important resource for students of early Scottish music. As well as original printed and manuscript works the collection also contains Wighton's own carefully-written copies of items which he had managed to borrow for the purpose. One of these copies is known as the Blaikie Manuscript.

#### *Description and History*

The manuscript consists of eight foolscap-sized pages of music in lyra-viol tablature, containing 40 short pieces copied in the hand of Andrew Wighton. The title and tuning of each piece is given, together with its number in the original manuscript from which the copy was taken. The highest of the original numbers given is 112, so obviously the 40 items selected by Wighton were only a portion of the total available to him.

The notation is standard lyra-viol tablature of the late seventeenth century. The instrument is not mentioned in the manuscript, but it can be safely assumed that the music is for viol, given the positioning of chords in the tablature - the notes have to

be on adjacent strings in order to be bowed together - and the names of the tunings, 'harp sharp' and 'harp flat' being those most commonly found for the lyra-viol.

The general accuracy of the manuscript seems not to have been good, in spite of Wighton's care in copying. Some tunings are wrongly named, rhythm-signs are rarely included, and those that do exist are not always correct. There are very few time-signatures. A common reason for inadequate rhythmic indications in this type of manuscript is that the tunes were already well-known to the performers. Working out the sometimes complex rhythmic patterns would have been unnecessary, and indeed might have proved confusing for less able players.

It also appears that the manuscript from which Wighton was copying might itself have been a nineteenth-century copy. At the heads of the first and third pages respectively are the following notes by Wighton:

Page 1:

*The following Tunes are copied out of a Copy of the Blackie [sic] Manuscript Dated 1692 in the possession of Mr James Davie Aberdeen, In the Tablature of the Skene M.S. See Notes to Johnson's Scots Musical Museum page \* 222 for the Date.*

Page 3:

*The following Tunes are copied out of a Copy of the "Blackie [sic] Manuscript" Dated 1692. in the possession of Mr James Davie Aberdeen, In the Tablature of the Skene M.S.*

The *Scots Musical Museum* reference is to the Stenhouse/Laing edition published in the 1850s, which merely repeats the manuscript's date.<sup>1</sup> The tablature is *not* the same as that of the manuscript known today as the Skene manuscript, which is for mandore, not viol. James Davie (c.1783-1857) was a flautist, composer and teacher living in Aberdeen,<sup>2</sup> and must have been the lender to Wighton of what was probably a copy of the 1692 Blaikie manuscript. Nowhere on Wighton's partial copy is the

name 'Blaikie' or 'Blackie' explained, but other references to the original 1692 manuscript consistently refer to it by this name, linking it to Andrew Blaikie.

Dauney, R A Smith, Chappell and Willsher all state that Andrew Blaikie was known to have possessed *two* manuscripts of lra-viol music, one dated 1683 and the other 1692. They were shown by Blaikie to both Smith and Chappell. Writing in 1822, Smith states:<sup>3</sup>

*'We have seen two MS. Collections, in the possession of Mr Andrew Blaikie, engraver in Paisley, which consist principally of Scottish airs, written for the Viol de gamba. The first is dated, Glasgow, 1683, and the second, 1692. They contain nearly the same airs, and are evidently in the hand-writing of the same person ... .'*

In 1838 Dauney described the 1692 manuscript but reported:<sup>4</sup>

*'The last [the manuscript of 1683] ... Mr Blaikie had the misfortune to lose, but not until he had nearly rendered himself independent of any such casualty by a translation of the principal airs. Another circumstance lessened the importance of this loss: the tunes, with a very few exceptions, were the same with those contained in the volume which is preserved. It may be mentioned, also that, although Mr Blaikie procured these MSS. at different times, and from different individuals, they were both written in the same hand, and their respective contents arranged nearly in the same order.'*

Finally, Willsher writes in 1947:<sup>5</sup>

*' ... 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.'*

Blaikie appears to have been still alive and in possession of the 1692 manuscript in 1838, the year Daune published *Ancient Scottish Melodies*.<sup>6</sup> This manuscript has now disappeared completely, and all that is left of its tablature is the partial copy made by Wighton. However, even though the original volumes are now lost, some information can be gleaned from the above comments.

We are told that both manuscripts were dated, with nine years between them. They were in the hand of the same person, and contained almost the same repertoire. Blaikie acquired them at separate times, however, and from different sources. Smith states that the date on the 1683 manuscript, was preceded by the word 'Glasgow'; according to Chappell, the 1692 manuscript was inscribed 'Lady Katherine Boyd aught this book'.<sup>7</sup>

This last inscription is an important pointer to this manuscript's provenance, suggesting it was compiled, like so many others, as part of the education of a young lady of the nobility. As has already been noted, these young ladies tended to marry in their late teens, so their instrumental lessons would normally last only a few years, unless they were genuinely interested in the subject. 'Lady Katherine Boyd' could therefore be expected to be sixteen or so in 1692, giving her a birth date of about 1675. Her family would have to be of the nobility for her to be styled 'Lady'. Is there any record of a person who could fit this role?

There were many branches of the Boyd family in the seventeenth century, but only one which had been ennobled. In 1661, William, 10th Lord Boyd, was created Earl of Kilmarnock by Charles II.<sup>8</sup> In the same year he married. Of his eight children, three were daughters, the second being named Catherine. Her birth date is not recorded and could have been any time after about 1665. The year in which the manuscript was compiled, 1692, was a calamitous year for this family. In March the 1st Earl died, followed in May by his son, the 2nd Earl. Catherine thus lost her father and eldest brother in the space of two months. Quite possibly the shock produced by these events provided the impetus for the remaining family members to improve the education of the daughters, with the usual objective of suitable marriages.

Catherine did indeed marry, probably in the late 1690s, although the date is not recorded.<sup>9</sup> Her husband was Alexander Porterfield of Porterfield in the county of Renfrew. All we know of him is that he died around 1743. Catherine Boyd's marriage therefore brought her into the Paisley area, where she could have lived on until well into the eighteenth century. It is certainly conceivable that a music book belonging to her could by the end of that century have found its way into Andrew Blaikie's collection.

No indication of any family jottings is recorded of Blaikie's other manuscript, but it is very significant that the tablature is obviously in the same hand, and that the repertoire is almost identical.

#### *Identity of Compiler*

These facts suggest that the compiler was a professional tutor, employed to teach the instrument to young ladies of the nobility. Such a person would probably live in one of the larger towns, in this case, no doubt, Glasgow. The tutor, like Mr Beck of the Balcarres manuscript (2.01), would have several pupils, and probably carried out religious or civic musical duties as well. The 1683 manuscript would have been compiled for a previous pupil, who would no doubt be, like Catherine Boyd, of good family in the West of Scotland.

A musician who taught daughters of the nobility over a fairly extended period would probably be a prominent person in Glasgow at this time, and it might even be possible to put forward a name for him. The fact that Blaikie, Dauney, Smith and Chappell all unhesitatingly agreed that the two manuscripts were in the same hand is significant. Tablature script is highly standardised, and a close examination is usually needed to decide if two scripts are the same. It follows that the script of Blaikie's two manuscripts must have been distinctive.

A very distinctive style of music script occurs in two other viol manuscripts of the period. Although one, the Leyden lyra-viol manuscript (2.14), is in tablature, and the

other, the Sinkler manuscript (2.25), is in staff notation, there can be no doubt, even at a casual glance, that the same person has written both. Although the resemblance in repertoire in these manuscripts is not so close as that claimed for the two Blaikie manuscripts, there are definite parallels, while the tablature of some of the pieces in the Wighton-Blaikie copy is identical to that of the same pieces in the Leyden manuscript, even down to the mistakes (for example, 'Macbeth', 02024, 14025).

The compiler of the Sinkler manuscript (2.25), in an inscription which bears interesting similarities to that of the 1692 Blaikie manuscript, identifies himself and his place of work on f 69v:

*'Margaret Sinkler aught this musick book, written by Andrew Adam at  
Glasgow, October the 31 day, 1710'*

We know a little about Andrew Adam. Designated 'music-master', he was made a burgher of Glasgow in 1732.<sup>10</sup> If Adam compiled both Blaikie manuscripts, something we will never know for certain unless one or other turns up, then his career in the Glasgow area must have spanned 45 years, and would certainly make him worthy of being made a burgher of that city. It would also point to a West of Scotland origin for the Leyden lyra-viol manuscript (2.14).

#### *The Blaikie transcription*

One unexpected survival of these manuscripts is a set of transcriptions by Blaikie himself,<sup>11</sup> which is described by the Kelsalls<sup>12</sup> as being the transcript mentioned by Daune<sup>13</sup> of the 1683 manuscript. Sadly, this proves not to be a full, or even substantial, transcript of the either manuscript. Instead it consists of a wider collection of Scottish melodies, harmonised simply for keyboard, presumably by Blaikie himself, and including some examples from both the lyra-viol manuscripts. This collection was dedicated to Sir Walter Scott, and presented to him in 1824. It is in Blaikie's own hand, and at the foot of page 11 is the inscription that 'the foregoing 28 tunes are taken from two M.S. books bearing date 1683 and 1692. A.B.'. There

are actually 29 pieces - Blaikie counts two settings of 'Sweet Willie' as one - and a comparison of these with the Wighton copy adds a little to our knowledge of the two lost sources.

If it is assumed that the work of both Blaikie and Wighton is, in the main, accurate, and also that the same piece is unlikely to occur twice in one manuscript, then a few deductions can be made. Certain pieces in the Sir Walter Scott manuscript resemble the Wighton copy so closely in text and music that they seem almost certain to have come from the manuscript dated 1692. Others, which are similar to, but not quite the same as particular Wighton items, are very likely to be from the 1683 manuscript. The remainder could be from either.

The twenty-nine 'Scott' pieces are included with the forty pieces from the Wighton copy in the following list of contents. If the page reference is followed by 's' it shows that this item is from the Sir Walter Scott manuscript. 's1' indicates that the piece is probably from the 1683 manuscript, while 's2' means that the 1692 volume is more likely to be the source, and that this item is a duplicate of a Wighton entry.

### 2.02.2 *List of Contents*

ITEM	PAGE	TITLE
02001	p1	Now we are met
02002	p1	Joy to the person
02003	p2	What if a Day
02004	p1	Sweet Willie
02005	p1	Another Way of Sweet Willie
02006	p1	Bony Roaring Willie
02007	p2	The Bony Brow
02008	p2	Binny's Jigg
02009	p2	Lady Binnys Lilt
02010	p2	Hoptons Jigg
02011	p2	In January Last
02012	p3	New Heiland Ladie
02013	p3	Bonie Nanie
02014	p3	A Health to Bettie
02015	p3	Bonnie Lassie
02016	p3	Jockie wed a owing go
02017	p4	My Lord Aboyn's Ayre
02018	p4	For Lake of Gold She left me
02019	p4	Put up thy Dagor Jennie
02020	p4	Sheugare Candie
02021	p4	Tow to Spine
02022	p5	Lavinion Shore
02023	p5	Hold away from me Donald

02024	p5	Mack Beth
02025	p5	Kind Robin
02026	p5	Jock the Lairds Brother
02027	p5	New Cornriges
02028	p6	King James March to Ireland
02029	p6	Montrose march
02030	p6	Montrose luns
02031	p6	The Beed to me
02032	p7	Drumlenricks Ayr
02033	p7	My Dearie if thou Dye
02034	p7	The New Way of owing
02035	p7	John come kiss me now
02036	p8	The Last time I came over the Moor
02037	p8	The Old Mans Wish
02038	p8	Yet Meggie I Must Love The
02039	p8	Where Hellen lays
02040	p8	Gather your rosebuds
02041	p1s1	Sweet Willie
02042	p1	Sweet Willie - a different sett
02043	p1	The bonny brow or In January Last
02044	p1s2	Jockie wed a owing go
02045	p2s	Jockie went to the wood or Jockie went too
02046	p2s	Jockie drucken bauble
02047	p2s	Ballow
02048	p3s	Honest Lucky
02049	p3s2	Drumlanrick's Air
02050	p4s	The lad's gane
02051	p4s2	Jock the Laird's brother
02052	p4s2	Bonie Nanie
02053	p5s	The Capita me
02054	p5s	Women's work will never be done
02055	p6s2	The Beed to me
02056	p6s	Abbay hills Rant
02057	p7s	Hiland Ladie
02058	p7s2	Put up thy dagor Jennie
02059	p7s	My Lady Errol's Lament
02060	p8s	My Lady Monteith's Lament
02061	p8s1	Montrosse Lynes
02062	p9s1	Montrosse March
02063	p9s1	Bonnie Lassie
02064	p9s	Bonnie Christon
02065	p10s2	Lady Binney's Lilt
02066	p10s	New Corn rigs
02067	p10s2	Mack Beth
02068	p11s	Franklin is fled far away
02069	p11s	Ye Woods and Groves

### *Notes and References*

- <sup>1</sup> Notes by David Laing in Stenhouse/Laing, *Museum*, p 222.
- <sup>2</sup> Baptie, David, *Musical Scotland, Past and Present* (Paisley, 1894), p 41.
- <sup>3</sup> Smith, R A (ed.), *The Scottish Minstrel*, 3rd series, p vi.

- <sup>4</sup> Daunev, *Melodies*, p 143.
- <sup>5</sup> Willsher, 'Music in Scotland,' p 97.
- <sup>6</sup> See above, note 6.
- <sup>7</sup> For Smith, see above, note 5; Chappell is quoted by Willsher (note 7, loc. cit.).
- <sup>8</sup> *Scots Peerage*, v, p 173.
- <sup>9</sup> *Ibid.*, v, p 175.
- <sup>10</sup> Anderson, James R (ed.), *The Burgesses and Guild Brethren of Glasgow 1573-1750* (Scottish Record Society, 1925), p 405.
- <sup>11</sup> National Library of Scotland, MS 1578.
- <sup>12</sup> Kelsall, *Scottish Lifestyle*, pp 44, 55.
- <sup>13</sup> See above, note 6.

## 2.03 The George Bowie Manuscript

### 2.03.1 Commentary

#### *Introduction*

In 1972 Francis Collinson, the well-known author and researcher into Scottish music,<sup>1</sup> presented to the National Library of Scotland a seventeenth-century manuscript of violin music which had belonged to his father. The title by which the book is usually known, the 'Bowie manuscript' comes from a name inscribed on the flyleaf.

#### *Description*

The manuscript, which is in very good condition, is of oblong octavo size and calf-bound. The binding is decorated back and front with a diagonal cross made up of foliage. The inner front cover contains two almost indecipherable names, possibly 'M Campbell' and 'James'. The flyleaf has been torn out, except for a small portion, on which is written the name 'Geo. Bowie'. On the first full prefatory leaf there is an inscription:

*'At edinburgh the iith day of october 1705 I [or J?] G B grants me to have borowed from M M ye soume of 12 pounds scots of which I justly ouw to ye said MM.'*

This is followed by a set of interlocked initials which could be 'JGB'. On the same page, a note by Francis Collinson, probably written in 1972, states that his father bought the book in the 1920s, possibly in Aberdeen. The verso of this leaf and all of a second prefatory leaf are blank.

Apart from f 1, which contains four bars of a melody picked out on the stave in small vertical dashes, the remainder of the the forward part of the volume consists of 51 pieces of music in standard staff notation, followed by a number of blank folios. A single piece and a scale, probably of later date than the bulk of the music, are written

reversed at the rear of the book. On the inside back cover there is an indecipherable signature.

### *Hands*

The music is for the most part very clearly and attractively copied by an expert, probably a professional. It is mainly for violin, using the treble G-clef, with occasionally a second, possibly cello, part, written in the bass clef, upside-down for ease of performance. Although six hands can be detected, one, ***Hand 03A***, predominates. The different scripts can be distinguished as follows:

***Hand 03A (i)***: 6 items on ff 1-6v. A neat and careful hand with highly decorative flourishes at the ends of pieces.

***Hand 03B***: 3 items on ff 7-8. An untidier script, with a different style of G-clef.

***Hand 03A (ii)***: 37 items on ff 8v-37 (except for ff 16-19 - see below). A highly professional hand, very similar to ***Hand A(i)*** except for the lack of decorative flourishes. This is probably the same person at a later age, a supposition confirmed by the existence of a solitary flourish in the earlier mode on f 13.

***Hands 03C*** and ***03D***: responsible for three and one items respectively on ff 16-19, the ***Hand 03D*** item being in two parts, with the second inverted. Competent hands, probably belonging to colleagues of the owner of ***Hand 03A***.

***Hand 03E***: one item on f 38. This is probably a later hand. It is efficient if a bit nondescript, and uses a lower-case G for the treble clef, a practice found more in the eighteenth century.

***Hand 03F***: two items on ff 82v-83v. An untidy, inaccurate hand with a lower-case G clef. Probably the latest part of the manuscript.

### *Dating*

The few scribbles on this manuscript are confined to the spare pages at either end. These provide the name 'Geo[rge] Bowie', the 1705 date and the fact that the volume was in Edinburgh at that period. The financial inscription implies that the owner of the manuscript in 1705, which could have been Bowie, but is more likely to have been the lender 'MM', was adult. This, together with the book's excellent state of preservation, suggests that it became part of someone's library fairly soon in its life, rather than being passed down through a family as a child's tuition book, or being used regularly by a professional violinist to accompany dancing. That it was at one time used for performance, and probably by children, can be deduced from the youthful *Hand 03A (i)* and the inverted layout of the early pieces in two parts, all of which are in this hand.

It seems unlikely that George Bowie or 'MM' had much, if anything, to do with the actual compilation of this manuscript. These scribbles, confined to the ends of the book, are at variance with the confident, unfussy professional style of the main copyist, and were probably written by or for a later owner. It is likely that the bulk of the manuscript, and certainly everything in *Hand 03A*, was written before 1705.

Some assistance towards providing a starting-date for the manuscript can be found in the fact that one of the items, the solitary vocal piece, 'Though you make no return to my passion', was written by Henry Purcell as part of the incidental music for Thomas Southerne's play *The Maid's last Prayer* in 1693.<sup>2</sup> In the manuscript this song comes about a third of the way through the main group of pieces, those in the adult *Hand 03A (ii)*. This gives a *terminus post quem* of 1693 for this piece and those following, but, more likely *c.*1695 to allow time for this music to become known in Scotland. The earlier items, and especially the young *Hand 03A (i)* pieces, could of course have been written some time before this date.

The presence of a number of works by John McLachlan also points to the last decade of the seventeenth century. McLachlan was known to have played in at least one concert in Edinburgh in 1695 and at an official function in 1701.<sup>3</sup> He seems to have

been rated highly as a musician in the 1690s, and gave his name to several of his own compositions, such as the 'Mr McClauklaines Scotch measure', which found its way into Henry Playford's *A Collection of Original Scotch-tunes*, published in London in 1700 and 1701.<sup>4</sup> McLachlan's own works and settings of traditional Scottish airs also appear in the latter part of the Balcarres Lute-book, datable to around 1700 (2.01). The Bowie manuscript includes seven melodies attributed to McLachlan, and a further seven traditional arrangements which, though unattributed in Bowie, are attributed to McLachlan in Balcarres.<sup>5</sup> Clearly, the Bowie-Balcarres connection is strong, with the composer, McLachlan being the linking factor.

The owner of *Hand 03A* seems to be the most important person connected with this manuscript; indeed, it appears as though he compiled it as his personal collection. He probably began the volume as a talented youngster receiving instruction, perhaps with a sibling playing the cello parts found only in the initial young *Hand 03A (i)* section. After the temporary intervention of *Hand 03B*, *Hand 03A* returns in earnest, copying in a further 37 pieces. As we have seen, the adult *Hand 03A (ii)* section was being copied in 1693-5, so the younger section could have been written perhaps five to ten years earlier, probably not more, because of the similarity of the script. A broad dating bracket of 1685-1700 for the compilation of the manuscript can therefore be put forward, with the owner of *Hand 03A* having been born perhaps around 1670.

Can we deduce any more about the owner of *Hand 03A*? One might expect the script of so obviously competent a musician to appear in other manuscripts of the period, and there is indeed one such correlation. The final hand in the Leyden lute-viol manuscript (2.14, *Hand 14E*) bears a strong resemblance to this *Hand 03A* (see examples). However, if these two scripts are the same, the implications for both manuscripts contradict the other evidence. If the owner of *Hand 03A* had died by 1705, then all the music in the Leyden manuscript (2.14) must have been compiled between 1690 and 1705. This seems unlikely, given the unusual and apparently later repertoire of the last pages of that manuscript, which are in the hand in question. If the *Hand 03A* scribe was still alive and copying music after 1705, why would MM

be jotting down loan details on a manuscript which must have been important to its owner and in use by him? And would there not be signs of greater usage of this volume?

One possible explanation of the similarity of scripts could be that the owner of *Hand 03A* was a teacher as well as a composer and performer, and instructed his pupils closely in his own very clear and distinctive notational style. The owner of *Hand 14E* could therefore have been a pupil, or perhaps even a relation, of the *Hand 03A* scribe. This would account for the later repertoire in the Leyden volume, though it would still suggest some Edinburgh connection for this apparently West of Scotland manuscript.

So can we make any attempt to identify the owner of *Hand 03A*, who appears to have been of some importance in late seventeenth-century Scotland as composer, performer and quite probably teacher?

He was someone who knew the work of John McLachlan well, and had access to it for copying, so he was probably part of the Edinburgh musical scene himself in the 1690s, and almost certainly a violinist. He could have died before 1705, if we assume that the book had by that time passed out of his possession.

The works he attributes to McLachlan are otherwise untitled or have a 'generic' title, such as 'Minuet'. This seems to denote that they are original compositions by McLachlan, as opposed to arrangements by him of existing melodies. No other composer is featured, and we have already seen that many of the arrangements of Scottish airs are also McLachlan's. It is probably significant that the Bowie versions of many pieces are more detailed and elaborate than their Balcarres or Playford equivalents. As suggested in the commentary on the Balcarres lute-book (2.01), manuscript copies of McLachlan's work must have been circulating in Edinburgh in the 1690s. This manuscript could have one of these. Indeed, the possibility cannot be discounted that the owner of the highly competent *Hand 03A* and of the manuscript was John McLachlan himself. The 1705 initials 'MM' lend weight to

this possibility. 'MM' could have been a family member, possibly even his widow, who inherited and preserved his music after his death, which this evidence would place before 1705.

Little is yet known of the life of John McLachlan, composer and performer, but if, as the evidence of the scripts suggests, he was a child or in his early teens in the 1680s, this gifted composer and performer, a vital precursor of the great Scottish violin tradition of the eighteenth century, may well have died before he was 40. Even if the manuscript was not written by him, enough of his music and influence pervade it to suggest that it might warrant re-naming as 'The John McLachlan Manuscript'.

### 2.03.2 *List of Contents*

ITEM	FOLIO	TITLE
03001	f1v	the: widos: Lade
03002	f2v	the Capten: shall not get the:
03003	f3v	bone Cirste
03004	f4v	down the bowrn dewe:
03005	f5v	when the bred wase mered
03006	f6v	Love is the Caues of My mornen
03007	f7	(untitled)
03008	f7v	(untitled)
03009	f8	(untitled)
03010	f8v	hyland Lady
03011	f9v	Alen Watter
03012	f10	(untitled) I Mc
03013	f10v	Wap at the Widow my Lady
03014	f11v	(untitled)
03015	f12	A Bore
03016	f12	(untitled) I Mc
03017	f12v	I Mc Gig
03018	f13	Bews Hages
03019	f13v	Haelle and Sound to Company or The Bone Wives of Aberden
03020	f14	Lang Kell in Aberden
03021	f14v	the Scots Chaconne
03022	f15	A Ground
03023	f16v	pege I most Love the
03024	f17	hallow eben
03025	f17v	Jedbrughs marsh
03026	f17v	A Scotts misur [Sir William Hope's]
03027	f18v	(untitled)
03028	f18v	(untitled)
03029	f19v	Catharin Logie
03030	f19v	(untitled)
03031	f20	(untitled)
03032	f20v	(untitled)
03033	f21	Tho' you make no return (song)
03034	f21v	The last time I came over the moor] I: McL
03035	f21v	Cutie Clather
03036	f22v	I: [McLachlan's]: Scotts Measure

03037	f23	the highland kings Rant
03038	f23v	I: [McLachlan]: Menwett
03039	f24	I: Mc: Lac: Menwet
03040	f24v	Cecoll Hen
03041	f24v	hit her upon thee bon and she come near me
03042	f25v	wher will oure Good man ly
03043	f26v	Old Simon Brodie
03044	f27v	Cattie Bardie
03045	f28v	when she came ben she bobbed
03046	f29v	Tibie fouller in the glen
03047	f30v	Pegy I mosst love thee Capt: Campbell his marsh
03048	f31v	Old Long Signe
03049	f32v	over the moor to magie
03050	f33	I wish I wer for hellen lyes
03051	f33v	I Love my Love in secret
03052	f34v	heey ho the Balop
03053	f38	(untitled)
03054	f83	(untitled)
03055	f83	(untitled)

### *Notes and References*

<sup>1</sup> Collinson, *Traditional Music*.

<sup>2</sup> National Library of Scotland catalogue.

<sup>3</sup> Spring, 'Balcarres', p 17, n 27; Tytler, William, 'On the fashionable amusements and entertainments in Edinburgh in the last century, with a plan of a grand concert of music on St Cecilia's Day, 1695', *Archaeologica Scotica or Transactions of the Society of Antiquaries of Scotland*, i (1792), pp 499-510; Kelsall, *Scottish Lifestyle*, p 209.

<sup>4</sup> McLachlan in Playford, *Scotch Tunes*, p 1.

<sup>5</sup> The item numbers of the seven Bowie arrangements attributed to McLachlan in Balcarres are as follows:

<b>Bowie</b>	<b>Balcarres</b>
03003	01156
03005	01154
03006	01153
03035	01155 (with a different title)
03037	01146
03043	01143
03045	01144
03052	01225 (with a different title)

## 2.04 Duncan Burnett's Music-book

### 2.04.1 *Commentary*

#### *Introduction*

With the burgeoning Atlantic and Irish trade Glasgow witnessed dramatic growth in its mercantile wealth in the seventeenth century. Its commercial prosperity was matched by an enhanced musical significance. With its medieval cathedral and its song-school, the city was becoming the setting not only for the developed musical forms of religious observance but also for the education in music of many aristocratic patrons, by skilled masters who themselves became important figures in society. We have already met one of these, Andrew Adam, in the early eighteenth century. About fifty years before Adam, another Glasgow musician and teacher was to compile a manuscript containing some of the most important instrumental art music of the seventeenth century in Scotland.

#### *Description*

Known as Duncan Burnett's Music-book, this volume forms part of the Panmure Collection and is housed in the National Library of Scotland as MS 9447. It contains 23 complete pieces of virginal music. Nine are attributed to William Kinloch, two to the English composer William Byrd and one (by the initials 'DB') to Duncan Burnett himself. It is very likely, on stylistic and historical grounds, that some at least of the unattributed keyboard pieces are by Burnett. Also in the volume are a few examples of part-songs and consort music, and a collection of psalm-settings. There are also two traditional songs which have been scribbled in.

#### *Previous work*

This important manuscript has been - and still is - the subject of much academic study. Thurston Dart has discussed and listed the keyboard pieces.<sup>1</sup> Kenneth Elliott has discussed and listed the whole manuscript and identified Burnett and Kinloch,<sup>2</sup> his list of instrumental contents being reproduced below. Elliott has also published a number of the Scottish keyboard pieces,<sup>3</sup> and is currently preparing a full edition of

these, together with further discussion of the manuscript and its history.<sup>4</sup> Current research by Gordon Munro throws an interesting light on the life and character of Duncan Burnett.<sup>5</sup>

### *Notation, style and repertoire*

The keyboard pieces are in the virtuoso style of the sixteenth-century Elizabethan virginalists. The works by William Kinloch are older in style than those of Burnett and are almost certainly sixteenth-century. This is borne out by Elliott's historical findings of Kinloch's correspondence with his fellow-musician, Lauder, and his complicity with the supporters of the imprisoned Mary, Queen of Scots.<sup>6</sup> The dating of the only other manuscript known to contain pieces by Kinloch also confirms this period of activity in the 1580s. Although Burnett did not die until 1651, the pieces attributed to him in the manuscript are also in this earlier style. He was obviously very much influenced by Kinloch, and may well have been his pupil. As this is the only known source of music by Burnett, it is always possible that his style did develop, and that this particular manuscript belongs to an early phase of his career. This idea is supported by the notation: old-style G-clefs, diamond-headed notes and long time-values. Kenneth Elliott has suggested a date of 1610 for the manuscript's compilation.

### *Hands*

The ink and script of the keyboard pieces are similar throughout, apart from what seems to be some occasional minor 'editing'. As the Burnett and Kinloch items are intermixed from the start, this main hand (*Hand 04A*), if it belongs to either of them, must be that of the younger composer, Burnett. It appears as though this selection of virginal music was systematically written out, perhaps as a single task by this hand. The editing is in a different ink, and possibly a different hand (*Hand 04B*). It consists chiefly of more precise titling, with scrupulous identification of the William Kinloch pieces. Two additional pieces have been interpolated in this second hand. On f 40v, squeezed in after the Kinloch 'Batell of Pavie', is a piece preceded by 'sequitur ane alman on the same', and on f 17 an untitled section of music is inserted at the end of 'Kinlocht his ground'. The psalm-settings, which are mostly copied in a

third hand (*Hand 04C*) were probably for use in the Glasgow song-school. This copyist, perhaps a song-school pupil or assistant, has written out the bulk of the psalms, apparently as a single exercise, finishing with the words 'Finis Amen'. The two traditional songs appear to be in *Hand 04B*.

Kenneth Elliott considers that these three scripts all belong to Burnett himself,<sup>7</sup> and certainly the differences between them could merely reflect the general changes in script which took place during Burnett's long life. This supposition would date the virginal music to the early years of the century, when Burnett was himself receiving tuition. The minor editing may have been done considerably later, perhaps when the volume was passed on (see below).

### *Duncan Burnett*

Originally from Deeside and probably educated in the Aberdeen song-school, Duncan Burnett became a leading figure in music circles in Glasgow in the seventeenth century. In charge of the cathedral song-school for two spells in the first half of the century, he was also in great demand as a teacher of the virginals among wealthy families in Western Scotland. His wife, Marie Cockburn, was related to the main branch of the aristocratic Sinclair family, and he appears to have been personally well-to-do, leaving a considerable fortune on his death in 1651.<sup>8</sup>

Duncan Burnett (or Burnet, the most common spelling at the time) was a younger brother of Alexander Burnet of Craigour in Aberdeenshire, both probably being grandsons of William Burnet of Craigour, Camphell and Tillihaikie, who fell at the Battle of Pinkie in 1547.<sup>9</sup> Alexander, who may have been born c.1570, as he seems to have been of age in 1606,<sup>10</sup> was dead by 1639.<sup>11</sup> His son John was already married, and therefore presumably of age in 1621.<sup>12</sup> This John Burnet was the executor of the will of Duncan Burnet, which was drawn up in October 1651 and registered in May 1652.<sup>13</sup> Duncan's date of birth is unknown, but these facts may point to a c.1580 date, on the grounds that his eldest brother was born possibly in c.1570, rather than the 1590 date which has been suggested.<sup>14</sup>

Exactly when Burnett moved to Glasgow and at what stage he became acquainted with Kinloch, is not known, but thanks to Gordon Munro's research into Glasgow church and town records, some interesting facts about Burnett's career in that city and its environs have emerged.<sup>15</sup> Much of the following summary is based on Munro's information, for which I am greatly indebted.

At some point between 1608 and 1614 Burnett arrived in Glasgow and took up a school-teaching post. This may have been, or have included, work in the city song-school. The Glasgow song-school was the survivor of two pre-Reformation establishments and was located in the Trongate.<sup>16</sup> That the song-school, at least later in the seventeenth century, also served the 'Hie Kirk', the former cathedral, is clear from the detailing of the song-school master's duties in 1646, which included 'to raise the psalmes in the Hie Kirk on the Saboth and in the Blackfreiris at the weick sermones'.<sup>17</sup>

The next we hear about Burnett is in 1617, when he was taken to task for hurling insults and threats at the minister of Lenzie, Joseph Laurie.<sup>18</sup> He is described as 'reader and musitian', presumably at Lenzie, but whether this was in addition to, or instead of, his Glasgow teaching post, is not known. The incident, however, showed Burnett to be an irascible character with a fine line in verbal abuse!

Burnett left the song-school around 1626, and was re-appointed in 1638. In the intervening period he appears to have spent time tutoring the families of the nobility. Munro discusses two of these families, the Maxwells of Pollok and the Hamiltons of Abercorn. The Hamilton connection is borne out by a signature 'Lucie Hamiltone' on f 96 of the manuscript. Lucie has been identified as the youngest daughter of the 1st Earl of Hamilton,<sup>19</sup> and she provides us with a dating clue, in that we know that her projected marriage fell through about 1629. For a young lady of a noble family, the few years before any anticipated marriage were usually educationally intensive, so it is likely that she scrawled her signature in Burnett's book around 1625.

By 1646 Burnett had given up his song-school teaching for good<sup>20</sup> and in 1651 he died. A respected citizen and burgher of Glasgow, he was well-off at the date of his death, as his will reveals.<sup>21</sup> The will also shows that he was related by marriage to the main branch of the aristocratic Cockburn of Ormiston family. Munro gives details of correspondence showing that Burnett had also remained on good terms with his Maxwell and Hamilton patrons throughout his song-school years. Clearly, Burnett was accustomed to mixing with the nobility. Could one of these noble families have been the means by which his music-book eventually travelled from Glasgow to Panmure in Angus, on the other side of the country?

### *The Panmure connection*

One route possibly taken by the manuscript is *via* the Hamilton family. In 1687 James, 4th Earl of Panmure married Lady Margaret Hamilton. Lady Margaret was a younger kinswoman of Lucie Hamilton, and Kenneth Elliott has suggested that the book could have been passed down to her, and come with her to Panmure.<sup>22</sup> However, Lucie was of marriageable age in 1629 and would have finished her education before then. The presence of the psalms, all of which were copied later than the virginal music and one of which is in Burnett's hand, implies he still owned the volume during his second song-school spell from 1638. In any event, it is unlikely that Burnett would relinquish such a useful teaching volume as early as 1629.

What we are looking for is a pupil of much later date, and one of some talent, who would appreciate the value of this music. Although her name is not recorded in the book, there is a strong possibility that its final owner, and the person who brought it to Panmure, was Lady Jean Campbell herself.

The keyboard section of Jean Campbell's own book (2.05) can be dated to before 1641, the year of her father's earldom, when the family started to become prosperous. The pieces in that book, though of nothing like the quality of those in the Burnett book, are reasonably demanding technically and show that as a child Jean must have made unusual progress. It would be natural for her now wealthy father to wish to

develop his daughter's talent with the best teacher available, which in the West of Scotland probably meant Duncan Burnett. In the four years before her marriage in 1645, Jean could well have achieved the standard of the pieces in the Burnett book, an extremely rewarding exercise for both teacher and pupil. By 1645, Duncan Burnett was quite elderly and on the point of giving up his song-school employment. If he were also reducing his private teaching it would be quite likely for him to give away a manuscript to a deserving pupil who was about to marry and leave the area.

### 2.04.2 *List of Contents*

ITEM NO.	FOLIO	TITLE
04001	1	(untitled)
04002	5	Jhonstounis delyt
04003	8	Kinlocht his ground
04004	17v	(untitled) D.B.
04005	22	The Batell of Pavie
04006	40v	Ane alman on the same
04007	41	(untitled)
04008	48	Kinloch his [lang] pavan
04009	56	Gailliard of ye lang paven
04010	60v	(untitled)
04011	67	Sussanna
04012	72v	Kinloch his passmessour
04013	81v	Gaillard
04014	89v	The quadrant paven
04015	98v	Gaillart
04016	103v	(untitled)
04017	106v	Kinloche his Fantassie
04018	112v	Maister Bird his passmeasour
04019	120v	(untitled)
04020	125v	The queine of Inglands Lessoune
04021	132	(untitled)
04022	135	(untitled)
04023	136	(untitled)
04024	f145v	I wis In ane Inche and mair
04025	f157v	my maistres knowes discretioune

### *Notes and References*

<sup>1</sup> Dart, Thurston, 'New Sources', p 101.

<sup>2</sup> Elliott, 'Music of Scotland', p 350, and personal communication.

<sup>3</sup> Elliott, *Keyboard*.

- <sup>4</sup> Elliott, *Musica Scotica* (forthcoming).
- <sup>5</sup> Munro, 'Scottish Church Music and Musicians'. I am grateful to Gordon Munro for giving me sight of a draft (not in its final paginated form) of the section of his thesis relating to Duncan Burnett.
- <sup>6</sup> Personal communication, Kenneth Elliott.
- <sup>7</sup> Personal communication, Kenneth Elliott.
- <sup>8</sup> National Archives of Scotland, Commissary Court Records, CC/9/7/31. See also *The Commissariot Record of Glasgow. Register of Testaments 1547-1800* (Scottish Record Society, 1901), p 77.
- <sup>9</sup> Burnett, George, *The Family of Burnett of Leys with Collateral Branches* (New Spalding Club, 1901), pp 33, 112.
- <sup>10</sup> *Index Particular Register of Sasines, Aberdeen*, i, p 48.
- <sup>11</sup> Thomson, Thomas (ed.), *Inquisitionum ad Capellam Domini Regis Retornatarum, quae in publicis archivis Scotiae adhuc servantur, Abbreviatio* (Edinburgh, 1811-16), i, Aberdeen, p 247.
- <sup>12</sup> *Index Particular Register of Sasines, Aberdeen*, i, p 52.
- <sup>13</sup> See above, note 8.
- <sup>14</sup> Cf Elliott, Kenneth, 'Scottish Music of the Early Reformed Church', *Transactions of the Scottish Ecclesiological Society*, xv (1961), pp 18-32 at 23.
- <sup>15</sup> See above, note 5.
- <sup>16</sup> *Charters and other documents relating to the City of Glasgow* (Scottish Burgh Records Society, 1894-1906), i, p lxxv; *ibid.*, ii, p 142.
- <sup>17</sup> *Extracts from the Records of the Burgh of Glasgow*, ii, 1630-1662 (Scottish Burgh Records Society, 1881), p 96.
- <sup>18</sup> *Fasti*, iii, p 482; see Munro, 'Scottish Church Music and Musicians', for a full discussion of this episode.
- <sup>19</sup> *Scots Peerage*, i, p 48.
- <sup>20</sup> See above, note 17. John Cant was appointed master of the school in succession to Burnett in 1646.
- <sup>21</sup> See above, note 8.
- <sup>22</sup> Elliott, 'Music of Scotland', p 353.

## 2.05 Lady Jean Campbell's Music-book

### 2.05.1 *Commentary*

#### *Introduction*

In 1645 Lady Jean Campbell, elder daughter of the Earl of Loudoun, in Ayrshire, married George Maule, heir to the sizeable Panmure estate in Angus. Among the books which she took with her on her journey across Scotland was a small vellum-bound manuscript bearing her name and containing music which she had played on lute and harpsichord as a young girl in Loudoun Castle. This book is now part of the Panmure Collection deposited in the National Library of Scotland.

#### *Description*

Lady Jean Campbell's Music-book is of oblong octavo size. Although rebound by the Library, its original vellum binding has been left visible, bearing the emblem and initials ('IC') of its owner. There is no reversed usage.

The manuscript contains seventy-five folios, originally unnumbered:

f 1 contains an inscription, 'This booke Are[?] / Ladie Jeane Campbell', and some heavily obliterated words.

ff 3-10v contain eight keyboard pieces;

ff 10v-43r contain 43 pieces in lute tablature

f 75v contains the names 'M. Moner', 'Monsieur Dozell'.

The book otherwise consists of blank pages, with occasional jottings, including some poetry.

#### *Notation, instrument, style and repertoire*

The eight keyboard pieces are the earliest portion of the manuscript. They are written on two six-line staves, with G-clef (on second line) and F-clef (on fourth line) respectively.

The manuscript affords no clue to the type of instrument used by Lady Jean Campbell, although the two-manual Kinloch piece in the Burnett book (which may have belonged to her) is playable only on a harpsichord, and her father is unlikely to have stinted on the expenditure.

The pieces themselves include at least one, and probably five, masque tunes. The masque, a very popular form of dramatic entertainment in the first half of the seventeenth century in England, was lavish and elaborate in concept, including music, mime, dancing, costume and scenery. The music could take the form of songs, dances, or background music to tableaux and mime. Many of these items became well known in their own right, and are frequently found adapted for keyboard in the few English keyboard manuscripts surviving from this period.<sup>1</sup> The four ‘Almaynes’ in this manuscript probably fall into this category. More is known about the piece entitled ‘The Bears Daunce’, which turns out to have been just that! Three performing bears, trained by the aptly-named John Urson, danced to this lumbering music in 1622, as part of Ben Jonson’s masque, *Augurs*, the music of which is attributed to Alphonso Ferrabosco and Nicholas Lanier.<sup>2</sup>

The three remaining pieces consist of an untitled and as yet unidentified folksong-like melody, and two pieces, ‘Ane Air’ and ‘Saraband’, attributed to ‘Orlando’, presumably Orlando Gibbons. On stylistic grounds the attributions are almost certainly mistaken: both pieces appear in other sources, one of which attributes the ‘Saraband’ to Richard Portman (d. c.1655), a pupil of Gibbons and better known as a composer of liturgical and organ music.<sup>3</sup> In another source<sup>4</sup> in this study the same saraband appears, entitled ‘Buckingham’s saraband’.

The lute tablature reveals that the instrument used by Lady Jean was a large 12-course Baroque lute. Two tunings feature in this manuscript and both are of the intermediate kind, that is, those used in the transitional phase between, on the one

hand, the 'Renaissance' tuning of the sixteenth and early seventeenth century, and, on the other, the 'D minor' tuning, which became fully established in the last quarter of the seventeenth century.

The 43 lute pieces in this manuscript are written in the *style brisé*, a graceful contemporary French style in which broken chords and fragmented melodies use the resonance of the instrument to rich effect. The pieces are mainly dance movements: allemandes, sarabandes and courantes. Only one composer is named, 'Goutier' (Gaultier), but two others have so far been identified: Mesangeau and Dufaut.

The lutenist Ennemond Gaultier was the best known of a large group of French lute composers whose music was copied and circulated widely in Britain as well as France.<sup>5</sup> He had been greatly acclaimed in England when he visited the royal court there around 1630. The attribution of the 'Gaultier' piece in Lady Jean's book is, however, doubtful.<sup>6</sup> Mésangeau, who died in 1638, was one of the earliest of this group of composers, and believed to have been a teacher of Gaultier. The Mésangeau piece in this manuscript is attributed him in other, French, sources.<sup>7</sup> Dufaut was a later *style brisé* composer who died in the 1680s. The identified pieces are in the latter portion of the lute music, and both are also found in French sources.<sup>8</sup>

### *Hands*

Judging from the uniformity of ink and script, the eight keyboard pieces appear to have been copied, very neatly, by one person at one time (*Hand 05A*). That the copyist was Lady Jean herself is indicated by the initials 'IC' after the titles of pieces 1 and 3 and at the end of the final piece.

Two hands are involved in compiling the lute tablature (*Hands 05B, 05C*). Both scripts seem more professional than that of a pupil copying under instruction and it is possible that they represent two teachers of the lute, although the appearance of *Hand 05B* here and there in other manuscripts<sup>9</sup> suggests that Lady Jean herself

cannot be ruled out entirely. There is even a possibility that the writers are French, conceivably the 'M. Moner' and 'Monsieur Dozell', otherwise unidentified, whose scribbled names appear on f75v. However, these names do not appear to be in Lady Jean's handwriting, and they are the only inscriptions that can with any certainty be assigned to the lute music period.

### *Dating and Provenance*

Lady Jean Campbell was the wife of George, 2nd Earl of Panmure, and was almost certainly the founder of the Panmure musical tradition. Judging by the script and notation, and the style of the pieces, this manuscript dates from Lady Jean's early years at Loudoun Castle in Ayrshire.

Jean was the elder daughter of Sir John Campbell of Lawers (1598-1663), who married Margaret, Baroness of Loudoun, in 1620 and acquired the Ayrshire barony in his wife's right in 1622.<sup>10</sup> Precisely when she was born is unknown, but she herself married in 1645 when she may have been about nineteen or twenty years of age. Her father was created Earl of Loudoun in 1633 but, a staunch Covenanter, he opposed the king's policies in the same year, and the title was suspended. In 1641, however, he was appointed Lord High Chancellor of Scotland and first Commissioner of the Treasury, and at the same time was allowed to resume his earldom.

In the light of these historical facts, some of the jottings on the manuscript may provide further clues to a more precise dating of the earliest portion, the keyboard pieces. On f 1 two lines of writing are quite deliberately and thoroughly scribbled over. On the first of the obscured lines three words have been crossed out: the last two words are definitely 'Jeane Campbell', while the first word, much more difficult to decipher, looks like 'Mistres'. These words are written in the same hand that copied the keyboard pieces, presumably that of Lady Jean. The correction, however, appears to be in a different hand, but it is most likely to be that of an older Lady Jean.

Sir John Campbell's earldom would have entitled his daughter to style herself 'Lady'. This she could have done briefly, perhaps in 1633, but the subsequent withholding of the earldom until 1641 meant also the withholding of her new title. It seems reasonable, therefore, to conclude that the flyleaf inscription was corrected in or after 1641, and that the pieces had been copied before that date. The styles of the eight keyboard pieces, as we have seen, correspond comfortably with a c.1630-1640 date.

The most likely moment for the correction of Lady Jean's title would have been when the manuscript was taken up again for the insertion of the first batch of lute pieces, and this also would have coincided with the earl's change in status. In the years following his elevation to the post of Lord High Chancellor, the family enjoyed a period of great prosperity. The earl made extensive additions to his principal residence, Loudoun Castle, and redeveloped Loudoun Hall, his town house in Ayr. Like any other girl in her position, the young Lady Jean would have received a thorough grounding in social accomplishments.

Music was one of the more important of these accomplishments, and it appears to have had great appeal for her. To judge from her subsequent history and from the quality and standard of difficulty of the other keyboard manuscripts in the Panmure collection, she seems to have developed a real interest in the subject for its own sake, and to have become a performer of considerable skill.

There is circumstantial evidence to suggest that one of her keyboard teachers, probably in Glasgow in the 1640s, was the musician Duncan Burnett (see above, **2.04**). she may also have taken lute lessons in Glasgow at this time. Certainly, the identified composers in the first section of the lute music would fit with a 1641-5 learning period, and this portion at least of the music probably dates to these years. The second batch of lute pieces could be later, and might even have been included after Lady Jean's marriage.

### *Conclusion*

Compared to other Panmure sources, especially the Burnett manuscript (2.04), Lady Jean Campbell's music-book has tended to be dismissed as being of an inferior standard.<sup>11</sup> Whether or not this criticism is valid, this manuscript deserves to be judged on different terms: its owner's status as the possible originator of the entire Panmure musical tradition gives her book a wider historical importance, and the manuscript itself appears to represent a comparatively rare survival in Scotland of an early music teaching volume.<sup>12</sup>

Lady Jean's husband died in 1671, to be succeeded to the title by her son George, followed by his brother James in 1686. She herself survived until about 1703.<sup>13</sup>

### **2.05.2 List of Contents**

ITEM NO.	FOLIO	TITLE
05001	3	The Bears Daunce
05002	3v	(untitled)
05003	4	Almayne
05004	4v	Almayne
05005	5v	Almayne
05006	6	Almayne
05007	7	Ane Air; Orlando
05008	7v	Saraband Orlando

### **Notes and References**

<sup>1</sup> Ferguson, Howard (ed.), *Anne Cromwell's Virginal Book 1638* (London and New York, 1974); Cofone, Charles J F (ed.), *Elizabeth Rogers' Virginal Book* (London, 1975).

<sup>2</sup> Sabol, Andrew J, *Songs and Dances for the Stuart Masque* (Providence, Rhode Island, 1959 and 1978), pp 3, 120 (No. 42) and 172.

<sup>3</sup> *New Grove*, xv, p 138.

<sup>4</sup> Balcarres Lute-book (2.01), items 010135, 01205.

<sup>5</sup> *New Grove*, vii, p 189.

<sup>6</sup> Souris, André, and Rollin, Monique (eds), *Oeuvres du Vieux Gautier* (CNRS, 1966), p xvii.

<sup>7</sup> Souris, André, and Rollin, Monique (eds), *Oeuvres de Mésangeau* (CNRS, 1971), p 37 (No. 34).

<sup>8</sup> Souris, André, and Rollin, Monique (eds), *Oeuvres de Dufaut* (CNRS, 1965 and 1988), pp 9 and 32 (Nos. 7 and 28).

<sup>9</sup> See Panmure Lute Manuscripts 1 and 2, Sources 2.37 and 2.38 below.

<sup>10</sup> *Scots Peerage*, v, p 506.

<sup>11</sup> Dart, 'New Sources', p 100.

<sup>12</sup> For a fuller discussion of this manuscript see Stell, Evelyn, 'Lady Jean Campbell's Seventeenth-Century Music-Book', *ROSC, Review of Scottish Culture*, viii (1993), pp 11-19.

<sup>13</sup> *Scots Peerage*, vii, p 22.

## 2.06 Clerk of Penicuik manuscript 1

### 2.06.1 *Summary Commentary*

Sir John Clerk of Penicuik (1676-1755) was an aristocratic scholar in the style of Sir William Mure of Rowallan and Sir Robert Gordon of Straloch. Like his predecessors, he was a thinker, a writer, and a highly talented musical performer. In addition, and perhaps unlike these earlier gentlemen-scholars, he was a distinguished composer of serious 'art' music. He also travelled widely in Europe in search of culture - including music - and has bequeathed an important and entertaining autobiography.<sup>1</sup>

Although Sir John Clerk is generally considered to be a musician of the eighteenth century, some of his output belongs to the period before 1707, several items even dating to the previous century. Most of these compositions are vocal, generally cantatas, but some instrumental pieces can be found, and it is these to which brief reference is made here.

Two music manuscripts in the National Archives of Scotland, which are in Clerk's hand, look likely to be of pre-1707 date. One (2.06) bears the date 1698. The other (2.07) is so similar in hand and provenance that at least part of it may be assigned to the same period which Clerk spent in Rome, where he arrived in 1697 and took violin instruction from Arcangelo Corelli. Clerk states, 'however, as I bestowed most of my time on the harpsecord and the knowledge of musical compositions, I profited but little on the violin.'<sup>2</sup>

Source 2.06 is taken up mainly with a cantata, which bears the inscription 'Roma Jo: Clerk 1698. This cantata was made by me at the Duke of Bedford's desire [?]. The poesie was made by one of his servants an italian, & performed by Corrolli [probably Corelli] & other musitians befor his grace & many of the Roman nobility.' There is however, a single loose half-sheet of music bearing two instrumental pieces. These are probably for violin, which was known to be a favourite instrument of Clerk's.

One of these pieces, entitled 'Minuet' is not in Clerk's hand, but resembles the hand tentatively ascribed (see below, 2.07) to 'Mr Notman'. The other, untitled, has been copied by Clerk, but with gaps between the phrases, suggesting that these are perhaps notes for a composition rather than the finished version.

### *Notes and References*

<sup>1</sup> Gray, John M (ed.), *Memoirs of Sir John Clerk of Penicuik, Baronet, 1676-1755* (Scottish History Society, 1st series, xiii, Edinburgh, 1892).

<sup>2</sup> *Ibid.*, p 28.

## 2.07 Clerk of Penicuik manuscript 2

### 2.07.1 *Summary Commentary*

Source **2.07** consists of a number of loose sheets of different sizes, some folded in half in order to appear in book form. At some stage they may have been roughly sewn together, but any attempt at binding has now no visible effect. The top sheet is a title page on which is written 'My own compositions for several instruments'. This inscription is somewhat misleading, as most of the contents consist of cantatas. Some of the parts of these are copied professionally by Italians, who refer to the composer as the 'Eccellentissimo Signre Giovanni Clerk'. This fact, together with a mention of Clerk's good friend Dr Bourhaven, with whom he was corresponding in the 1690s,<sup>1</sup> as having written one of the preludes, makes it reasonable to suppose, therefore, that the early part of this set of papers also dates from the latter part of that decade. Nine instrumental pieces accompany these early cantatas, and may well also be pre-1700 in date. These consist of eight minuets and a jig, probably for solo violin. If there was a continuo part, it has not survived. One of these is not by Clerk. In a different hand, which resembles a hand in **2.06**, it is entitled 'Minuet by Mr Notman[?]'. Further into the bundle of papers, a 1720 date appears next to a setting of 'Saw ye not my Meggie'. Following this comes an air for flute, a 'Scots messure' and some untitled violin solos. All of these could be later than the 'Italian period' compositions.

In both these sources (**2.06**, **2.07**) John Clerk's rather untidy but highly competent script shows that he was absorbing the improvements in notation, as well as the stylistic developments, taking place on the continent, especially in Italy, in the second half of the seventeenth century. His travels, like those of Harry and James Maule, widened the outlook of the Scottish aristocracy in matters artistic, and helped to bring Scotland out of the cultural semi-isolation which had been its lot through most of the seventeenth century.

### *Notes and References*

<sup>1</sup> National Archives of Scotland, GD 18/4537a contains letters in Latin from Clerk to Bourhaven.

## 2.08 Magdalen Cockburn's Music-book

### 2.08.1 *Commentary*

#### *Introduction*

Of Scottish lyra-viol manuscripts extant, the fullest and best-preserved, and that with the strongest English connections, is the Cockburn manuscript, which is housed in Edinburgh University's Reid Library. This handsome manuscript of viol music in tablature and staff notation, expensively bound in leather and tooled in gold, clearly written and well-preserved, is surprisingly reluctant to reveal any clues as to its provenance. What little information can be gleaned poses more questions than it answers. A Scottish origin is suspected, but cannot be proved; script similarities suggest a connection with either or both of the Panmure and Newbattle families (see below), but what type of connection this was, or when it took place, can only be guessed at.

It is in this manuscript that we first meet the 'Panmure scribe'.<sup>1</sup> The hand of this musician is distinctive and highly competent, but contains a tremor which suggests that he suffered from some chronic illness. The scribe's work appears in no less than seven of the manuscripts under study, including this one, the others belonging to the Maules of Panmure and the Kers of Newbattle. His identity, and the possible nature of his illness, are discussed later in this study (See below, 2.23, and discussion under 3.02).

#### *Description*

The manuscript is folio size, leather bound, and contains 60 leaves of music in tablature and staff notation. The volume was used reversed as well as forward. The leather binding has the gold-tooled initials 'I F' on back and front above a floral motif resembling bluebells. On the inside of the front cover, there is the Reid Library shelf-mark, with a label recording the library's purchase of the manuscript in 1947. An earlier shelf-mark points to the book's residence in a previous, probably nineteenth-century family library. A large, centrally-placed printed bookplate gives

the name of a previous owner as Mr George Carre, Advocate. In the bottom right-hand corner of this inside front cover, in what appears to be a seventeenth-century hand, appears the name 'magdalen cockburn Iohn [or sohn?]'.

On the inside of the back cover is another 'I F' inscribed within a small decorative frame, possibly depicting the bluebell-like flower again. Also inside the frame are a cross and a lower-case 'e' (see illustration). Although the music of the rear portion of the manuscript is reversed, the 'I F' is not, and was probably designed to match its counterpart on the outer cover. There is a strong likelihood of a similar 'I F' under the bookplate on the inside front cover.

It is difficult to decide whether the present binding preceded the copying of the music. Although there is space at the inner edges of the pages, this might merely indicate the presence of a previous binding. What seems to be a slight mis-binding of the music (see below) makes it more likely that the book, or at least the earlier portion of it, was re-bound, probably in 1671, for 'I F'.

### *Summary of Contents*

Forward portion:

ff 1-36 viol tablature.

ff 36v-38 blank.

Reversed portion:

f 60v scales and exercises.

ff 59v-60 blank.

ff 50v-59 songs and accompaniment in staff notation.

f 50 blank.

f 49v scribble.

ff 44-49 blank.

ff 38v-43v violin (?) music in staff notation.

### *Jottings*

Loose (inserted) f 35A with scribble: 'To / The Leard of Cavers Carre'

Scribbles (as described above) on inside back and front covers.

f 49v (otherwise blank) 'Fear God and honour the King / fear god and honour the king'

Occasional copying of titles in a different hand (e.g. f 18)

### *Hands*

Forward portion:

**Hand 08A:** ff 1-30v, all tablature. This is undoubtedly the hand of the Panmure scribe. As always, it is professional and accurate, with distinctive notehead-shapes and flourish at the end of the pieces. In places it seems very shaky, and as in other manuscripts, this feature comes and goes. This hand also appears on f 34, a page which looks as though it should follow f 30v because it continues a suite by Gregory. This slight mis-binding strongly suggests that this part of the music at least was copied before the 'I.F.' binding of 1671.

**Hand 08B:** f 27v, staff notation. There is only one appearance of this rather uncertain hand with unusual G-clefs (example). This was possibly a much later addition on a convenient blank page. It might even post-date the transfer to the Cavers Carre family (see below).

**Hand 08C:** ff 31-33v, f 35, tablature. This hand is untidy and amateurish. It could possibly be the same as **Hand 08B** - there are not enough points of comparison to be sure - but is more akin to **Hand 08D**. The titling looks like the handwriting of a young girl and the music script could be also; 'I.F.' and Magdalen Cockburn are possible identities. Although it is likely that this is a pupil copying from a teacher's book, the repertoire has changed from that of the Panmure scribe, so he was probably no longer the tutor by this time. His contribution may have been complete long before the 1671 re-binding took place.

Reversed portion (working from the rear):

**Hand 08A** : ff 60-50v 'Gamout', exercises and songs in staff notation. This hand is that of the Panmure scribe again, but not all the titling is in his script. The writing is much stronger here, suggesting, on health grounds, that this may be the earliest part of the manuscript.

**Hand 08D**: ff 43v-38v, staff notation. This stick-like, untidy hand is very similar to the tablature in **Hand 08C**, and is probably the same. Some of the flourishes vary, but they are all in this same hand. The copyist was probably copying different flourishes from different sources.

f 60v ('Ranter') The hand on this page is different.

The two 'Fear God' annotations do not seem to be in the same hand. Neither hand can be definitely equated with any of the titling hands (check this again).

### *Provenance*

The only clues to the provenance of this enigmatic manuscript are the bookplate of George Carre, Advocate (nineteenth or twentieth centuries), the inscription 'magdlen cockburen iohn [or sohn?]', the initials and date 'I.F. 1671', and the loose leaf with the inscription 'To the Leard of Cavers Carre'

'I.F.' is on the binding and inscribed on the inside back cover with the 1671 date, so the book was obviously bound for him or her in that year. If, as deduced above, this was not the first binding, then 'I.F.' was not the original owner, who could have been Magdalen Cockburn, or even the Panmure scribe himself.

Whoever first owned the book, the evidence of the bookplate means that the Carre family was in possession of it at the latest by the date of the bookplate, and probably considerably earlier, judging by the seventeenth-century writing on the 'Cavers Carre' leaf. This page with its inscription could be a note accompanying the transfer of the book, or it could be beginning of a draft of a letter. Either way, the book probably had not reached the Carre family when the note was jotted down, but did so soon afterwards.

The identification of the Panmure scribe links this manuscript to Newbattle and Panmure. Although he may be, in fact probably is, English (from his extensive knowledge of Restoration English music), he has written so much for the Scottish nobility and copied so much traditional Scottish music that it is very likely that he did spend time in Scotland. In terms of the medical health of the scribe, this manuscript seems to come at the same time as, or perhaps slightly after his Panmure work but before the two Newbattle manuscripts.<sup>2</sup> It also seems to be a young lady's teaching volume, the only one we have in this scribe's hand, and the only one in tablature by him. It does not show a great deal of usage, but has had at least two owners, again suggesting that these were young ladies who learned to play a little, but gave up on marriage.

There is, of course, the possibility that the manuscript was originally not Scottish at all, though its later owners, who could have included both Magdalen Cockburn and 'I.F.', were. There are no Scottish items in the hand of the Panmure scribe, although he has copied many such in Panmure and Newbattle manuscripts. This manuscript, perhaps originating before his acquaintance with the Scottish nobility, may have come to Scotland as a result of that acquaintance.

Can 'I.F.' be traced? If we assume she is a young lady of the Scottish nobility, perhaps 13 to 15 years old in 1671, we would expect her, within the next few years, to make a suitable marriage into another family of equal rank. This family might even be that of the Kers or of the Maules, both of whom were known to have employed the Panmure scribe, either in London or in Scotland, for the copying of viol and violin music.

The Kers of Newbattle would seem more likely, because of the subsequent transfer of the manuscript to the Cavers Carre branch of this widely-ramified family. Two marriages within this family may be of significance. Anne Ker, the daughter of William Ker, 1st Earl of Lothian, was married in 1652 to Alexander Fraser, later 10th Lord Saltoun.<sup>3</sup> A daughter of this marriage with the initials 'IF' or 'JF' would be a

candidate, although an explanation would still be needed for the return of the book to the Newbattle family. The other marriage was of Anne's younger brother William to Agnes Cockburn of the Ormiston branch of the family in 1664.<sup>4</sup> The possibility of Agnes inheriting a music-book belonging to another of her family who had married is quite feasible, although Magdalen cannot have been an older sister (Agnes is recorded as being eldest daughter of John Cockburn). There is, however, other evidence of musical interests in the family of Cockburn of Ormiston. John's sister, Margaret Cockburn married Patrick, Lord Sinclair.<sup>5</sup> Lady Sinclair, who is known to have lived latterly in Glasgow, is mentioned in the will, dated 1651, of the musician Duncan Burnett (see **2.04**). Duncan Burnett's wife was a Marie Cockburn, almost certainly a relation of the Ormiston family.

The Cavers Carre family history is less well documented.<sup>6</sup> They were related to the Kers of both Newbattle and Ferniehirst, and there was much intermarrying. In 1693 John Carre of Cavers and West Nisbet was served heir to Lord Jedburgh (of the Ferniehirst Kers and owner of Lady Ann Ker's music-book, **2.13**) in respect of certain family estates, notably Hundalie. It is possible that the Cockburn manuscript was transferred to the Cavers Carre family as part of this inheritance. The date would certainly fit, and the separate leaf with its slightly out-dated legalistic hand could denote this transfer. If it does, then the manuscript can have had very little, if any, use after 1693 for the leaf to be still there at the present day. Although no 'IF' candidate can be found among the Kers of Ferniehirst, they are known to have been owners of at least one other contemporary music manuscript (**2.13**).

The Panmure family, in contrast, does contain a definite 'IF' candidate. In 1677, George Maule, 3rd Earl of Panmure, married Jean Fleming, daughter of John, Earl of Wigtown.<sup>7</sup> By 1683 she had died, probably in childbirth, like so many of her contemporaries. Her only recorded child, George, died in infancy. Her husband died in 1686 and was succeeded by his brothers, first James, then Harry, both of whom were gifted musicians. Their manuscript collection, as we have seen, is full of music copied by the Panmure scribe.

However, a closer look at the Fleming family makes the Jean Fleming identification rather less likely.<sup>8</sup> Her parents married in December 1660, so one assumes that, even if she were the the eldest child, she could not have been born until well into 1661. This would make her barely 16 years old on her own marriage in December 1677, and 10 or 11 when the 'IF' binding took place, rather an early age to be starting serious lyra-viol study. Of course, the book could have been re-bound at the time of its receipt for her later use. Its relatively unused state would support that idea. Possibly significant in this connection is the fact that she was heir to her great-uncle, Sir William Fleming, whose will was confirmed in June 1672.<sup>9</sup> Sir William had been Chamberlain of the Household to King Charles II and might well have possessed a volume of music in vogue at the royal court which his great-niece could have inherited in 1671.

Yet another possibility which could well discount all the previous ones concerns the identification of the Panmure scribe with Jeffrey Banister, who was known to have run a school for young ladies between 1676 and 1679.<sup>10</sup> Whether this school was in operation in 1671 is not known, but Banister must have pursued his private education career for years before the school venture. Scottish young ladies visiting London may have attended this establishment, or an earlier one, for music lessons, and this manuscript, or at least those portions of it copied by the Panmure scribe, could have been one of the teaching books drawn up for them. It could even be this connection which initially brought the Panmure scribe to the attention of the Scottish nobility, and made possible his long association with them. Unfortunately, there is simply not enough information at present to trace the history of this elegant and very important manuscript with any certainty.

### **2.08.2 *List of Contents***

ITEM NO.	FOLIO	TITLE
08001	1	Allmane
08002	1	Ala Mode de ffrance
08003	1v	The Kings kettie
08004	1v	when the King enjoyes his owne
08005	2	Mackbeth
08006	2	Duck of Lowraines march
08007	2v	Corrant to the Duck of Lorraines March
08008	2v	Montros Ayre

08009	3	Nightingall
08010	3v	Canaries
08011	4v	what if a Day
08012	4v	Come Love Lets walke into the spring
08013	5	Allmaine Mr. young
08014	5	Sarraband Mr: young
08015	5v	prethe love turn to me
08016	5v	the Milking Peale
08017	6	Gather your Rosbuds
08018	6v	Allmain Mr. Esto
08019	7	Corranto Mr. Esto
08020	7v	Allmain Mr: Gregory
08021	8	Corranto Mr: Gregry
08022	8v	Sarraband Mr: Gregory
08023	8v	Prelude Mr: Gregory
08024	9	Allmaine Mr: Esto
08025	9v	Corranto Mr. Gregrie
08026	10	Sarraband Mr: Gregory
08027	10v	The Bell by Mr: Jnkens
08028	11v	Allmain Mr: Jnkens
08029	12v	Ayre Mr: Jnkens
08030	12v	Corranto
08031	13	Allmaine Mr: Simson
08032	13v	Allmain Mr Jnkens
08033	14	Sarraband Mr: Jnkens
08034	14v	Allmain Mr: Growm
08035	14v	Corranto Mr: Growme
08036	15v	Saraband Mr: Growme
08037	15v	Prelude Mr: Growme
08038	16	Allmaine Mr: Lyly
08039	16v	Allmain Mr Lyly
08040	17	Corranto Mr: Lyly
08041	17v	the Chanchlers Ayre
08042	18	Ayre
08043	18v	What if a day
08044	18v	Allmaine Mr: Hudson
08045	19	Saraband Mr: Hudson
08046	19v	Allmaine Mr. Ives
08047	20	Corranto Mr: Ives
08048	20v	A Trumpet preludem
08049	21	Trumpet Allmaine
08050	22v	Allmaine Le Roy
08051	23	Corrant Le Roy
08052	23v	Allmaine Mr: Moss
08053	23v	Coranto Mr: Mosse
08054	24	Saraband Mr: [Mosse?]
08055	24v	Jigg Allmaine
08056	25	La Vinione
08057	25v	Amarillis
08058	26v	My Lord Sandwich Ayre
08059	26v	Hollow my ffancy
08060	27	Ayre Mr: Gregory
08061	27v	(untitled)
08062	28v	Preludem Mr: Gregory
08063	29	Allmain Mr: Gregorie
08064	29v	Corranto
08065	30	Saraband Mr: Gregorie
08066	30v	Jigg
08067	31	Drumlenricks welcom home

08068	31	Jockie and Sandie
08069	31v	State and Ambition
08070	31v	the Nighttingal
08071	32v	Bonnie Nannie
08072	32v	from the fair Lavinion Shore
08073	33	English Amarilles
08074	33	Wher Helen lyes
08075	33v	Sandie shall never be my love again
08076	34v	Allmane Mr: Gregory
08077	34v	Saraband Mr: Gregory
08078	35	(untitled)
08079	36	(exercises in bass clef)
08080	38v	Aires by Munsenur Grabue
08081	39	(untitled - [by Grabu?])
08082	39v	(untitled - [by Grabu?])
08083	40	An the kirk would let me bee
08084	40v	(untitled)
08085	41	(untitled)
08086	41v	A miniwe
08087	42v	(untitled)
08088	42v	A miniwe
08089	43	A miniwe
08090	43	A miniwe
08091	43v	A new minewe
08092	51	Celia I lov'd thee
08093	52	Have you seen but a whit Lylly grow
08094	54	Goe thy wayes since thou wilt goe
08095	55	O my Clarissa thou cruel ffaire
08096	56	You musses nursses of delight
08097	57	How col and temperat
08098	58v	fear not dear love
08099	59	Gather your rosbuds
08100	60	3 Rules for the Ranter (exercise)
08101	60	(exercises)

### *Notes and References*

- <sup>1</sup> I am indebted to Helen Bedborough for this useful term.
- <sup>2</sup> I am grateful to Dr Robert Proudlove for examining and commenting on samples of this script.
- <sup>3</sup> *Scots Peerage*, v, p 474.
- <sup>4</sup> *Ibid.*
- <sup>5</sup> *Ibid.*, vii, p 576.
- <sup>6</sup> Burke, Bernard, *A Genealogical and Heraldic History of the Landed Gentry of Great Britain and Ireland* (London, 9th edition, 1898), p 244.
- <sup>7</sup> *Scots Peerage*, vii, p 24.
- <sup>8</sup> *Ibid.*, viii, p 552.
- <sup>9</sup> *Ibid.*, viii, p 550.
- <sup>10</sup> Holman, *Violin*, p 364; McCart, 'Kers and Maules', p 54; *New Grove*, ii, p 117.

## 2.09 Robert Edward's Commonplace Book

### 2.09.1 *Commentary*

#### *Introduction*

The village of Murroes in Angus lies about a mile east of the site where Panmure House once stood. It is a pleasant and quiet spot, which still retains some of the architecture of the time of the Maules. The churchyard contains a number of seventeenth-century headstones and the church itself, though built in the eighteenth century, stands on the same location as the church in which the minister Robert Edward preached one hundred years earlier.

Robert Edward was a clever and cultivated man of wide-ranging interests. His varied achievements ranged from theological writings, such as *The Doxology Approven*, published in 1683, to his 1678 map of the county of Angus, a masterpiece of accurate detail.<sup>1</sup> His long-lived enthusiasm for music is revealed in a manuscript, almost totally in his own hand, which must have been compiled over decades. This manuscript, known as Robert Edward's Commonplace Book, forms part of the Panmure Collection, and is now MS 9450 in the National Library of Scotland.<sup>2</sup>

#### *Robert Edward*

Born around 1616, Robert Edward was the son of Alexander Edward, a Dundee shipowner and importer of luxury goods.<sup>3</sup> He took his MA at St Andrews in 1632 and in 1637, aged 21, he obtained his first parish, at Kirkmichael in Ayrshire. Within a year, he had abandoned ('deserted') this parish because of his disagreement with the views of the Covenanters. The Covenanting movement was particularly strong in Ayrshire, one notable supporter being the Earl of Loudoun, father of Lady Jean Campbell, whose defiance of the king on this issue had led to the temporary forfeiture of his title in 1633. Edward<sup>4</sup> appears, even at this early stage in his career, to have been quite determined in taking the opposing stance, one which would eventually culminate in his expulsion from the Murroes charge around 1689, as the Covenanters finally gained hold of the Scottish Church.

It is interesting to speculate on whether Robert Edward was known to the Campbell family of Loudoun during his brief spell in Ayrshire. His outspoken views would not have endeared him to the Earl, and although we can assume from her marriage that Lady Jean Campbell's own attitude to politics may well have been more flexible (see 2.05), she could not have been more than 12 or 13 years of age in 1637.

Nevertheless, we next find Robert Edward, after 11 years without a charge, being presented in 1648 to the parish of Murroes by Patrick, 1st Earl of Panmure.<sup>5</sup> Three years previously, Lady Jean had married George Maule, the heir to the earldom. Her influence could have had some effect, although the Edward connections in Dundee may have been more telling, in obtaining this appointment.

Robert Edward was minister at Murroes for more than 40 years, and his friendship with the Panmure family must have spanned that entire period. We know from other evidence, such as the fact that the 1678 map of Angus was dedicated to the 2nd Earl of Panmure, that Edward was friendly with the Maules, and the shared interest in music must have been a strong bond. The evidence of the collection of manuscripts shows that the three dedicated musicians, Lady Jean and her sons James and Harry, had regular musical gatherings, and doubtless over the years Robert Edward frequently made the short ride to Panmure to participate in these.

The family music-making at Panmure certainly involved, as the surviving manuscripts show, music for viol, violin and keyboard. Other instruments, not to mention voices, may also have been catered for. Robert Edward, true to his enquiring nature, does not seem to have specialised in a particular instrument, his book containing music for voice, viol, cittern and keyboard. The cittern pieces are for solo performance, and the keyboard pieces appear to have been compiled for, and largely by, another person (see below), possibly his son, Alexander. Robert Edward was probably a useful viol player in the group, but the large number of song texts copied into his music book suggests that he may also have had a talent for singing. The cittern and keyboard music only are included in the indexes in this study. A

detailed description and analysis by Kenneth Elliott of the entire manuscript is in preparation.<sup>6</sup>

During his time at Murroes Edward married Jean Johnston and had several children. It may be that his elderly father also came to live with them, as his burial-stone, dated 1655, is in Murroes churchyard. Also recorded on the stone are the names of Magdalen and Martha, twin daughters of Robert and Jean Edward, who died aged four months in 1660.<sup>7</sup> The eldest son was Alexander, born in 1651, who later became Minister of Kemback (Fife).<sup>8</sup> Other children mentioned are Charles, who in 1684 became a colleague to his father in the ministry of Murroes, John, who became tutor to the son of Sir James Fleming, and Robert, who entered the ministry.<sup>9</sup>

At the 'revolution', Robert Edward was deprived of this parish.<sup>10</sup> Exactly when this was is not quite clear. After the political revolution of 1688, the established church in Scotland became Presbyterian, the enactment of this taking place in 1690. However, it is known that ministers with episcopal sympathies were being dismissed earlier, Robert's son, Alexander, being one of these.<sup>11</sup>

By this time, Edward was in his seventies. The chances were that his forcible removal did not cause him too much financial distress, as he was probably fairly wealthy and had aristocratic patrons, nor perhaps at that age would he be too concerned about losing his parish duties. He moved to Edinburgh, where he married for the second time, probably around 1691, Jean Johnston having presumably died. His second wife was Elizabeth Adamson and by her he seems to have had more children. The records of Greyfriars parish note burials of his children (some of whom may, of course, have been from his previous marriage) in 1691, 1694 (three), 1695 and 1696. 1696 was also the year of his own death, aged about 80. His wife survived him.<sup>12</sup>

As Edward had latterly moved away from Angus, it is not clear how his music-book became part of the Panmure collection. Alexander Edward owned it in 1687 (see below), and may possibly have gifted it to the Maules on his departure from

Kemback. Perhaps a more likely explanation might be that the volume returned to Panmure as a legacy. Alexander, like his father, moved to Edinburgh, where he died in 1708. No doubt both Robert and Alexander maintained contact with the Maules of Panmure, and the little volume of music could have been eventually bequeathed by one or other to the family whose appreciation of it would be guaranteed.<sup>13</sup>

### *Description*

Robert Edward's *Commonplace Book* is an octavo volume of 79 leaves. The original binding has not been preserved. The book contains music for viol, cittern and keyboard, as well as vocal items, both sacred and secular, and notes about music. It is carefully organised into sections, often separated by blank pages obviously intended for later additions. This methodical orderliness is continued in several indexes, one alphabetical, and some pages of annotations.

The title 'Commonplace Book'<sup>14</sup> seems to be a misnomer, for almost all the material in this closely-written little book concerns music. Robert Edward's eldest son, Alexander, is known to have had in his possession 1687 among other things 'My Father's music book' and 'My Father's Miscellanie in octavo'.<sup>15</sup> Either description could refer to this volume, although the first is more likely.

The book seems to have begun life as an accounts ledger, which could have belonged to Robert's father, the merchant Alexander. Several initial pages have been excised, enough remaining on their stubs to show that they were accounting lists. The first full page contains a business account dated 1622, when Robert Edward was about six years old. At the foot of this page, perhaps years later, the first music is inscribed, probably by Robert himself.

### *Summary of Contents*

f 1-1v notes on music notation, and some psalm tunes.

ff 2-16 'fyn musik', mainly courtly songs, written on a single five-line stave.

ff 16v-18 notes on the transcription of early music, including descriptions of medieval notation and ligatures. Possibly Edward was at some point in possession of

some pre-Reformation church music, an interesting speculation, as so little survived the Reformers.

ff 19-38 more songs and psalms.

ff 38v-40 blank.

ff 41-44v 23 items of cittern music, followed by two blank pages.

f 45 indexes, including one to the cittern music. Robert Edward's indexes contain the names of 31 pieces, the music for which is not to be found anywhere in the book.

Many of these titles are unique. It is difficult to determine whether this music once was in the manuscript, and has since been lost, or whether Edward found himself unable or unwilling to carry his project through.

ff 45v-50 introductory page to keyboard music, followed by twenty examples and a blank page

ff 51-55 (inverted) Treatise on music, including medieval modes.

ff 55v-62 Italian songs.

ff 62v-68 psalm-tunes, followed by two blank pages

ff 69v-71v alphabetical index.

f 72-79v notes on the music in the book ('ANNOTatIONS'), some poetry, music theory notes.

The two substantial sections of instrumental music are those for cittern and keyboard. These are included in the indexes in this study, and are detailed in the list of contents below (2.09.2). In addition there are about a dozen single parts from instrumental consort pieces, probably for viol. The following list of these has been supplied by Kenneth Elliott, who is preparing transcriptions of the unpublished pieces:<sup>16</sup>

f2	ut re mi [various forms]	
f6v	Lachrymae [Dowland]	
f7	Duland his pauen callit gaudean	[Dowland]
	The galeard [Dowland]	
f7v	Sir william keth his pawen [and galliard]	[Lauder?]
f8	My lord of march paven	[Lauder]
f9	Musik fynne [Black]	
f14	[Ut re mi]	
f20	uilsones fantisie [Wilson?]	
f21	[Ut re mi]	
f21v	Heire is the tripla of the songe praecidinge [Ut re mi]	

## *Hands*

The volume is almost entirely in one hand, no doubt that of Robert Edward himself. The keyboard section, however, is mainly in a different and later hand, except for the first item, which is the 'Edward' hand. It looks as though Edward, perhaps unaccustomed to copying music of more than one stave, or simply finding it laborious, passed the task on to someone else, possibly the person who would actually play the music. There are no other indications that Edward himself was a keyboard player, and it is almost certain that the harpsichord parts of the Panmure gatherings would be taken by Lady Jean Campbell. The keyboard hand is not hers (cf Source 2.05), however, and does not appear in any other Panmure manuscripts. The likelihood is that the copyist and performer was a member of Edward's own family, perhaps his wife Jean or son Alexander. The fact that Alexander subsequently possessed the book indicates that he had inherited his father's interest in music.

### **2.09.2 List of Contents**

ITEM	FOLIO	TITLE
09001	f41	The buffins
09002	f41	put on your sark on monenday
09003	f41	Jhon come kisse me noue
09004	f41v	Ouer the mountaines
09005	f41v	till I be lullid beyond the
09006	f41v	Shoe roud it in hir aprone
09007	f41v	The Saraband
09008	f41v	Hey the day dauis
09009	f42	The carrier
09010	f42	The Ile of Rea
09011	f42	Amyntas on a Symmers day
09012	f42	Quhat if a day
09013	f42	Bonie Jean Lyndsay
09014	f42v	Goe uhere thou uilte goe
09015	f42v	Uilte thou be gone
09016	f42v	Come sueit loue let soroue ceasse
09017	f42v	Joy to the persone of my loue
09018	f42v	The kings posie
09019	f42v	sueit smyling katie loves me
09020	f43	Buckinghames braule
09021	f43	Its uorse nor deathe to part uithe the.
09022	f43	The Laydie louthians lilte
09023	f43	suet smylling katie on a hicher key
09024	f46	As I came to the uaterside
09025	f46	What if a day
09026	f46v	The Brume
09027	f46v	Love me as I Deserve
09028	f46a	The Lass of Peties mille
09029	f46v	The Gavat

09030	f46av	Leslies Jeegg
09031	f46av	The bonie Bote man
09032	f46av	Alexis
09033	f47v	Sillia I Love the
09034	f47v	Armyda
09035	f47v	Nell Guinne
09036	f48v	Courag
09037	f48v	The French tone
09038	f49	My Lord Aboind his welcum home
09039	f49v	Bonie Jean
09040	f49v	My suit love is faire to see
09041	f49v	Fair cinthia
09042	f50	Cum sueit love leat sorou ceass
09043	f50	Shall I die lyke a doge sayes Geordie

### *Notes and References*

- <sup>1</sup> National Library of Scotland, Map Library; see commentary by Martin, Anne I, 'A Study of Edward's Map of Angus, 1678', *Scottish Geographical Magazine*, xcvi (1980), 39-45.
- <sup>2</sup> Elliott, Kenneth, 'Robert Edwards' Commonplace Book and Scots Musical History', *Scottish Studies*, v (1961), 50-6.
- <sup>3</sup> Cadell, 'Panmure', p 5; *Fasti*, v, pp 367-8.
- <sup>4</sup> Or Uduard, as he is called in *Fasti*, iii, p 44.
- <sup>5</sup> *Fasti*, v, p 367.
- <sup>6</sup> Kenneth Elliott, article forthcoming.
- <sup>7</sup> Cf *Fasti*, v, pp 367-8, which states that they were not twins.
- <sup>8</sup> Cadell, 'Panmure', p 5. For Alexander's distinguished career as architect, see Colvin, Howard, *A Biographical Dictionary of British Architects 1600-1840* (3rd edition, New Haven and London, 1995), pp 332-3.
- <sup>9</sup> *Fasti*, v, pp 367-8.
- <sup>10</sup> Ibid.
- <sup>11</sup> Cadell, 'Panmure', p 5; *Panmure Reg.* p xlv.
- <sup>12</sup> *Fasti*, v, pp 367-8 and refs cited.
- <sup>13</sup> The volume may have been used by other noble families. In the 1960s a loose sheet from the manuscript (now bound in as 46a) was discovered by Kenneth Elliott in Newbattle violin manuscript 1 (Source 2.17). Although at that time both volumes were housed in the National Library of Scotland, the evidence of the binding and pagination showed that the stray folio had reached Source 2.17 before either manuscript had been acquired by the NLS.
- <sup>14</sup> *The Oxford English Dictionary* defines a commonplace book as 'a book in which one records passages to be remembered or referred to'.
- <sup>15</sup> Cadell, 'Panmure', p 6.
- <sup>16</sup> Elliott, *Musica Scotica* (forthcoming).

## 2.10 The Gairdyn manuscript

### 2.10.1 *Summary Commentary*

This manuscript is a small oblong octavo of 58 leaves. It has the well-worn appearance of a volume which was used constantly in performance. The dates 1700, 1710, 1725 and 1739 occur, but not in sequence, implying that the binding, though apparently contemporary, was later than at least some of the music. Several hands appear, suggesting several owners for the book, or possibly a binding together of several volumes compiled by different people. The appearance of batches of items in different hands tends to confirm this.

The music is all written on the standard five-line stave with G-clef. There are 326 pieces in all, but most of these are *incipits* only. The content is a mixture of traditional Scottish and popular English tunes. ‘Rule Britannia’ appears, showing that the volume was still being added to in the 1740s.

The manuscript appears to have been the property of one or more dance violinists. The *incipits* show that the book functioned more as an *aide-mémoire* than anything else. Various names appear, one of which, ‘James Gairdyn’, has given the manuscript its title.

Given that most of the pieces have been copied outwith the period covered by this study, and given that so many are incomplete, it has been decided not to include this source in the index of *incipits*, although it does appear in the keyword index (Appendix C1). A full list of the titles of the pieces follows.

### 2.10.2 *List of Contents*

ITEM	FOLIO	TITLE
10001	f1	The Lads of birns 1729
10002	f1	So Mirry as whe have been
10003	f1	Traquair
10004	f1v	I Love my Love in Secret
10005	f1v	Pease strae
10006	f1v	Donald Couper
10007	f1v	Nansy's to the green wood gane

10008	f1v	Birks of Abergeldy
10009	f2	Trump: Minuet
10010	f2v	Tom [?]'s lass of Caricots [?]
10011	f2v	Jockie playes wie Jamie
10012	f2v	Pudding pyes
10013	f2v	Where Helen Lyes
10014	f2v	The coofe [?] has got my M[aiden?] H[ead?]
10015	f2v	Mary Scot's the Flower of yearow
10016	f3	Minuet
10017	f3	Minuet
10018	f3	A Rock & a wee pickle tow
10019	f3	Haille great Sir
10020	f3	Alas the apron bidden down
10021	f3	Minuet
10022	f3	2nd part Highland tune
10023	f3v	Minuet
10024	f3v	Minuet
10025	f3v	Highland tune
10026	f3v	Saw ye my pegie
10027	f3v	ye'd nev'r be Like my Last Goodman
10028	f3v	Lump of Land
10029	f3v	pease caill in Aberdeen
10030	f3v	The broom of coudingknous
10031	f4	Corn riggs
10032	f4	Fy gar rubher
10033	f4	Willie is a wanton wag
10034	f4	The Coaliers daughter
10035	f4	The yellow hair'd Ladie
10036	f4	Cockhold Geo:
10037	f4	Ratling roaring Willie
10038	f4v	Lumps of Puddings
10039	f4v	Ho tilt ye the tilt
10040	f4v	Traquair
10041	f5	Mcdonalds Rant
10042	f5	yellow Coatie
10043	f5v	Mcperson's Rant
10044	f6	Archers March
10045	f6v	The Calds taken me Goodman
10046	f6v	A Measure
10047	f6v	Britania
10048	f7	Minuet
10049	f7	Minuet
10050	f7v	As I went down yon burn so Clear
10051	f8	Minuet
10052	f9	March
10053	f9	Blink over the burn sweet Beatie
10054	f9v	Where shall our Goodman Lay
10055	f9v	A Scots-measure
10056	f10	A Spanish Jige
10057	f10	A Scots measure
10058	f10	Since Loves a sweet pasion
10059	f10v	A Country Dance
10060	f11	Bride next
10061	f11v	The highland kings rant
10062	f11	March
10063	f12	Minuet
10064	f12	Minuet
10065	f12v	Minuet
10066	f13	Prince Loves March

10067	f13	Down tweedsead
10068	f13v	Such commands are my fate
10069	f14	A Country Dance
10070	f14	What shall I doe to show
10071	f14v	A country dance Black Jack
10072	f14v	The Shepherds Dance
10073	f14v	Mineuet
10074	f15	(untitled)
10075	f15	(untitled)
10076	f15v	(untitled)
10077	f15v	prelude
10078	f16	Highland tune
10079	f16	The last part of my Nanio
10080	f16v	Mall borrow March
10081	f17	Scots Mesuer
10082	f17v	wert you but my oun thing
10083	f18	Minuet
10084	f18	Minuet
10085	f18	Minuet
10086	f18	Minuet
10087	f18v	Minuet
10088	f18v	Country dance
10089	f18v	March
10090	f18v	Country dance
10091	f18v	Minuet
10092	f18v	Minuet
10093	f18v	Minuet
10094	f18v	Jige
10095	f19	Minuet
10096	f19	Jump my Joe
10097	f19	Sarabin
10098	f19	Minuet
10099	f19	Jamaico
10100	f19	Country dance - Black Jack
10101	f19	hornpyp
10102	f19	Minwet
10103	f19	Minwet
10104	f19v	Minwet
10105	f19v	Minwet
10106	f19v	Country dance
10107	f19v	Minwet
10108	f19v	Minwett
10109	f19v	Bonny Gray head morn
10110	f19v	Cimmers of Largo
10111	f19v	Minuet
10112	f19v	Sarabin fy on the warrs
10113	f20	Minuet
10114	f20	Minuett
10115	f20	Minuett
10116	f20	Country Dance
10117	f20	Ross Maych [March?]
10118	f20	Country dance
10119	f20v	Minuett
10120	f20v	Scots measure
10121	f21	Minuet
10122	f21	Scots measure
10123	f21	Scotts measure
10124	f21	Minuet de [?]
10125	f21	Scots Measure

10126	f22	Minuet
10127	f22	The Capl[?]ain shall not [gett me]
10128	f22	Stay and take your Breeks w'ye
10129	f22	The bishops gown
10130	f22	Minuet
10131	f22	The shomaker
10132	f22	March
10133	f22	Minuet
10134	f22v	Scots measure
10135	f22v	stire her [?]
10136	f22v	Minuet
10137	f22v	McLachlan Scots measure
10138	f22v	Minuet
10139	f22v	Minuet
10140	f22v	Minuet
10141	f23	Figur dance
10142	f23	Minuet
10143	f23	Minuet
10144	f23	Gillecrankie
10145	f23	Minuet Dolfin
10146	f23	Minuet Dolfine
10147	f23v	Minuet
10148	f23v	Minuet
10149	f23v	Minuet
10150	f23v	John Highland Man
10151	f23v	Jige
10152	f23v	New Country Dance
10153	f23v	Minuet
10154	f23v	Minuet
10155	f24	Minuet
10156	f24	Minuet
10157	f24	The Round Dozen
10158	f24	New Minuet
10159	f24	Country Dance
10160	f24	Minuet
10161	f24	Jige
10162	f24	Minuet
10163	f24	Minuet
10164	f24v	Minuet
10165	f24v	A Corant
10166	f24v	Minuet
10167	f24v	Scots Measure
10168	f24v	Minuet
10169	f24v	Minuet
10170	f24v	(untitled)
10171	f24v	Minuet
10172	f25	Minuet
10173	f25	Minuet
10174	f25	Scots Mear
10175	f25	Minuet
10176	f25	Minuet
10177	f25	Minuet
10178	f25	Minuet
10179	f25	Trumpet air
10180	f25	Sarabande
10181	f25v	Dutches De sauoy
10182	f25v	My Miny forbade me when I was young
10183	f25v	Minuet
10184	f25v	Minuet

10185	f26	Coridon Trumpet Air
10186	f26	another Philander
10187	f26	Another [Philander]
10188	f26	Jige
10189	f26	Minuet
10190	f26	Minuet
10191	f26	Minuet
10192	f26v	Minuet
10193	f26v	Minuet
10194	f26v	Minuet
10195	f26v	Minuet
10196	f26v	Minuet
10197	f26v	Kanty [?]
10198	f27	Minuet
10199	f27	The Mariners[?]
10200	f27	Minuet
10201	f27	Minuet
10202	f27	Minuet
10203	f27	Scots measure
10204	f27	[Jan [1]703?] Minuet
10205	f27	Minuet
10206	f27	Minuet
10207	f27	Minuet
10208	f27v	Bang the broker
10209	f28	highland air or A Scots chacune
10210	f28	Minuet
10211	f28	Highland air
10212	f28	Minuet
10213	f28v	The last pt of My Nanio
10214	f28v	To Armes
10215	f29	Britanis strik home
10216	f29v	I burn my brain consumes to ashes (song)
10217	f31	Ianthe
10218	f31v	Must then a faithful lover go (song)
10219	f33v	The Rugged sailour
10220	f34	Vigo
10221	f33	Chi non vult pone [?]
10222	f34	Welcome from Vigo
10223	f34	Minuet
10224	f34v	Murray's Mark
10225	f35	Bonny Dundie
10226	f35	(untitled)
10227	f35v	Ow'r the hills and far away
10228	f35v	The Duk's dung ore my dadie
10229	f36	Minuet
10230	f36	Scots Measur
10231	f36	Highland tune
10232	f36	Mirry Meeting
10233	f36	Jenne Nettles
10234	f36	The Fits come o'r me now
10235	f36v	Berrick [?]Johne
10236	f37r	(untitled)
10237	f37v	(untitled)
10238	f38v	The Gum ga'd Avor [?]
10239	f40	Minuet
10240	f40	Polwarth on the greene
10241	f40	Cumers of Largo
10242	f40	Bessie's Haggis
10243	f40	throw the wood Ladie

10244	f40	I wish My Love wer in a mire
10245	f40v	Bruc's Minuet 1729
10246	f41v	she got the thing she earnd for
10247	f41v	A Jigge
10248	f42	Derbes M[inuet]
10249	f42v	(Inventar)
10250	f43	Hornpipe
10251	f43	The Boatman
10252	f43	Minuet
10253	f43	Minuet
10254	f43	Minuet
10255	f43	Minuet
10256	f43	[Minuet]
10257	f43v	Drucken Meg Young
10258	f43v	Rob Mories
10259	f43v	hap me with thy petticoat
10260	f43v	The last time I came ou'r the Muir
10261	f43v	The bonnyest lass in a the world
10262	f44	Bony Jean of Aberdeen
10263	f44	The Gaberlungy Man
10264	f44v	Scots Measure
10265	f44v	(untitled)
10266	f44v	Gallant shoemaker
10267	f45	Scots measure
10268	f45	Ms Bracegirdle
10269	f45	My Apron Diry
10270	f45	(untitled)
10271	f45	up wi the suters of Selkyrk
10272	f45	Calle John who's the man that can
10273	f45	and a t...ant of my own
10274	f45v	The captain shall not get you
10275	f45v	up your heart bonny Lass
10276	f45v	Bessy's Hages
10277	f46	Minuet
10278	f46	Ye'll never be like my last goodman
10279	f46	Bessies Hagus
10280	f45v	Logan water
10281	f45v	Allan water
10282	f45v	Blyth was she but & ben
10283	f47	If you will not take her
10284	f47	I wish my love were in a mire
10285	f47	Clame Ma Whatle
10286	f47	Minuet
10287	f47	Wher have yow been all the [day?] Willy my Lad
10288	f47	(untitled)
10289	f47	(untitled)
10290	f47v	Lasses Gar your Tales to dell
10291	f47v	The Flames of Love hath perced me or Traquair
10292	f48	Wat you what Marion Allans gotten
10293	f48	King Georges eldest son
10294	f48	Highland tune
10295	f48	The Mill mill o
10296	f48v	My Wyfe she'l never be guided
10297	f48v	Minuet
10298	f48v	The Milking in the Falds
10299	f49	Etrick Banks
10300	f49	Jumping John
10301	f49	And let the world be
10302	f49	The flames of Love hath peirced me/The Bush abune Traquair

10303	f49	Stage tune
10304	f49	The winter nights is cald or hap me with your peticot
10305	f49v	I'm the lad that Feeds the cattell
10306	f49v	Hey tuttie tattie
10307	f49v	She rose and loet me in
10308	f50	Kick the world before you
10309	f50	Wantones for evermair
10310	f50	What is my Mrs
10311	f50	(untitled)
10312	f50v	I would halv my gown made
10313	f50v	Wifes of the Bow
10314	f50v	Remember o thou man
10315	f51	My Lord Cranston Minuet May 1735
10316	f51v	Toull todle [?]
10317	f52	Jack Laton
10318	f52v	Caricks Reel
10319	f53	Old Minuet
10320	f53	Bride Next
10321	f53v	Love lies a bleeding
10322	f53v	The way to Walingtoun
10323	f53v	Love is the cause of my Mourning
10324	f53v	My Love's Fair, My love's rare
10325	f53v	Black Jock
10326	f53v	First when I cam to this town
10327	f53v	(untitled)
10328	f53v	(untitled)
10329	f54	bab at the Bouster
10330	f54	(untitled)
10331	f54v	How can I be Car[e?]lie
10332	f54v	My diris an't thoul die/What ails this
10333	f54v	The Figaries [?]
10334	f54v	Cathrin Ogie
10335	f55	We'll me I'm fairly shot of her
10336	f55	There all clad [?] or with flea's or the way to Walington
10337	f55	Minuet
10338	f55	Pinkie house
10339	f55v	The Friskers
10340	f56	Peggie in devotion bred From tender years
10341	f56	The friar & the Nun
10342	f56v	Madam Violemti's minuet by Mr McGibbon
10343	f57	Ditto by Mr McLean
10344	f57	(untitled)
10345	f57	(untitled)
10346	f58	Gallasheills
10347	f58	The Repenting Stool
10348	f58	The Drummer
10349	f58	Birks of Invermay
10350	f58	(untitled)
10351	f58	(untitled)

## 2.11 James Guthrie manuscript

### 2.11.1 *Commentary*

#### *Introduction*

James Guthrie (c.1612-61) was a well-known figure in the history of the Reformed Church in Scotland. A learned divine, and an outspoken leader of the Covenanting movement, he was put to death for his beliefs on 1 June, 1661, when he was hanged at Edinburgh.<sup>1</sup> The speech he gave from the scaffold had been written down the night before and given to his son, so that after his death his words could be spread among his followers. For these people Guthrie was a martyr, and copies of his sermons and other writings, including the scaffold speech, were valued by them.

One of these copies is the little book known as the Guthrie manuscript, which forms part of the Laing Collection in Edinburgh University Library. In addition to the religious material, however, this manuscript unexpectedly contains 63 pieces of music in violin tablature, popular Scottish and English tunes of the late seventeenth century, some of the titles being decidedly bawdy. The juxtaposition of sacred and profane in the Guthrie manuscript is still a puzzle today.

#### *Description*

The manuscript is an octavo-sized volume of 458 pages. The religious works come at the beginning (pp 1-292) and end (pp 314-458), while the violin music, including three pages with only blank staves, runs from pp 293-313, the central gathering of the book. The rear portion of the religious writing is not reversed, and this makes it seem odd that any blank pages, if the music was written on existing blank pages, should remain in the middle of the book rather than at the end. The possibility that the middle gathering is an insertion cannot be ruled out, especially as the present binding is nineteenth century, and gives no clue in this respect. The paper of this gathering does not, however, seem to differ from that of the remainder of the book, and, of course, it is possible that a reversed section was righted at the re-binding. A partial index to the music has been added on p 292, over-writing some biblical

references. This does not preclude the possibility of the pages following being inserted, but it does indicate that the music post-dates the religious material. This is supported by the content of the music itself which has been dated by Kenneth Elliott to c.1680.<sup>2</sup>

The staves of tablature are drawn across the length of the page, at right-angles to the rest of the volume, in 'landscape' format. This must have made it difficult to perform, even unbound, or with a more flexible binding. In the present binding it is impossible. There is no doubt, however, from the condition of the pages, that this music has been much handled, far more so than Guthrie's sermons and speeches. It certainly has all the signs of having been, at some point in its life, a performing copy.

If it is an insertion, it may originally have consisted of quarto sheets, either loose or in another, softer, binding, which were later folded in half to fit the Guthrie book.

### *Provenance and History*

A few scribbles within the manuscript give some clue to its seventeenth-century owners. Two female names, Janet Muir and Agnes Govan, appear among the theological works in the latter part of the book. The location of these names suggests that they pre-dated the music, the girls perhaps having been given the manuscript for religious study. It seems unlikely that young ladies would be expected to learn the violin, which was very much a man's instrument, and even more unlikely, even in the late seventeenth century, that they would learn the repertoire in this source.

However, although the music may not have been there when Janet Muir and Agnes Govan inscribed their names, it had certainly been written in or inserted by 1699, when a child called John Finlayson was given the volume to practise his writing in. Young John scribbled in various parts of his 'writing book', religious and musical alike. He gives the precise date, 3 January 1699, and what may be a place, 'Noodylie'. He particularly liked the empty staves on pp 311-13, where he inscribed his own name, his father's (Alexander Finlayson), his mother's (Isobel Moffat) and another, Richard Moffat, probably a cousin. It may have been for his benefit that an attempt was made to obliterate the most obscene title, on p 309.

Sometime in the 1670s or 80s, then, the music must have been included in the book, perhaps after considerable wear in a loose state, or perhaps, if the practical problems of performing from such a volume were overcome, making use of Guthrie's sermons to give physical support to music of which the Covenanters would never have approved. The book's owner was no doubt fully aware of the irony.

### *Notation and Hand*

The 63 pieces of music are in a single hand throughout. The music script is competent and uniform, while the titling is in a confident but rather old-fashioned 'secretary' hand. This suggests that the scribe was a professional musician, perhaps elderly. The tablature consists of letters on a four-line staff, and, unusually, the lowest line represents the highest string. The diatonic tablature<sup>3</sup> takes into account the unfretted nature of the violin, the letters indicating a variable position on the fingerboard rather than an absolute pitch. This variability, of a semitone either way, corresponds to the diatonic steps in the scale used. It means that a prior knowledge of the music is required to interpret the tablature letters correctly. Prior knowledge of the rhythms is essential, as there are no rhythm-signs at all. The only performance indications, apart from letter and string, are occasional dots beside individual letters, and brackets round some pairs of adjacent letters on the same string. The dots seem to mark the end of a phrase or possibly just a lengthened note, while the brackets could represent a bowing instruction, a left-hand ornament, shorter note-lengths, or something else entirely!

All these features assume the player's familiarity with this music, and confirm the idea that these pages belonged to a professional, a performer rather than a teacher or scholar, who needed no more than an *aide-mémoire* to assist his performance.

### *Identity of Compiler*

What type of person would this violinist be, and where would he perform?

The violin was one instrument, perhaps the only one, which cut right across class boundaries in the second half of the seventeenth century. At one end of the spectrum we have the elegant Edinburgh concerts with virtuoso performances from violinists like John McLachlan.<sup>4</sup> At the other, we have fiddlers in the style of Patie Birnie, who made his living playing in taverns and serenading ferry travellers crossing the Forth, a type of musician who was classed with beggars and tramps.<sup>5</sup> In between there must have been a large number of players who could operate at several levels, employed by upper-class families for private dances and dancing lessons,<sup>6</sup> employed by all classes for weddings, and possibly also familiar with the tavern scene. As a truly vagrant fiddler would be unlikely to be literate enough to compile the music in this manuscript, the Guthrie scribe was probably one of these 'middle men' and this volume probably represented the lower end, socially, of his repertoire. The bawdiness of one or two of the titles, and the fact that almost half of the pieces are unique to this manuscript suggest that we may have here a rare written record of the music of a few genuine seventeenth-century drinking songs.

We can only guess at the actual identity of this musician, and how his music came to be written into the Guthrie manuscript. There is one possible link in the name of Agnes Govan. Executed in 1661 on the same scaffold as Guthrie was 'an obscure deserter' named Govan.<sup>7</sup> The chances are that this person's family, whether or not Covenanters, may have received a copy of the book with Guthrie's speech. Over the next twenty years, the book may have worked its way into less religious circles and acquired its musical centrepiece.

The Finlayson family certainly seemed to value neither sermons nor songs, as in 1699 they gave the volume to their child as a plaything. For them, therefore, it is much more likely that it was an inherited item rather than a gift or purchase. The fiddler and compiler of the music could even have been their relation, and have been named Finlayson or Moffat. And 1699 could have been the year of his death.

### 2.11.2 List of Contents

ITEM	PAGE	TITLE
11001	p293	Imperiall sweetness
11002	p293	Munks March a french thing
11003	p293	The kings delight a french thing
11004	p293	Imperiall Court or My Lady Hobers jump
11005	p294	The gown made
11006	p294	Green grows the rashes
11007	p294	Skip Jon Waker wantonlie
11008	p294	Get ye gone from me
11009	p294	Ovr Late among the Broom
11010	p295	Sweet Willie
11011	p295	Once I Lov'd another mans wife an English thing
11012	p295	That mouth of thine
11013	p295	Bonnie Jean
11014	p296	Corn bunting
11015	p296	A Lankishire hornpipe or Tikled her ovr again
11016	p297	The Laird of Clovys fyking it
11017	p297	The malt grinds well
11018	p298	The old man [?] it
11019	p298	Ostend
11020	p298	God be with my bonnie Love
11021	p298	Fain would I be married
11022	p299	The gee wife
11023	p299	The Balip
11024	p299	Long a growing
11025	p299	Hold her going
11026	p299	Hei cockeina a french thing
11027	p299	Ketron Ogie
11028	p300	Bonie Maidlen Wedderburn
11029	p300	A french galzard
11030	p300	We sall all ly together
11031	p300	My Lady binnies Lilt, or urania
11032	p300	Bessie bell
11033	p301	Ranting Ladie
11034	p301	It is brave sailing here
11035	p301	Jon Robisons park
11036	p303	The Wallie Warkloom
11037	p303	Clout the caldron
11038	p303	I Love my Love in secret
11039	p304	The shoemaker
11040	p304	If the kirk would let me be
11041	p304	The king of france
11042	p304	Sweet Willie
11043	p305	The Blensh of Midlbie
11044	p305	The bonnie broom
11045	p305	The windie writer
11046	p305	The high Court of justice
11047	p305	Sweet Willie
11048	p306	If thou wert my own thing
11049	p306	My Love hath left me sick sick, sick
11050	p306	Stollen away when I was sleeping
11051	p306	I Love my Love in secret
11052	p306	Imperiall Court
11053	p309	I long for thy virginitie
11054	p309	Katie thinkes not long to play with Peter at even
11055	p309	My ladies cunt has hairs upond Sour grows ye tanzie
11056	p309	Jockie drunken bable

11057	p309	bonnie Christan
11058	p309	Levnis rant
11059	p310	joy to the person of my love
11060	p310	good night & god be with yow
11061	p310	Fair Scynthia

### *Notes and References*

- <sup>1</sup> *The Dictionary of National Biography*, viii, pp 820-2.
- <sup>2</sup> Information kindly supplied by Kenneth Elliott.
- <sup>3</sup> Willsher, 'Music in Scotland', p 85.
- <sup>4</sup> See above, Source **2.03**.
- <sup>5</sup> Ramsay, Allan, 'Elegie to Patie Birnie' (1721), cited in Alburger, *Fiddlers*, p 29.
- <sup>6</sup> Kelsall, *Scottish Lifestyle*, pp 113, 127.
- <sup>7</sup> *The Dictionary of National Biography*, viii, p 821.

## 2.12 Agnes Hume's Music-book

### 2.12.1 *Commentary*

#### *Introduction*

Among the music manuscripts inherited by the National Library of Scotland from the collections of the Faculty of Advocates is a small and very fragile manuscript of 21 leaves known as Agnes Hume's Music-book. The contents are a mixture of instrumental melodies, songs and psalms, and the name of 'Mrs Agnes Hume' is inscribed in two places, once with the date 1704. This little volume, at first sight a typical young lady's music-book, on closer examination poses a surprising number of problems.

#### *Description*

The very worn state of the pages, especially at the edges, is probably a result of much use and fast page-turning by a competent player. Yet the carefully-written 'Agnes Hume' inscriptions greatly resemble those found in other books which form part of a young lady's education in social accomplishments; in these cases the technical standard of the music is normally far from high, and there is rarely any sign of excessive usage. It looks as if Agnes's book may have passed to a professional performer, but if so, he has not asserted his ownership of the volume, or left any record at all of his identity.

The next puzzle is the binding history. The most recent binding, by the library, took place in 1938, but there are signs that the manuscript had been bound before that, perhaps several times, and some very worn pages hint at considerable unbound use at an even earlier stage. The book as it stands now cannot be used reversed, but the varying position of a large moisture stain on different pages shows that there was once a reversed section, which has been turned round during one of the bindings.

Although the tight modern binding makes close examination of the spine of the book impossible, there are enough clues in the paper and the order of contents to give an

idea of the original run of the pages. All except one of the pieces and all of the songs are titled (see **2.12.2**). A summary of the contents in their present order follows, together with a note of the hands involved:

f i A flyleaf inscription 'Ex libris / Jac. Muir Edinburg' looks twentieth century and probably belongs to the person who donated the manuscript to the Advocates' Library.

ff 1-4v Thirteen pieces on a single six-line stave with G-clef on the third line up. This stave is found only in this part of the book. This first hand (*Hand 12A*) is small and rather fussy, but competent.

f 5 blank.

ff 5v-7 Stave reverts to five lines with normal G-clef on second line.

Two pieces with a preliminary prelude in a new hand (*Hand 12B*), which is confident and obviously professional. Some fingering (or position numbering) is given in the prelude, and there are performance markings in all pieces. These indications - and the lively style of the music - suggest that the instrument was the Scottish fiddle.

f 7v blank.

ff 8-9 Part of two songs on a single treble stave, with several verses of text. This seems to be an obvious mis-binding, and a library note points this out. Words and music are in *Hand 12A*.

f 9v Inscription with Agnes Hume's name and the date 1704, written at right angles to the music on the previous pages. This is a new hand (*Hand 12C*), careful and deliberate, probably that of Agnes herself.

f 10 blank.

ff 10v-11 A further fiddle piece in *Hand 12B*.

f 11v Another 'Agnes Hume' inscription, with some poetry in *Hand 12C*.

ff 12-13 Psalm-tunes in *Hand 12C*.

f 13v blank, and very worn.

f 14 'gamut' set out. Very worn. Inscription 'I BOUAR' - a name?

ff 14v-17v More songs, including remainder of those misbound at ff 8-9.

ff 18-21 Four identical copies of 'John Anderson my Jo', consisting of a single line of music without words. The very professional hand could be *Hand 12B*. The fact that dance steps were written out on one of the copies confirms that the instrument used was the violin.

### *History of the Manuscript*

The presence of several worn pages within the manuscript suggests that the volume started life in loose portions. The moisture stain, which has permeated most but not all of the pages, cannot have arrived until after the book was first bound. A subsequent binding righted the reversed part of the book. The original fragments can be identified as follows:

*SECTION 1.* Songs in *Hand 12A*, ff 14-17v and ff 8-9v, in that order. The original front page of this fragment was the present f 14 and the original end page f 9v ('Agnes Hume'), dated 1704. Agnes's inscription is presumably in her own hand, while the music, in the professional *Hand 12A*, was probably copied in by her tutor.

*SECTION 2.* Instrumental music, also in *Hand 12A* (ff 1-4v), with a further page (f 5) which is blank except for ruled staves. Between f 5 and f 11 (not counting the misbound ff 8-9) come several pieces in *Hand 12B*, presumably for violin. Because these are not likely to be in the repertoire of a young lady (see below), it is possible that they were added at a later date, though before the appearance of the stain, which partly obscures them. Originally, these pages were probably blank or with ruled staves only. The end page of this section would have been f 11v, the second page with the 'Agnes Hume' inscription.

*SECTION 3.* Two leaves, ff 12-13, containing psalm-tunes. Folio 12 has only the title 'Common Toone', with no music, while f 12v and f 13 have only three psalm-tunes in total. Folio 13v is blank and very worn, and was probably the end page of this fragment. The front page and probably several other leaves containing more psalms are missing. The hand is neither *Hand 12A* nor *Hand 12B* but could be that of Agnes Hume herself. The titling certainly resembles her careful and deliberate

signature. The fact that the psalms are written in the tenor C-clef does not preclude their use by a female singer. This was the traditional clef for the main tune of the psalm, and Agnes probably knew them all by heart, anyway.

*SECTION 4.* This latest section consists of the four leaves containing copies of 'John Anderson my Jo', in a hand resembling *Hand 12B*. As already noted, one of the leaves contains dance steps. The paper is stronger and thicker than that of the rest of the manuscript, and is probably of later date, perhaps in use at the same time as the copying of the violin music into *Section 1*. The moisture stain does not appear at all, implying that these pages were not part of the first binding. It is significant that the music appears on the *recto* side only of each leaf. These probably started out as single sheets, copied and handed round to a group of violinists accompanying dancing. The chief musician of the group possibly needed the actual dance movements set out to ensure he led his little band correctly.

It appears, therefore, that this manuscript was originally in three unbound portions, all belonging to Agnes Hume. She had her song-book, her instrumental music-book, and her book of psalms for carrying to church. She was obviously a regular church-goer, as the psalm-tune part of the manuscript shows much more use, by her at least, than the rest.

At some point these three fragments were bound together and used by a competent violinist, who probably also organised the then single 'John Anderson' sheets for other performers. This person was almost certainly male and a professional player, of the kind we have already met in the consideration of the Guthrie manuscript (2.11). It is very unlikely that Agnes had anything to do with the book by this time. There was no attempt in the binding to replace her missing psalm-tunes, and, as already noted, the violin was not in any case a young lady's instrument. Interestingly though, no later owner's name appears, nor is Agnes's ownership of the manuscript denied by deletion of her name. This, and the fact that the disparate parts of the book stayed together, in spite of much use and at least one further binding, could mean that subsequent owners were still part of the Hume family. A brother or male cousin

might have taken over Agnes's unbound music books, perhaps after her marriage. Agnes was probably fifteen or so when she wrote the 1704 date beside her name. She could be expected to have married two or three years later, like so many of her contemporaries, and, also like them, to have relinquished her music. The new violinist owner of the music pages therefore probably took over around 1708, at which point the three sections may have been bound together for the first time.

The evidence of the moisture stain suggests that in this first binding the instrumental music and the following blank pages (*Section 1*), together with the psalms (*Section 3*) were bound as the 'forward' portion of the manuscript, with the songs (*Section 2*) at the back, reversed. Note that this now makes the psalms, much used by Agnes, the least accessible part of the book. The violin music was then copied into the blank pages from f 5 to f 11, and it was after this that the stain occurred; the book, which by this time would be carried regularly to dances, was probably dropped in a puddle - or had drink spilt on it!

Most of the wear and tear suffered by this manuscript would have taken place at this time, and was enough to make another re-binding necessary. The loose 'John Anderson' sheets were probably already there. Binding them in at this point would have defeated their purpose, however, so it is likely that they remained loose. The turning round of the reversed section perhaps reflects the decline in the custom of using books in this way. The pages would have assumed their present order at this stage, and it seems at first sight to be a fairly haphazard one, including as it does the ff 8-9 misbinding. Closer inspection reveals a possible method here. The instrumental music is all at the beginning, and most easily accessible, which is what one would expect. Psalms and songs are at the end of the book, except for the song on ff 8v-9, 'To little or no purpose I've spent all my days', which is located in its entirety among the instrumental music. This is the only lively tune in the set of songs, and the only one in triple time. Because of this, it may have been deliberately inserted within the violin music for use as another dance tune. The 'misbinding' of ff 8-9 may therefore have been intentional.

The final binding of this much-used little book took place in 1938, after its acquisition by the Advocates' Library. This binding and restoring was, of course, a skilled antiquarian operation, involving expert reinforcing of many of the fragile folios. The order of the leaves, though apparently arbitrary, would have been carefully preserved. The binding in of the four 'John Anderson' sheets may not have happened until this very latest stage. They have been carefully attached to modern paper stubs and placed at the very end of the volume.

### *The Instruments*

The owner of *Hand 12B*, whom we have assumed was a violinist, was probably the main user of the manuscript over the longest period of time. He evidently valued the instrumental music copied by *Hand 12A*, and doubtless played these popular melodies, too, on his fiddle. However, perhaps the biggest puzzle of this very enigmatic manuscript is that it is not clear for what instrument these *Hand 12A* pieces were originally copied. Tentative identifications of this instrument as guitar<sup>1</sup> and keyboard<sup>2</sup> have been put forward, but neither is completely satisfactory.

There are a few clues. The *Hand 12A* music is the earliest, comes in the portion dated 1704, and was owned and played by Agnes Hume herself, the owner of *Hand 12A* probably being her teacher. So the instrument for which these pieces were set down would be one fashionably used by a young lady, and by that token would be unlikely to be the fiddle. A few two-note chords are possible, and the bass notes are varied, not drones, which rules out all of the wind family, including the bagpipe. The range in the manuscript ascends two octaves from the G below middle C, although this may not, of course, be the full range of the instrument.

As far as the notation is concerned, the single staff used has six lines with a G-clef on the third line up, a rather old-fashioned staff for the turn of the eighteenth century. As we have seen, *Hand 12A* does have an old-fashioned look, but its owner has no hesitation in using the modern five-lined staff for the songs, so his choice of staff for this instrument must have been deliberate. The six-line staff is found in keyboard music in the sixteenth and seventeenth centuries, but the lack of a second

stave for the left hand makes this possibility doubtful here, as does the form of the isolated two-note chords, which do not lie under the hand in a keyboard fashion. The key-signature is almost invariably two sharps, even though one or two of the pieces are in other keys. This would suggest a stringed instrument whose open strings formed a chord of D major, and the viol, played *lyra-way*, immediately comes to mind. However, although Agnes's instrument can play chords of two notes, some of the intervals are too wide for adjacent strings to be in use, a necessary requirement for double-stopping with a bow, unless she used a very high left-hand position on the fingerboard, a rather advanced technique for a young lady beginner.

We are left with the family of plucked stringed instruments such as lute, mandore, cittern, harp and guitar. Music has survived for the first three of these in other manuscripts, and the harp, especially the *clarsach*, is well known to have been in use in Scotland from the earliest times. The only music surviving for the five-stringed mandore is in the Skene manuscript of the 1640s (2.26). Sir John Skene himself was the performer, and this instrument, like the lute, was quite difficult to play. Also like the lute, it was not particularly fashionable by the end of the century, easier instruments having become more popular, especially for young ladies.

The English guitar developed from the cittern and became fashionable in the second half of the eighteenth century. It had six courses, the normal tuning creating a chord of C major from c to g'. Music was written an octave higher than pitch. The Scottish composer, James Oswald, wrote *divertimentii* for it in the 1750s. Interestingly, this English instrument made its way to Portugal *via* the expanding port wine trade, and as the *guitarra portuguesa* is now the national instrument of that country.

This instrument could certainly have coped with the Agnes Hume pieces, but there does not seem to be any other evidence that it was popular anywhere in Britain in 1704.

The cittern itself is a real possibility. A small instrument of four courses, it became especially popular following the publication of Playford's *Musick's delight on the*

*Cithren* (1666). Two seventeenth-century Scottish manuscripts<sup>3</sup> contain cittern music. The music in these manuscripts was written in tablature, as was the Playford publication, but, as we have seen, staff notation was steadily superseding tablature for the six-stringed viol; converting tablature for four strings to staff notation would be even easier. The lowest note in Agnes's music is the G below middle C; it is reasonable to assume that this was the bottom of her instrument's range. It occurs frequently and was probably an open string, easy to play. The lowest sound available on the cittern at this time was certainly that very G, played open on the third string.

The problem with the cittern was its tuning. Two tunings appear in seventeenth-century Scottish manuscripts, one fully chromatic, like lute and viol tablature, and a more old-fashioned one, which included the occasional diatonic interval. The four strings, when played open, were remarkably close together in pitch (a-g-d'-e'), and the second (counting upwards on the stave) was actually tuned lower than the first. Agnes's highest note, g'', would be only just attainable with difficulty on a diatonically-tuned instrument, and impossible on one with chromatic tuning.

Harp or clarsach must also be seriously considered, although no manuscript known to have been written for either of these instruments has survived from this period, giving us little idea of the notation employed. The six-line stave could well have been the norm. The clarsach was smaller, lighter and higher in pitch than the harp, and a traditional Scottish instrument. Like the fiddle, harps and clarsachs tended to be played by males, especially in the Highlands, where the minstrel tradition prevailed in the clan society. However, the harp was also a ladies' leisure instrument, especially among the families of Lowland lairds, although less popular in the seventeenth century than lute or cittern.<sup>4</sup> On the face of it, one would expect music for harp to contain obvious arpeggios, and certainly chords of more than two notes. However, it would certainly be possible for a beginner to play traditional melodies very simply with the right hand, with only an occasional accompanying note added by the left.<sup>5</sup> Arpeggios, difficult to write out and read, could be achieved on a diatonically-tuned instrument with a sweep of the hand, and might be added spontaneously in performance. The preponderance of one key-signature could also

hint at a diatonic instrument, and the pitch range is well within even the smallest 24-note clarsach. In addition, it may be significant that the piece 'Mary Scott' appears twice. This is known to have been a popular harp piece under the title 'Planxty Scott'.<sup>6</sup> All this is pure conjecture, however, and the nature of Agnes Hume's instrument continues to remain a mystery.

Finally, is it possible to find out who Agnes Hume actually was? Extensive research into contemporary historical documents would be needed to locate any certain facts, but a few speculations based on the manuscript itself can be offered.

We know by Agnes's title of 'Mistress' rather than 'Lady' that she was not of the nobility, but the fact that she is learning music at all suggests that her family were members of the gentry or prosperous tradespeople. If the conjecture is correct that a member of her family later became a dance violinist (see above), then a position in society several rungs below the nobility is indicated.

Two scribbles on the manuscript (f 4v and f 13v) are notes of appointments, probably for music lessons, suggesting a city environment, where a teacher's pupils would visit his studio, in the tradition of Mr Beck and Duncan Burnett. The city can even tentatively be identified as Edinburgh, from the manuscript's final destination in the Advocates' Library. We have already noted that the Hume name was never superseded in the manuscript's later life, and 'Jac. Muir' may even have been a descendant. Also pointing to Edinburgh is its strong violin tradition at the end of the seventeenth century, led by John McLachlan, and the fact that records exist of state and family functions - which included musicians - being held there.<sup>7</sup>

The dance movements which are detailed on f 21 may prove to be identifiable and dateable. Perhaps some day it may be possible to reconstruct the steps danced, by the Hume family or their contemporaries, to the music of 'John Anderson my Jo':

*'The first man and 2 W. turn right hands round and into their place. The second man and first W. the same then d: back all four and turn S, then all hands round till the 2 couple come in the first place.*

*The tun is to be played over through once over every time so the first couple hes time to take their drink and to be danced with as many pair as you please'*

### **2.12.2 List of Contents**

ITEM NO.	FOLIO	TITLE
12001	1	Mary Scott
12002	1	The pitticott
12003	1v	Glenbrissels Jigg
12004	2	Mary Scott
12005	2	New Ayelie
12006	2v	Lillye Burlerro
12007	2v	Jorkins gane to the Wood
12008	3	She gote money by it
12009	3v	Athols L[ilt]
12010	3v	The Kings Dellight
12011	4	A minaway
12012	4	A Trumpett Minaway
12013	4v	Markham's Scots Meassor
12014	5v	Preludio
12015	5v	Lady Streathelen's tune (I love my love in secret)
12016	7	(untitled)
12017	10v	Shes sweet like sugarcandie
12018	18	John Anderson my Jo
12019	19	John Anderson my Jo
12020	20	John Anderson my Jo
12021	21	John Anderson my Jo

### **Notes and References**

- <sup>1</sup> National Library of Scotland catalogue.
- <sup>2</sup> Johnson, *Music and Society*, p 209.
- <sup>3</sup> Sources **2.09** and **2.15**.
- <sup>4</sup> Sanger and Kinnaird, *Tree of Strings*, p 95.
- <sup>5</sup> I am grateful to Frances Dunlop and Eleanor Hollie for examining this manuscript from a harpist's viewpoint.
- <sup>6</sup> Sanger and Kinnaird, *Tree of Strings*, p 216.
- <sup>7</sup> Kelsall, *Scottish Lifestyle*, p 209.

## 2.13 Lady Anne Ker's Music-book

### 2.13.1 *Summary Commentary*

Lady Anne Ker's Music-book is dainty and vellum-bound, a pretty and elegant volume, doubtless first created for a lady of quality. An inscription ('Ro[bert] Carre' with a 1669 date) links it with the family of Ker or Carre in the seventeenth century, and the initials 'LAK' tooled in gold on the front and back indicate that its original lady owner was also of that family.

The contents of this volume have been listed and discussed in full by Kenneth Elliott.<sup>1</sup> The music is almost entirely vocal, consisting of songs with bass accompaniment and settings of psalm-tunes. However, there is a two-part instrumental piece, 'Hutcheson's galliard', and a 'basse' to an unidentified melody, both on f 4v. Elliott suggests a date of 1625-35 for the secular music.

The main instrument used throughout is most likely to have been the bass viol, which was a popular accompaniment to voice in the sixteenth and early seventeenth centuries. 'Hutcheson's galliard' also calls for a 'trible', which at that period would have meant a treble viol. It is of course possible that a treble viol would also on occasion take the voice part of the songs.

The notation has features harking back to the sixteenth century: longer note-values; diamond-shaped noteheads; and lack of barring. It is interesting that only one fully instrumental piece is present, and that it is this particular galliard, which appears in two other sources of similar date and content (2.30 and 2.33). 'Hutcheson's galliard' must have been a very popular melody in the first half of the seventeenth century. Unfortunately, there are as yet no clues as to who Hutcheson was.

Elliott identifies 'LAK' as Lady Anne Ker, daughter and heir of Robert, 2nd Earl of Lothian. By marrying William Ker of Ancrum, Lady Anne kept the Lothian title in the family. She married in 1631, so could certainly have been the original owner of a

volume containing music dated 1625-35. That she was reputed to have musical talent is shown by the attribution to her of the song 'One yeir begins', known as 'Lady Lothian's lilt'. her sons, Robert and William, inherited their mother's interest in music, and we shall meet them again in connection with the two Newbattle violin manuscripts (2.17, 2.18)

Apart from the 'LAK' initials, the only indication of a later owner of this manuscript is the inscription on the inside front cover. This reads 'Ro. Carre of 1669 [apparently altered from 1649] / fferniah[irst]'. This almost certainly refers to Robert Ker, 2nd Earl of Jedburgh, who in 1669 bought back the estate of Ferniehirst from William Ker, third Earl of Lothian, to whom they had been sold by the improvident 1st Earl of Jedburgh before his death in 1631. Robert Ker died in 1692 without issue, and his title and estates reverted to the fifth Earl of Lothian, also a William Ker.<sup>2</sup> A closer look at the inscription reveals that the signature has been carefully gone over, apparently by Robert Ker himself, in what looks like gold ink. The date, too, has been gone over, but with the third digit altered from 4 to 6, while the words 'of' and 'ffernih[irst]' prove not to be part of the earlier inscription, but appear only in gold ink. If the golden version is taken away, the original inscription, in normal ink, reads 'Ro. Carre 1649' which must have been the year when Ker first acquired the book. Later, in 1669, on gaining his earldom and recovering the Ferniehirst estate, he probably updated all his library inscriptions with his new designation. The initials R L J which he has written just below his signature doubtless stand for Robert, Lord Jedburgh. Lady Anne Ker did not die until 1667, so Robert Ker must have acquired the volume from her during her lifetime.

### 2.13.2 *List of contents (instrumental)*<sup>3</sup>

ITEM NO.	FOLIO	TITLE
13001	4v	Hutchesons galliard Tribble [and bassus]
	4v	Basse [bassus part only]

### *Notes and References*

- <sup>1</sup> Elliott, 'Music of Scotland', p 312.
- <sup>2</sup> *Scots Peerage*, v, p 78.
- <sup>3</sup> Kindly supplied by Dr Kenneth Elliott.

## 2.14 John Leyden's Lyra-viol manuscript

### 2.14.1 *Commentary*

#### *Introduction*

In 1847, George Farquhar Graham, a noted antiquarian with a special interest in early Scottish music, presented to the Advocates' Library in Edinburgh the copy he had made of the tablature pages of John Leyden's Lyra-viol manuscript. In a prefatory note to this copy, now NLS MS Adv.5.2.19, Graham tells how he came to study it. Originally the property of another well-known antiquarian, John Leyden, who had died in 1811, it had been sent to Graham, *via* a friend, Patrick Maxwell, for study and assessment in 1844 (actually November 1843, see below) by James Telfer, a schoolmaster in the Borders. Telfer stated that he had received the manuscript from the brother of John Leyden, to whom he had promised to return it, otherwise he would have been prepared to give the volume away.

Graham made his copy, and duly returned the original, but with misgivings, being aware how easily these precious manuscripts could be lost if they remained in private hands. To try to preserve what he could of this one for the nation, he decided to donate his partial copy to the Library. Sure enough, the Leyden manuscript then disappeared completely from view, and scholars had only the Graham copy to work from - until an unexpected discovery took place around 1970.

In 1942, King's College Library in Newcastle-upon-Tyne, now Newcastle University Robinson Library, had been presented with an important local collection by Professor Sir George White Pickering and other members of his family. This collection of 4,400 volumes had been gathered over fifty years by their uncle, Robert White, a Newcastle antiquarian who had died in 1874, and contained documents covering many aspects of Northumbrian life and culture.<sup>1</sup> The wartime situation was probably the reason why the family now wished to ensure its preservation, and it may also have been the reason why no-one realised until 25 years after its deposit that among this enormous collection was the original Leyden lyra-viol manuscript.

There is no doubt at all that it is the original. It even contains loose notes signed by Graham and dated 1843 (not 1844, as Graham states in his copy). As well as the tablature copied by Graham, this large volume includes 43 further pieces in staff notation, presumably for violin, of which Graham had taken no note. Containing a total of 125 pieces, this manuscript is of considerable importance in the study of Scottish music.

### *Description*

The Leyden lyra-viol manuscript is a quarto-sized volume of 81 folios of strong and well-preserved paper within a very recent binding (1984). The microfilm held by the Robinson Library, obviously taken before the 1984 binding, shows a rather tattered calf leather binding, which probably pre-dates the period of the manuscript's ownership by John Leyden. The apparent loss of some pages at either end (see below) suggests the book was used unbound, or flimsily bound, at some earlier point. In spite of this, and in spite of the fact that all the hands involved are fluent and competent, there is not the evidence of wear and constant page-turning that betokens heavy professional use, such as by a dance violinist; the violin music shows no greater usage than the lyra-viol music.

The present contents run as follows:

f i	'M Leyden 1805' inscription, crossed out and replaced by 'James Telfer 1843'
	partial index
	explanation of music notation, and of viol tablature ( <i>Hand 14A</i> )
ff 7-47	79 pieces of music in tablature ( <i>Hand 14A</i> )
ff 47v-49v	3 pieces in tablature ( <i>Hand 14B</i> )
ff 49v-54v	11 pieces in staff notation ( <i>Hand 14B</i> )
ff 55v-57	7 pieces in staff notation ( <i>Hand 14C</i> )
ff 57v-58	2 pieces in staff notation ( <i>Hand 14B</i> )
f 58v	a single piece in staff notation ( <i>Hand 14D</i> )
ff 59-65v	17 pieces in staff notation ( <i>Hand 14C</i> )

ff 66v-70	8 pieces in staff notation ( <i>Hand 14E</i> )
f 70v	one piece in staff notation ( <i>Hand 14F</i> )
ff 71-80?	pre-ruled blank staves, with some scribbles
ff 80v?	notes on scales (reversed)
ff 81-81v	partial index

The music in tablature is for lyra-viol, described in the introductory notes as ‘Viol da gambo’. The instrument using staff notation is almost certainly the violin, as this portion of the book contains a number of violin melodies known to have been popular at the turn of the eighteenth century, and in some cases including typical violin ‘divisions’.

The staff appearing throughout is of six lines, even on otherwise blank pages. Each page contains five such staves, the lowest slightly right-indented. Obviously, the entire book was pre-ruled for viol tablature before any copying of music took place. In fact, the ruling is so regular that it is just possible that some form of printing was involved. The copyists of the violin music obviously had problems adapting the existing staves to accommodate their five-line staff notation. Attempts are made to make the music more easily legible by crossing out usually the bottom, but sometimes the top, line. Elsewhere the highest line is simply ignored.

The indexes at the front and back of the manuscript are set out in two columns, and compiled lengthwise, at right angles to the rest of the book. Neither index is complete, but that at the rear does include all the music as it is now up to f 45, and it is quite possible that the remainder was detailed on a leaf now lost.

The index at the beginning of the book goes no further than 15 items, though again, there may have been more. Its two columns seem to duplicate each other rather oddly, and the right-hand column may simply be someone’s imitative scribbles. Certainly, two hands have been at work, which may possibly correspond to two of the violin music hands; the right-hand column could be later still. The only certainty is that the very distinctive lyra-viol *Hand 14A* does not appear in any indexing.

What is interesting about this rather amateurish front index is that it contains titles of pieces which are not in the volume at all. 'Kind Robin', 'A Sarabande', and 'Leady Huarts [Lady Howard's] jump' are the first three items on the list. They seem to have been popular lyra-viol pieces of the late seventeenth century, as they also appear in other manuscripts; they were obviously once part of the of the viol section of this manuscript, but now they have been lost. Strangely, the notation and tuning explanatory material, which ought to have preceded any of the music, is still there, and in good condition. Possibly the latter was originally kept loose for reference, or bound elsewhere in the volume. The rear index must have been compiled considerably later than the front one and after the loss of these initial pieces, for they are not mentioned.

### *Hands*

At least six different hands can be detected in this manuscript. The main lyra-viol hand, **Hand 14A**, is highly distinctive both in music and script and has copied 78 pieces.

Three further pieces of lyra-viol music are written in a second hand, **Hand 14B**. This is a confident and flowing hand, which could be professional. The same hand switches to five-line stave and violin music on f 49v, and continues, interspersed with **Hand 14C**, until f 58. **Hand 14C** is obviously different to **Hand 14B**, but equally competent and very precise. On f 58v there is one piece in the rather untidy **Hand 14D**. **Hand 14C** takes over again on f 59, and continues until f 65v.

A blank page follows, then a completely different hand, **Hand 14E**, takes over for eight violin pieces. One final piece is in a different hand again (**Hand 14F**). The scale and notation material at the very end, as well as both the indexes, do not appear to any of **Hands 14A-F**.

### *Dating and Provenance*

The antiquarian Robert White was originally from the Borders, moving in 1825 to Newcastle, where he spent the rest of his life. He died unmarried in 1874, leaving his estate to his two sisters, who had married and presumably remained in southern Scotland. Professor White Pickering and his co-heirs were the grandchildren of these ladies.

When and why the manuscript travelled to Newcastle can only be guessed at. As we shall see, it is probable that James Telfer succeeded in holding on to it, rather than returning it to John Leyden's brother. Telfer was known to have been a great friend of Robert White,<sup>2</sup> even after White's move to Newcastle. White was intensely interested in early ballads, and this may have prompted Telfer to pass the volume on to him. It may have been the reason why Telfer insisted on the return of the manuscript from Graham. Whatever its history, succeeding generations of the White family accepted this manuscript as part of the Robert White inheritance and therefore of Northumbrian provenance.

It is interesting to compare the rediscovered manuscript with Graham's account of it. One immediate inconsistency is the fact that James Telfer struck through a previous owner's name 'M Leyden 1805', and replaced it with 'James Telfer Oct. 1843', an action rather at odds with this statement that he had to return the volume to John Leyden's brother. Graham, who handled the manuscript in November 1843, does not mention the inscription, and Telfer may have altered it retrospectively. It is possible that Telfer, aware of Graham's anxiety over privately-owned manuscripts, felt he had to provide an excuse to the antiquarian for not donating this one to the nation.

Another puzzling fact is that the owner of the manuscript in 1805 appears to have been this 'M Leyden', rather than John Leyden himself. John Leyden died in 1811, so 'M Leyden' must have been given the book during the former's lifetime. The recipient of such a valuable gift would surely have to be someone who would appreciate it, so 'M Leyden' could hardly be the brother who was able to part with it so easily to James Telfer in 1843. It is much more likely that Leyden's brother first

came into possession of the book in 1843, perhaps on the death of 'M Leyden'. The latter could therefore have been a closer relation to John Leyden, perhaps even a member of his household. This would explain why John Leyden was still referred to as the previous owner by his brother and George Graham.

Some scribbles on unused pages of the manuscript may give a clue to the identity of 'M Leyden'. In a nineteenth-century hand, the words 'My Dear Margaret Leydon I wish I had you for a spouse I would make a fine Dash' are found (f 73v). The place-name 'Denholm', the village to the east of Hawick where Leyden lived, is also written several times. If Margaret Leyden is 'M Leyden', then she was presumably adult in 1805, the date of the book's inscription, and her admirer is unlikely to have been Telfer, who in 1805 was aged five.<sup>3</sup> Leyden himself seems not to have married and died in 1811 at the early age of 36. Margaret Leyden was possibly his sister. She also does not appear to have married, in spite of her suitor's hopes, as the book remained in the Leyden family, eventually passing to the brother.

Moving slightly further back in the manuscript's history, we find it mentioned by John Leyden himself in 1801.<sup>4</sup> Unfortunately, no details about its provenance are included. To probe even further into its past, therefore, we have to examine the information provided by the manuscript itself.

The manuscript seems to fall into three dating periods, corresponding to (1) *Hand 14A*, (2) *Hands 14B, 14C, 14D* and (3) *Hands 14E and 14F*.

The distinctive *Hand 14A* can be identified as that of Andrew Adam, the Glasgow musician who compiled and put his name to the Sinkler manuscript (2.25) of 1710. As in the Sinkler manuscript, Adam sets out prefatory explanatory material. He does not sign his name, but simply ends with 'your well wisher and honourer of all the Lovers of Musick' (f 5). This respectful sentence suggests that this volume was compiled for an adult member of the nobility or gentry, rather than being a teaching volume. The lack of signature, and of the name of the dedicatee, could mean that there was an initial dedication page among the lost folios. The title page of the

Margaret Sinkler manuscript, where Adam gives both his name and hers, lends weight to this possibility.

All of Andrew Adam's contribution - the first dating period - is in tablature, while the second dating period contains a mixture of both tablature and staff notation. All the music of the third period is in staff notation. The pieces not in tablature are dismissed by Graham, in his preamble to his copy, as 'some Tunes written clumsily in modern notation, and of no importance, and evidently long after the Tablature part of the book had been written'. He does not give his reasons for this deduction. In fact, all parts of the manuscript have to be eighteenth century or earlier, simply because Leyden was quoting it in 1801. This means that even the most recently-compiled part of it was finished almost half a century earlier than the date at which Graham was writing, at least. In addition there is, as we shall see, some evidence that the three sections of the manuscript are not all that far apart in time.

The first of these three sections was Andrew Adam's compilation of pieces in lute-viol tablature for his patron, whom we have assumed to be of the nobility and with some expertise already in the instrument. The titles 'The watter of Boyne', and 'King James' march to Ireland' show that the manuscript must have been started after 1690. By 1710, Adam was copying viol music for Margaret Sinkler in staff notation, and there is no doubt that tablature was becoming outmoded by the end of the seventeenth century. It is reasonable to assume, therefore, that the Leyden manuscript pre-dates the Sinkler manuscript, and to assign a tentative date of 1695-1700 for the first period.

The second period opens with three further pieces in tablature, copied in the confident *Hand 14B*. This person may well be the noble patron himself, or a member of his family. The first is probably more likely, as there is no evidence that this manuscript was ever used for the instruction of children or adolescents. There is a distinct lack of jottings dateable to the eighteenth century or earlier, and all the music, whether tablature or staff notation, is written competently and accurately, with the possible exception of the solitary item copied by *Hand 14D*.

The fact that the second section begins with pieces in tablature suggests that it follows fairly soon after the first, and c.1700 is not an unreasonable possibility as a date for the start of this group of pieces, bearing in mind the decline of tablature after this time. Interest in the viol itself was also starting to decline, and this is reflected in *Hand 14B's* sudden switch to violin music on f 49v. *Hand 14B* is joined by *Hand 14C*, and they both add violin pieces to the collection. They are obviously working together, and may be teacher and pupil, or members of the same family. The latter is more likely, as both hands seem equally competent. *Hand 14D*, with its isolated contribution, may have belonged to a visitor.

There are forty pieces in total in this second section, all of which were current at the turn of the eighteenth century, and there is no evidence of ink or script to suggest that the copying was done over a protracted period. Although it cannot be proved with certainty, it seems very likely that this stage may have been complete by about 1705.

The third dating section of the manuscript follows a blank page, and is in an entirely different hand (*Hand 14E*), except for a single piece at the end which may be the work of an outsider (*Hand 14F*). The titles of the nine pieces in this section, which are not all typical of the repertoire of around 1700, suggest a lapse of time between the previous section and this, and perhaps a change of ownership. What is intriguing is that this very strong and confident hand quite unexpectedly resembles that of the main compiler of the Bowie manuscript, already tentatively identified (2.03) as a contemporary of John McLachlan, or possibly even McLachlan himself. The Bowie manuscript bears the date 1705, and the place Edinburgh, and the music in this hand (*Hand 03A*) was almost certainly compiled before that date. If *Hand 03A* is the same as *Hand 14E*, then the latest part of the Leyden manuscript would have been compiled early in the eighteenth century, which the repertoire does not seem to bear out. Also implied is that the Leyden manuscript has an Edinburgh connection, again surprising, given Adam's known residence in Glasgow.

Most frustrating of all, no clue remains in the manuscript as to the identity of the noble family who first commissioned it, or even the part of Scotland from which they came. Andrew Adam may have originated in eastern Scotland, and later moved to Glasgow. This manuscript could then have been one of his early compilations, and have remained and been added to in the east. Alternatively, the manuscript may have originated in Glasgow, and been taken to Edinburgh later in its life. This actually happened to another manuscript copied by Adam.<sup>5</sup> If it stayed with the family of the original patron, however, this is perhaps less likely. More research into contemporary family records may throw some light on its origins and early history. The Leyden lyra-viol manuscript, which has caused several surprises over the years, may yet have more in store.

### 2.14.2 *List of Contents*

ITEM NO.	FOLIO	TITLE
14001	7	when the King enjoys his own
14002	7v	King James march to Irland
14003	8	The old mans wish
14004	8v	A March
14005	9	Killie Crankie
14006	9v	Saraband
14007	10	A jig
14008	10v	Corant
14009	11	over the Mure to Maggie
14010	11v	A Minivet
14011	12	A french March
14012	12v	My dearie if thou dye
14013	13	Robin and Jonnet
14014	13v	Money in both yr pockets
14015	14	The Ladys Goune
14016	14v	Bonnie Nanie
14017	15	The Duke of Lorains march
14018	15v	Meggie I must love the
14019	16	where hellen lays
14020	16v	The dance of it
14021	17	Almon
14022	17v	Corrant
14023	18	Strick upon a Strogin
14024	18v	hallo Even
14025	19	Mackbeth
14026	19v	Katharine ogie
14027	20	what shall I do to show
14028	20v	happie man is hee
14029	21	New hilland ladie
14030	21v	if loves a sweet passion
14031	22	Celia that I once was blest
14032	22v	when cold storms is past
14033	23	Womens work will never be done
14034	23v	the prince of walles welcome to ye north
14035	24	The seven Bishops

14036	24v	Mcleans Scots mesure
14037	25	Jocke ye lairds Brother
14038	25v	vallent Jockie
14039	26	The prince of walles march
14040	26v	Ane Ayer
14041	27	The Scornfull Beauty
14042	27v	young phaon
14043	28	Bonnie Lassie
14044	28v	Jenney I told you
14045	29	The Queens almon
14046	29v	Almon
14047	30v	The Gilliflower
14048	31	The bony brow
14049	31v	The New Kirk Gavell
14050	32	Saraband
14051	32v	Allmon
14052	33	Saraband
14053	33v	The Nightingall
14054	34v	Jockie went to the wood
14055	35	haill to the mirtle shade
14056	35v	Adew to ye folles and pleasurs of love
14057	36	Montrosse lyns
14058	36v	Gather your rose buds
14059	37	Come Love lets walk
14060	37v	Joy to ye person
14061	38	Allmon
14062	38v	Saraband
14063	39	haill Great Sr
14064	39v	why are myne eyes
14065	40	The watter of Boyne
14066	40v	Sweet Willie
14067	41	Bony Roaring Willie
14068	41v	Lillebolero
14069	42	A Spanish jugg
14070	42v	oh ye bonny Christ Church Bells
14071	43	No charmes above her
14072	43v	Katharine ogie
14073	44	Twide syde
14074	44v	A Minive
14075	45	when she came ben
14076	45v	I cannot wine at her
14077	46	A horn pyp
14078	46v	The Kings health in a Mugg
14079	47	full fa my eyes
14080	47v	A Minuit
14081	48	hiland Ladie
14082	48v	(untitled)
14083	49v	Minuit
14084	50	McLachlens scotts measure
14085	50v	Love is the caus of my mourning
14086	51v	Loudons scotch measure
14087	52	Young I am
14088	52v	I am com to lock al fast
14089	53	two furlongs from Edz toun
14090	53v	When the bryd cam ben she becked
14091	54v	Ane royel bourie
14092	55	The saraband
14093	55	The Jeig
14094	55v	The Colleys daughter

14095	55v	The Gray Eyed Morning
14096	56	Foull take the warss
14097	56	The milkeine pell
14098	56v	My Lady Muntsross her scotts measure
14099	56v	If loves a sweat pasion
14100	57	Great ware
14101	57v	This Consenting maid
14102	58	Catherne Logie
14103	58v	The Clock Cowpite
14104	59	(untitled)
14105	59v	The gellie braes
14106	60	The bonie broobit Lasie blew beneath the eys
14107	60v	The bonie brooked Lassie
14108	60v	Court minuit
14109	61	A Jeig
14110	61v	Gollie Breez
14111	62	A new minuit
14112	62v	Caladonia Phillas
14113	62v	The following Jeig
14114	63	Minuit
14115	63v	Johnie is the blythest lad
14116	63v	The enuchs fareweel
14117	64	The Capin Trade
14118	64v	Jockie wood me long
14119	65	Queen maries minuit
14120	65v	Minuit
14121	66v	Barrick Johnie
14122	67v	The ytallian pastrolla
14123	68	Bang the Brockere
14124	68v	The Scots Shochone
14125	69v	yonthea the Lovlay
14126	69v	young Jockie hee was and Sandie was his nam
14127	69v	The following
14128	70	Chikens and sparrow-grass
14129	70v	The Smullichan

### *Notes and References*

<sup>1</sup> For details of the Robert White Collection, see the catalogue of the Robinson Library, University of Newcastle-upon-Tyne.

<sup>2</sup> *The Dictionary of National Biography*, xix, p 458.

<sup>3</sup> *Ibid.*

<sup>4</sup> Leyden, John (ed.), *The Complaynt of Scotland. Preliminary dissertation* (Edinburgh, 1801), pp 285-6.

<sup>5</sup> See below, Source 2.25.

## 2.15 Alexander McAlman's Music-book

### 2.15.1 *Summary Commentary*

The McAlman manuscript, also known as the Edward Millar manuscript, contains two pieces for cittern: 'Put on your shirt on Monday' (f 73); and 'My heart endyting is' (f 73v). By far the greater part of its contents consists of psalm-settings in the hand of Edward Millar, and the manuscript has been described and analysed in detail by Kenneth Elliott,<sup>1</sup> who has also provided a complete list of contents.

For the cittern pieces, the clear and confident four-line tablature is fully chromatic, each alphabetical letter representing a rise of a semitone in pitch, as with lute and lyra-viol tablature. Rhythm-signs are not given, a common practice where melodies are well known, although rather risky in the case of a set of variations.

The manuscript takes its name from the signature of Alexander McAlman which appears in several places. McAlman was minister of the parish of Lismore and Appin in North Argyll from 1660 until his death in 1717. He was a noted Episcopalian, achieving the dignity of Dean of Argyll, and resisting all attempts to make him revert to Presbyterianism after its establishment in 1690.<sup>2</sup> At some date he also became the possessor of the music manuscript bearing his name, now MS 9477 in the National Library of Scotland.

When the manuscript was deposited with the Library in 1957, its owner, Miss E B K Gregorson, gave the information that it had belonged to an ancestor of hers, the Reverend Colin Campbell of Achnaba, minister of Ardchattan in Argyll from 1667 to his death in 1726,<sup>3</sup> and a contemporary of Alexander McAlman. It is most likely that Campbell obtained the manuscript as a gift or purchase from McAlman, with whom he is bound to have been acquainted.

How McAlman himself obtained the manuscript in the first place is less easy to determine, although some of the various jottings in the book may help. On f 76 a date

is featured, 'Jun 26, 1660', near to which, in a similar ink, are found 'I am ane', 'Reverend', and a number of capital 'R's. Born in 1634, McAlman was admitted to the ministry of Lismore in July 1660 at the age of 26.<sup>4</sup> It was his first appointment. Could the newly-appointed minister have been trying out his title? This date is preceded by the place-name 'Dunollich' (Dunollie, near Oban, a McDougall property)<sup>5</sup>, as is another date, six months previously, 'January 6 1660'. McAlman was probably acquainted with his first wife, Margaret McDougall, by this time. He had certainly married her by 1663,<sup>6</sup> and, like many ministers, may have waited to marry until he was established in his ministry. It is possible that the manuscript was hers before her marriage.

However, the McAlman manuscript goes back considerably further than 1660. By far the greater part of the music consists of psalms, written out by 'E.M.' and dated 1643. Elliott has identified this copyist as Edward Millar, the publisher of the 1635 Psalter, a landmark in the music of the Scottish Reformed Church,<sup>7</sup> and has suggested that this manuscript may have originally been a personal volume belonging to Millar.

It is possible that the cittern pieces are also in Millar's hand. The notation is confident and flowing, like Millar's, but the stylised nature of tablature letters often makes individual scripts difficult to identify. Certainly, this wide and generous script is not McAlman's. His cramped signature appears over part of the tablature, indicating that it was probably already been in place when he took over the volume. All we can really be sure of is that these pieces were copied in by an experienced musician, perhaps even a professional, who could have been Edward Millar, and that the likeliest time of copying was during the 'grey area' in the course of which the book found its way to Argyll and to Alexander McAlman. The more modern chromatic tuning suggests that the copying took place later rather than earlier within this period. A reasonable date for the two pieces could be *c.*1655.

### 2.15.2 *List of Contents (instrumental)*<sup>8</sup>

ITEM NO.	FOLIO	TITLE
	1-3	[Ut re mi] [several forms]
15001	73	Put on your shirt on Monday
15002	73v	My heart endyting is

### *Notes and References*

<sup>1</sup> Elliott, 'Music of Scotland', p 327; Elliott, Kenneth, 'Scottish Music of the Early Reformed Church', *Transactions of the Scottish Ecclesiological Society*, xv , part ii (1961), pp 18-32 at p 24.

<sup>2</sup> *Fasti*, iv, p 99.

<sup>3</sup> Library catalogue; *Fasti*, iv, p 81.

<sup>4</sup> See above, note 2.

<sup>5</sup> For Dunollie Castle and House, see Royal Commission on the Ancient and Historical Monuments of Scotland, *Inventory of Argyll*, ii (1975), Nos. 286, 318. I am indebted to my husband, Geoffrey Stell, for this reference.

<sup>6</sup> See above, note 2.

<sup>7</sup> Elliott, 'Music of Scotland', p 329; Elliott, 'Scottish Music of the Early Reformed Church', loc. cit., p 24.

<sup>8</sup> I am grateful to Dr Kenneth Elliott for his contribution to this list.

## 2.16 The Mansfield (or Scone Palace) Music-book

### 2.16.1 *Summary Commentary*

In 1937 a small seventeenth-century manuscript of lyra-viol music was found at Scone Palace, seat of the Earls of Mansfield.<sup>1</sup> Harry Willsher's doctoral dissertation contains a description of this manuscript and a transcription of a selection of its contents. The dissertation was submitted in 1945, but his study of the manuscript probably took place before the Second World War. When Helena Shire sought this manuscript in the 1950s, it was found to have disappeared, apparently a casualty of the general upheaval of the war years, which had included the billeting of a girls' school at Scone Palace.<sup>2</sup>

All that remains, therefore, is Dr Willsher's account and transcriptions. His list of contents has been reproduced here and his instrumental titles and, where possible, *incipits*, added to the indexes. Because of occasional difficulty in marrying Willsher's contents list with his transcriptions, the sequence of the pieces cannot be precisely determined, although the order he gives will be generally correct.

Willsher dates the manuscript to the period 1690-1710. Without the manuscript itself one cannot judge the possibility of its having been compiled in several stages, or check whether different scripts suggest a number of owners. However, a few points emerge from the contents list. There are concordances with the other lyra-viol manuscripts (2.02, 2.08, 2.14, 2.29), but not so many as they have with each other. The nearest match seems to be Cockburn (2.08) with nine (possibly more if dance forms and untitled pieces could be compared). Especially noteworthy is the mention of the Restoration composer 'Mr Young'.<sup>3</sup> The Cockburn manuscript, mainly compiled by the Panmure scribe, is the only other instance in Scotland where works are attributed to Young by name.

The contents of the Mansfield manuscript begin with English works, followed by Scottish traditional music, an ordering which is also reminiscent of the Panmure scribe. The vocal section in Mansfield is presumably, like Cockburn, reversed at the

end. However, there is little likelihood of the Panmure scribe having been involved: the period when he was carrying out copying commissions was evidently between 1660 and 1680, and his later work showed signs of severe health problems.<sup>4</sup> It is unlikely that he would be still doing work of this kind in the period which Willsher ascribes to the Mansfield manuscript. Only an examination of the manuscript itself could enable such questions to be answered more definitively. Perhaps, like the Leyden manuscript, it will one day be found again.

### 2.16.2 Lists of Contents

The first of the following lists is taken from Dr Harry Willsher's dissertation,<sup>5</sup> with the numbers he has assigned to them. He does not give page or folio references. Items marked \* have been transcribed by him in volume 3 of his dissertation. Those marked \*\* do *not* appear in his contents list but are named and transcribed by him in his third volume. He appears to have limited his transcriptions to instrumental items.

The second list gives the Mansfield manuscript contents which are contained in the indexes in this study. *Incipits* of all Willsher's Mansfield transcriptions have been included, as have all his instrumental titles, with or without *incipits*. 'Unnamed airs' are not included, apart from the two transcribed by Willsher, which are here designated 'untitled'. Nor are the titles of the vocal works, none of which were transcribed. The five-digit key numbers are assigned for ease of reference to the indexes.

#### *List of Contents from Willsher*

##### *[Lyra-viol pieces]*

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

- |       |   |
|-------|---|
| 1     | An air                                  |
| 2*    | Mackbeth                                |
| 3*    | Amaryllis                               |
| 4     | Alman                                   |
| 5     | Alman                                   |
| 6*    | The Scots Serenad                       |
| 7*    | Menaway                                 |
| 8-13* | unnamed airs ( <i>two transcribed</i> ) |
| 14    | Symphony                                |
| 15*   | the Sighing Lady                        |
| 16*   | Ane ayr ( <i>transcribed twice</i> )    |
| 17*   | I'll never love thee more               |
| 18*   | Shepherd's Hay                          |
| 19*   | French Rant                             |
| 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  
 30 Praeludium - Dr Coleman  
 31 Saraband Dr Coleman  
 32\* A Health to Bettie  
 33 Gerard's mistress  
 34 Saraband  
 35 Saraband  
 36\* The King's Jegg  
 37\* She rose and let me in  
 38 Love me as I deserve  
 29\* Reed House  
 40 Saraband  
 41\* Sweet Willie  
 42\* Aboyn's Air  
 43\* Drumlanrig's Welcome Home  
 44 Minway  
 45\* Jock the laird's brother  
 46-54 Almans, Corants and Sarabands by Mr Young.  
 [\*\* Lady Fair (*transcribed twice*)]  
 [\*\* The Nightingale]

Some papers of theory are included between the section of the MS for viol and that for voice.

### *Songs*

To little or no purpose  
 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  
 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  
 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

### **List of Contents indexed in appendixes** (*Incipits* are included only for items marked \*)

16001	An Air
16002 *	Mackbeth
16003 *	Amaryllis
16004	Alman

16005	Alman
16006 *	The Scots Serenad
16007 *	Menaway
16008	Symphony
16009 *	The Sighing Lady
16010 *	Ane ayr
16011 *	I'll never love thee more
16012 *	Shepherd's Hay
16013 *	French Rant
16014	Corant
16015	Ayr
16016	Alman
16017	Saraband
16018	Alman le Roy
16019	Corant le Roy
16020	Praeludium
16021	Saraband
16022	What if a day
16023	Praeludium - Dr Coleman
16024	Saraband Dr Coleman
16025 *	A Health to Bettie
16026	Gerard's mistress
16027	Saraband
16028	Saraband
16029 *	The King's Jegg
16030 *	She rose and let me in
16031	Love me as I deserve
16032 *	Reed House
16033	Saraband
16034 *	Sweet Willie
16035 *	Aboyn's Air
16036 *	Drumlanrig's Welcome Home
16037	Minway
16038 *	Jock the laird's brother
16039	Almans, Corants and Sarabands by Mr Young.
16040 *	Lady Fair
16041 *	Nightingale, The
16042 *	(untitled)
16043 *	(untitled)

### *Notes and References*

<sup>1</sup> Willsher, 'Music in Scotland', p 129.

<sup>2</sup> I am indebted to Dr Kenneth Elliott for this information.

<sup>3</sup> *New Grove*, xx, p 579. This 'Mr Young' is probably the father of the subject of the *New Grove* article; he is mentioned in that entry.

<sup>4</sup> The evidence for the deteriorating health of the Panmure scribe is discussed in Source **2.08** and Section 3.02.2.

<sup>5</sup> Comments contained in this list, apart from those italicised, are also by Willsher.

## 2.17 Newbattle violin manuscript 1

### 2.17.1 *Commentary*

#### *Introduction*

Among the many volumes of the library of Newbattle Abbey, home of the historic Ker family, Earls of Lothian, an important discovery was made around 1950 by Helena Mennie Shire in the course of her research into Scots poetry and music.<sup>1</sup> Two small volumes of music came to light, one of which (2.18) was entitled ‘Lessones for ye violin’. In size, binding and script the manuscripts resembled each other, although ‘Lessones for ye violin’ was in poor condition generally, as well as having been chewed by vermin at some stage. An internal date of 1671 in one of the books (see below) and the script similarities made it possible to date both to the last third of the seventeenth century. These two manuscripts are now part of the Newbattle Collection in the National Library of Scotland.

#### *Description and Summary of Contents*

MS 5777 is an oblong octavo-sized manuscript of 71 folios, bound with what appears to be the original calf leather binding, reinforced in the nineteenth century. The binding bears no identification letters or symbols, nor are there any jottings within the manuscript to throw light on its history. Unlike its companion, MS 5778, the condition of this manuscript is good, and all the music legible.

Although there is no identification of the instrument for which this music is written, it can probably be safely assumed to be, like MS 5778, the violin.

There are 73 pieces of music in total, two of which are in two parts, probably for two violins. Sixty-six of the pieces are in staff notation, the final seven being in diatonic violin tablature similar to, but not the same as, that of the Guthrie manuscript (2.11). An interesting feature of the staff notation in this manuscript is that it uses the French violin clef, that is, G is the lowest of the five stave lines. In this respect MS 5777

differs from 5778, which employs the conventional British violin notation of the period, G being the second lowest stave line, as it is in the present-day treble clef.

The pieces in MS 5777 are mainly English, by Restoration composers, with titles, and in many cases attributions. There are a few items which can be identified as French, and a number of untitled pieces, which may possibly include works of Scottish provenance. The composers named are [John] Banister, Locke, Clayton, Grabu, Baptista [Lully or Draghi], Smith, Jenkins, Farmer and Singleton.<sup>2</sup>

### *Hands*

Seven different hands are discernible, as follows:

**Hand 17A** is the hand of the 'Panmure scribe' and has the largest proportion of pieces in the manuscript, just under half. This hand appears on ff 1v-4, 15v-18, 27v-28, 30v-32v, 41v-43v (part), 46v-47v, 49v-55 and (in the reversed section) 67-66, a total of 36 items. Although obviously a professional, the owner of this hand occasionally found the unfamiliar French G-clef a problem. In several places he inadvertently drifts back into the more usual clef, and has to correct himself.

**Hand 17B**, with 24 pieces, is the next largest contributor, and could well be the hand of the volume's owner, thought to be Lord Robert Ker himself (see below). Certainly, this hand has no difficulty with the French G-clef, and though rather untidy, is competent and assured. It could even be the hand of another professional. However, the Ker brothers were known to have been educated musically to a high degree, and, in Lord Robert's case at least, to have maintained interest in violin-playing in later life.<sup>3</sup> Also, pieces in this hand are intermingled with pieces in the hand of the Panmure scribe, as if the two were working together on the project. The situation which looks most likely is that of a paid professional assisting a wealthy amateur in pursuit of his hobby, probably during the latter's visit to London. The Restoration musical scene in the capital, and the importance of the violin there, must have provided a rich source of interesting musical material. **Hand 17B** is found on ff

5v-12, f25, f 43v-45v, f 48 and reversed, in tablature, on f 71v (part), f 71 (part) and ff 70v-70.

**Hand 17C** has copied three pieces only, on ff 16v and 24v-25, but its significance lies in the position of these pieces within the manuscript. The first comes immediately after the first batch of **Hand 17A**. Eleven blank pages follow, after which come the other two pieces in this hand. The first entry of **Hand 17B** comes after the third of these pieces, but later on the same page, so the **Hand 17C** pieces must have come first. A change of ownership at this point might be indicated, except for the fact that the unusual French clef is employed throughout. Perhaps the other Ker brother, William, who also learned music in France, was involved here, although the hands look very different from each other, which is not what one would expect in siblings educated together.

**Hand 17D** appears once, copying six consecutive pieces on ff 33v-38. These make up a suite by Louis Grabu, and were probably copied in, at the request of the book's owner, by another amateur, or by a professional. It may even be the hand of Grabu himself, who was known to have worked in London during the 1670s and 1680s. The final flourishes, however, include in three cases what may be initials, possibly 'I C'.

**Hands 17E** (one piece on f 39) and **17F** (two pieces on ff 40-40v) appear on two loose leaves pinned into the manuscript. The pins are ordinary twentieth-century dress-making pins, so that these folios, 39 and 40, must have been loose until fairly recently in the manuscript's history. The possibility that they are unrelated to this manuscript and were stored with it by accident must be considered, especially in the light of another loose leaf discovery in connection with this volume.<sup>4</sup> However, the three pieces in these two hands are all written in the French clef, and probably not from choice, as the rather elderly **Hand 17F** had difficulty with it, reverting to the more familiar clef for a full bar, before making the correction. It does look, then, as if these pieces were also commissioned by the owner of the manuscript, and included with it during the period of its compilation.

Finally, we come to the tablature at the very end of the book, in the reversed section. Two hands appear here, one of which can be identified as *Hand 17B*, presumably Lord Robert Ker. The other, *Hand 17G*, is rather affected and showy. The two pieces in this hand come in between pieces in *Hand 17B* and are laid out in such a way that neither they nor the *Hand 17B* pieces can be later additions, making another collaboration between two people seem likely. The positioning of the tablature at the extreme end of the book may indicate that it is the earliest part of the manuscript, probably pre-dating the London era. It must have been there when the Panmure Scribe copied his only contribution to the reversed section, on ff 67-66, as he had to avoid it. *Hand 17G* could therefore belong to an earlier tutor or friend of the Ker brothers, and be Scottish. The dating of this section cannot be much earlier than the remainder of the manuscript, however, as the composers mentioned, Singleton and Farmer, are English and of the Restoration period, while *Hand 17B* is assured and competent, and unlikely to be Lord Robert's script as a child.

### *Provenance*

The person most likely to have been involved in violin playing at Newbattle in the late seventeenth century is Robert, 4th Earl of Newbattle and 1st Marquess of Lothian, who was born in 1636 and succeeded to the title on the death of his father in 1675.<sup>5</sup>

Some valuable exploration of Newbattle family documents has been carried out by Calum McCart in an unpublished Colchester Institute dissertation on the families of Ker and Maule in relation to their music manuscripts.<sup>6</sup> The data on the Ker family, in particular, does not seem to have been brought together before, and McCart's work sheds light on many aspects of the personal and artistic life of the Scottish nobility during this period. The following episodes in the life of Lord Robert and his brother William, detailed by McCart, provide important fuel for speculation on the history of the two violin manuscripts.

Between 1651 and 1657 Robert and William, together with their tutor, Michael Young, travelled abroad to improve their education. This 'tour', as it was called, was a usual custom for the sons of the nobility, all manner of subjects, both serious and recreational, being studied in different European centres. Robert and William spent most time in France, and records are preserved of letters home from Saumur, Angers and latterly Paris. Both boys tried out different musical instruments: viol, lute, guitar and violin are all mentioned. However, it would seem that Robert's talent for the violin began to be seriously developed in Paris, where he received tuition from one Constantin, thought by McCart, probably rightly, to have been Louis Constantin, a musician of note and one of Louis XIV's personal band of 24 violins.<sup>7</sup>

The Ker family remained loyal to Charles II during the Cromwellian period, and at the Restoration became much involved in political affairs. Visits to London by the Scottish nobility were frequent, both for business and recreation, and in these respects Lord Robert was no exception. McCart cites family expense account details of theatre attendance in 1671, and letters from Lord Robert to his wife (he married in 1661), in which he remarks frequently on the solace and recreation he finds in music, both as a listener and as a performer. Particularly revealing are the words, written in London in 1693, '... my violin is my old Comrade, when I am home, which is often ...'. Earlier, in 1691, he writes, referring to his second son, Charles, '... I am just now begunn to learn some new tunes, tho I have little time, so desire Charles to do his parte to be able to play together.'<sup>8</sup> Thus, 35 years on from his tuition by Constantin, Lord Robert is still an enthusiastic player, anxious to increase his repertoire.

It is reasonable to assume that twenty years before, in 1671, when Robert was just discovering the world of London theatre and concert music, this enthusiasm must have been greater still. His political life was busy and purposeful, and he must have applied the same qualities to his music collecting. With the help of the scribe, probably recommended by the Maules of Panmure, Robert must surely have amassed a large quantity of English music of the time, of which only this volume and its companion (2.18) remain.

This manuscript probably never left the earl's library, but its companion, MS 5778, returned there after a spell in apparently less congenial surroundings. Perhaps other manuscripts belonging to Lord Robert were dispersed after his death, this being one possible explanation why such an avowed music-lover appears to have bequeathed so little music.

### 2.17.2 *List of Contents*

ITEM NO.	FOLIO	TITLE
17001	1v	Courrant
17002	2v	Allman Bannester
17003	3	Corrant
17004	3v	Contry dance
17005	4	Jigg
17006	5v	Courant Mr Locke
17007	6	Tune Mr Locke
17008	7	Mrs Marshals tune
17009	8	Almand
17010	8v	(untitled)
17011	9	Branle
17012	10	(untitled)
17013	10v	Suite
17014	11	Eco de Courteide
17015	11v	Indian Emprior
17016	12	Bourie
17017	15v	Bannesters ffairwell
17018	15v	Courrant
17019	15v	Ayre J: Banester
17020	16v	Ayre Mr: Bannester
17021	17	Gavot Mr Bannester
17022	17v	Gavot Mr Bannester
17023	18	Ayre Mr: Bannester
17024	18v	(untitled)
17025	24v	Charles Brese
17026	25	Mr Banisters Gigue
17027	25	Clatons Air
17028	27v	Indian Queene
17029	28	The dance after
17030	30v	Allmaine B:
17031	31	Sarraband
17032	31v	Bagpipe tune
17033	32v	Jigg Mr B:
17034	33v	Preludium Mr grabu
17035	34	Air Mr Grabu
17036	35	Mr Grabu
17037	36	Mr Grabu martury
17038	37	Air Mr Grabu
17039	38	Rondeau Mr grabu
17040	39	(untitled)
17041	40	(untitled)
17042	41	(untitled)
17043	41v	Ballet 1 entre
17044	41v	Ballet 2 entre
17045	42v	Mr Baptista

17046	43	(untitled)
17047	43v	Ayre Entry:3 Br
17048	43v	Queens Saraband Br
17049	44	queens Gigue Br
17050	44	entry queens Ballet 1671 Whithal Br
17051	44v	queens aire Br [Banister?]
17052	45v	Aire Suite, Rondeau, Mr Grabu
17053	45v	Mrs Jhonsons Jeag
17054	46v	Corrant Laraigne
17055	47v	Lindienne
17056	48	Minuet Mr Smith
17057	49v	Mr Smiths Ayre
17058	50	The Dance
17059	50v	1 Ayre
17060	50v	2 Ayre
17061	51	3 Ayre
17062	51v	Ayre
17063	52v	Mr Smeths Ayres
17064	53	Gavot
17065	54	(untitled) Mr Bannester
17066	54v	Mr Jnkns Allamine
17067	67	Gavot
17068	70	Hornpipe
17069	70v	Saraband
17070	70v	Gigue fermer
17071	71	(untitled)
17072	71	Singlton gigue
17073	71v	Cowgate gigue
17074	71v	The cloutinach

### *Notes and References*

<sup>1</sup> McCart, 'Kers and Maules', p 21, refers to the discovery of the two manuscripts by Helena Mennie Shire.

<sup>2</sup> *New Grove*, ii, p 117 ([John] Banister); *ibid.*, xi, p 107 (Locke); *ibid.*, iv, p 472 (Clayton); *ibid.*, vii, p 595 (Grabu); *ibid.*, xi, p 314 (Baptista [Lully]); *ibid.*, v, p 606 (Baptista [Draghi]); *ibid.*, xvii, p 418 (Smith); *ibid.*, ix, p 596 (Jenkins); and *ibid.*, vi, p 402 (Farmer). There is no entry on Singleton.

<sup>3</sup> McCart, 'Kers and Maules', p 17.

<sup>4</sup> See above, Source 2.09. I am indebted to Dr Kenneth Elliott for information relating to his discovery of a Robert Edward page in this manuscript.

<sup>5</sup> *Scots Peerage*, v, p 475.

<sup>6</sup> McCart, 'Kers and Maules'.

<sup>7</sup> *Ibid.*, pp 6-13 ('The Tour') at p 12 (for Constantin).

<sup>8</sup> *Ibid.*, p 17.

## 2.18 Newbattle violin manuscript 2

### 2.18.1 *Commentary*

#### *Introduction*

Entitled 'Lessones for ye violin', this is the companion volume to Source 2.17. It was found in the library of Newbattle Abbey at the same time as that volume<sup>1</sup> and is now MS 5778 in the National Library of Scotland. This second Newbattle violin book is, however, very much the poor relation. Faded through damp, vermin-chewed and scribbled on, it obviously did not always share the privileged existence of its companion. Nevertheless, it reveals some interesting facts about the background to both manuscripts and, like so many, poses more questions than it answers.

#### *Description and Summary of Contents*

Like its companion, MS 5778 is an oblong octavo volume, calf bound, but its condition is poor. The ink has run considerably, almost certainly due to storage in a damp place. Of the 20 folios, the final seven have been attacked by vermin and partly destroyed. The volume is entitled 'Lessones for ye violin' and contains several scribbles, including the name 'Archibald Murray', which appears on the verso of the final folio, together with what seem to be financial calculations.

The manuscript contains 35 pieces of music for the violin, including the fragmentary remains of the mouse-chewed items. English, Scottish and French titles are included, and there are a number of pieces either untitled or whose titles have been eaten.

There are no composer attributions.

#### *Hands*

Only three hands can be identified in this volume. **Hand 18A**, which is the main hand, is, as in MS 5777, that of the Panmure scribe. The other two hands do not appear in MS 5777, or, as far as can be checked, anywhere else in the music manuscripts of Newbattle or Panmure.

The Panmure scribe (*Hand 18A*) has copied 27 of the 36 pieces. His script appears on ff 1-2, 3-4, 5-10v, 12-12v and 13v-18. there are clear signs that the health of the copyist has markedly deteriorated. The shakiness of his script is more pronounced here than in any other manuscript, and the number of errors which he has had to correct is unusually high.

*Hand 18B* appears twice only, on f 2v and f 4v, both untitled pieces. This hand is slighter and more delicate, and in places obscured by ink coming through from the thickly-written *Hand 18A* pieces on the other side of the leaf. It is careful and correct, but not particularly professional, and could be that of a pupil. These pieces could have been added afterwards, especially as the owner of *Hand 18A* left a number of *verso* sides blank, perhaps because of the ink problem; the thickness of his script could well have been partly a result of his tremor, as well as being later exacerbated by damp storage of the manuscript.

*Hand 18C* appears seven times, on ff 11, 13 and 19-19v. This is a rather untidy but confident hand. Again, the placing of the pieces gives no indication that the owner of this hand was working together with the Panmure scribe, like the collaboration in MS 5777. These pieces could also have been added afterwards. What is perhaps significant is that the final five pieces in this manuscript are copied by *Hand 18C*. As there is no sign of reversed usage at the rear, these pieces were probably the last to be copied, although the possibility of leaves being lost must not be overlooked. The script of *Hand 18A*, which, as we have seen, is at its most shaky and uncertain in this manuscript, last appears on f 18. Could this have been the very last work of the Panmure scribe?

### *Provenance*

The marked contrast between this manuscript and MS 5777 makes it difficult for them to be viewed as companion volumes, although they were found together at Newbattle and the handwriting of the Panmure scribe is the main script in both. It appears likely that they may not have come together until a long time after the seventeenth century, perhaps not until after the nineteenth-century restoration of the

binding of MS 5777. As already noted, the storage of 5778 must have been different from the other, because of its poorer state of preservation. There are more jottings on this manuscript, and less of the sense of driving interest and purpose which is given by MS 5777, with its systematic copying of fashionable London music and its almost total lack of scribbles. There are more traditional Scots airs than English items in 5778, and the Scottish music seems to have taken over around the middle of the book. This does not follow the pattern of other Newbattle and Panmure violin manuscripts, where English music at one end, and Scots music, reversed, at the other, were presumably being added to simultaneously. The only reversed item in MS 5778, a Preludem in the middle of the book, is an oddity. Was it meant to introduce the Scottish section? Did the perhaps-muddled scribe have some confused idea about reversing this section, which was then countermanded by his patron? Or did he just not realise the book was upside-down?

The scribbles do not reveal much. The only hints at owners' names are 'Archibald Murray' (inside rear cover) and the initials 'MM' - another Murray? - on the inside front cover. Also, faintly inscribed below the 'Archibald Murray' there can be seen what might be 'Archibald Nicol'. An index at the rear contains a list of song tunes only some of which correspond to the contents of the manuscript (see below). The list is itself vermin-chewed, and so incomplete. The hand in which the list is written resembles that which titled the *Hand 18C* piece 'Willie Winkie' (f 11), but, rather oddly, is not the hand that has titled the other *Hand 18C* pieces.

It is possible that the owner of *Hand 18C* obtained the manuscript after all of *Hand 18A*'s work had been completed. He may have been the Archibald Murray whose name appears at the rear. Certainly, although the volume is not reversed, the main interest of its later user lay in its second, Scottish, half, with its adjacent index.

The attack by vermin came after the volume was complete, no doubt due to storage in a damp cupboard or cellar once its final owner had ceased to use it. This owner, or his surviving family, was clearly not aware of, or could not afford, the conditions needed to preserve books and documents, unlike the owner of Newbattle, Lord

Lothian, whose magnificent library was celebrated for the care and attention lavished on it. As we have seen, the first of the two manuscripts, MS 5777, probably never left the library at Newbattle. The other, 5778, although not so well treated, could not have strayed far from Newbattle, as it did eventually make its way back there, perhaps discovered and returned by a later generation of Murrays.

Why should these volumes have been separated in the first place, if the same person was the main scribe in each, and both books belonged to the same noble family? One explanation is that there could have been a considerable lapse of time, perhaps more than a decade, between the two manuscripts. The Panmure scribe's handwriting in 5778 had deteriorated markedly from 5777, and blots and crossings-out reveal that his concentration was becoming difficult to maintain. There seems little doubt that he was a very sick man at this time, and he may have died while working on this volume. The large number of Scottish items in his script (possibly 15 out of 35, including fragments) suggests that he may actually have been living in Scotland when 5778 was compiled, perhaps in some sort of retirement among the patrons whom he had served in London. The lack of correspondence between other hands in 5777 and 5778 would then imply that a later generation of Kers, or gentry of their acquaintance - Archibald Murray? - may at this stage have been employing his services. We know that six months before his death Jeffrey Banister requested leave of absence from London to go abroad, and apparently, did not return.<sup>2</sup> Was it Scotland to which he travelled in 1684? And did he die there?<sup>3</sup>

### 2.18.2 *List of Contents*

ITEM NO.	FOLIO	TITLE
18001	f1v	Borie
18002	f2	The Duck of Orleans March
18003	f2v	(untitled)
18004	f3	The Glory Isslington
18005	f3v	The Duck of Richmonds March
18006	f4	Bore Versail
18007	f4v	(untitled)
18008	f5	A theatre dance
18009	f6	A theatre dance
18010	f6v	The Galleard
18011	f7	Meneut Dolphin
18012	f7v	Menneways
18013	f8	Boree ffountainBleau
18014	f8v	Menneways
18015	f9	Menneways

18016	f9v	Menneways
18017	f10	Menneways
18018	f10v	The Gowone
18019	f11	Willie Winkie
18020	f12	Preludem
18021	f12v	My Derrie and thou die
18022	f13	A health to Beattie
18023	f13v	Jannet drinks no water
18024	f14	Jigg
18025	f14v	New Corn Rigs
18026	f15	New donnald Cupper
18027	f16	(untitled)
18028	f16	(untitled)
18029	f16v	(untitled)
18030	f17	(untitled)
18031	f18	(untitled)
18032	f19	(untitled)
18033	f19	Black J[ack]
18034	f19v	The Chancelors delight
18035	f19v	Donald Couper

### *Notes and References*

<sup>1</sup> McCart, 'Kers and Maules' p 21.

<sup>2</sup> Holman, *Violin*, p 365.

<sup>3</sup> The will cited above by Holman may not refer to Jeffrey Banister the musician. If it does, then clearly he died in London. See Source 2.23.

## 2.19 Panmure keyboard manuscript

### 2.19.1 *Commentary*

#### *Introduction*

Among the wealth of English and Scottish viol and violin music dating from the time of James and Harry Maule is a single manuscript for keyboard. Unusual in its shape, its lack of titling and its script, this volume is an interloper in an otherwise fairly uniform group of manuscripts.

#### *Description*

The size of the volume is given as 'oblong octavo' in the catalogue of the National Library of Scotland, although 'severely cropped quarto' might be a better description. Its measurements are 20.5 cm by 10 cm, making it horizontally longer than, say, Source 2.22 (for violin) by 2 cm and vertically shorter by 4 cm. One reason for this shape could be that it adapts well to the even number of staves to the page required for keyboard writing (2.22 has five staves per page). The manuscript contains 52 folios, a number of which are blank but with ruled staves, showing that there was the intention of including more than the 11 existing pieces.

In two respects this manuscript resembles the other Panmure volumes of this later period. Firstly, it is totally lacking in scribbles or jottings, although there are no signs of leaves having been 'pruned' at either end. Secondly, its music falls into the usual pattern of 'art' music at the front, and Scottish traditional melodies at the rear; this segregation must be a family feature.

Otherwise, the volume follows its own course: the music is written on two-stave systems, not bracketed together, with the normal G- and F-clefs. It uses the five-line stave, in which it differs from the other, earlier, keyboard volumes, which contain staves of six lines. This reflects changing fashions and helps to date this volume towards the latter end of the seventeenth century.

The single hand is confident and clear, if rather untidy, which might indicate a professional tutor. There is another possibility, however. Although there is no obvious correspondence with known family scripts, there are some similarities to the hand in Source **2.22** attributed to Harry Maule (*Hand 22B*). If the assumption is correct that the Source **2.22** music was copied by a youthful Harry (see below), then this could just be the same hand twenty or thirty years later. It is debatable, however, whether the organised and deliberate writing of Harry Maule could become quite as untidy as the Source **2.19** hand, even with the passage of the years. One script in Source **2.21** (viol - second treble part, ff 17v-18) bears a resemblance to this one, but closer examination shows differences in the formation of the treble clef and especially in the beaming together of the dotted quaver and semiquaver figure; in the hand of Source **2.21** the half-beam of the semiquaver is placed, unusually, on the outer side of the stem to which it is attached. In this manuscript the figure is written normally.

#### *Dating and Provenance*

The music consists of four 'art' pieces at the front and seven Scottish traditional ones at the back. The pieces at the front are all fairly extended, with considerable rapid quaver and semiquaver movement. They have not yet been identified, but give the impression of being technically-inspired variations, the fast passage work moving from hand to hand in the style of exercises. The Scottish pieces, most of which have been identified by Kenneth Elliott,<sup>1</sup> have a fairly simple and frequently chordal accompaniment. In both sets of pieces two kinds of ornament ('=' and '+') appear over notes in the slower passages. There are few time-signatures, and these appear mainly in modern form, including 3/8.

The Scottish pieces, being traditional, are not easy to set into a chronological context, so speculation on the date of this manuscript must hinge on the style and presentation of the 'art' pieces and a review of possible keyboard players among the Maule family.

Compared to English or Scottish keyboard music of the end of the seventeenth century, French and Italian music was more advanced in style, in the use of 'modern' time-signatures and Italian performance directions. If these four pieces, as yet unidentified, prove to be Continental, they could be two or three decades earlier in date than if they were British. Although this manuscript does not appear in the list of foreign manuscripts 'left at Edr' in 1685,<sup>2</sup> it could have been acquired abroad earlier or later. At present, therefore, the possible date-range for the manuscript as a whole is quite wide, say from 1670 to 1720, covering two generations of Maules.

Are there any clues as to the owner and user of this book? Firstly, the technical nature of the 'art' pieces suggests a learning element, although the performer would have had to have been reasonably proficient already. Lady Jean Campbell, who lived until 1703, is herself a possibility. James and Harry are perhaps less likely, as their interest seems to have been in bowed instruments, although if the script is the hand of an older Harry, he may have compiled the book for someone else.

Harry and James had a sister, Mary. The only surviving daughter of the 2nd Earl and Lady Jean Campbell, Mary, is listed in *The Scots Peerage* after her three brothers, according to convention.<sup>3</sup> She could, however, have been the eldest of the four, and the fact that her first marriage took place in 1674 certainly suggests that she was a few years older than James and Harry, who were born in 1658 and 1659 respectively.

It is unlikely that any member of the Maule family was not given a chance to learn an instrument, and the harpsichord was always considered a proper instrument for a young lady, as its other name, 'virginals', implies. If Mary was the performer, something we can probably never know for certain, then the date of the manuscript falls within the early part of the suggested date-range, and the 'art' pieces are almost certainly foreign.

Possible pupils of the next generation are rather thin on the ground, neither George, 3rd Earl, nor James, 4th Earl, having any surviving children. Harry married twice and had children by both wives. Between 1695, the year of his first marriage, and 1702,

when his first wife died, five children were born, three of whom, James, William and Jean, survived to maturity. Any of these could have been learning to play a keyboard instrument in the first quarter of the eighteenth century, in spite of the far-reaching and traumatic changes which took place in the Maule family following the failure of the 1715 rebellion. William, Harry's second son, who succeeded him and in 1764 finally recovered the forfeited estates, became a distinguished soldier. His older brother James, 'a young man of great learning and the highest promise', died in 1729, while Jean, their sister, must have been at least 24 years old when she married in 1726.

It can be seen, then, that there are a number of differing possibilities for the dating, provenance and use of this manuscript. Identification of the four initial pieces would narrow the field considerably, and this may yet happen.

One interesting facet of the Maule family scene which is brought out here is the appearance of the music gene very selectively in the different generations. Only James and Harry are definitely known to have inherited their mother's interest in music, but they inherited it to an intense degree. James, of course, had no family, but the eldest of Harry's children, the soldier William, is not recorded as being artistically inclined in any way. However, Harry's son James, the young man of great learning and promise who died early, may well have also been a musician, and although nothing is known of the musical interests of James's sister, Jean, they can be assumed if it can be shown that she took her music books with her on her marriage, as did her grandmother and namesake, Lady Jean Campbell. As it happens, Jean Maule did more than this. By her marriage to the heir of the Dalhousie family, she was, consciously or unconsciously, responsible for the ultimate preservation of the entire Panmure manuscript collection.

### **2.19.2 *List of Contents***

ITEM	FOLIO	TITLE
19001	f4	(untitled)
19002	f5	(untitled)
19003	f7	Prelud arpagio
19004	f8v	(untitled)
19005	f11v	(untitled)
19006	f46	[Dainty Davie]

19007	f47	[New Highland Laddie]
19008	f48	(untitled)
19009	f49	[What shall a young lassie do wi' an auld man?]
19010	f50v	[Lass of Patie's mill, The]
19011	f51v	[The last time I came over the moor]
19012	f52v	[Through the wood laddie]

### *Notes and References*

<sup>1</sup> Elliott, Kenneth, *Musica Scotica* edition (forthcoming)

<sup>2</sup> McCart, 'Kers and Maules', p 32, citing National Archives of Scotland, GD 45/27/130.

<sup>3</sup> *Scots Peerage*, vii, p 27.

## 2.20 Panmure viol manuscript 1

### 2.20.1 *Summary Commentary*

This part-book for treble viol, together with the three part-books which make up Source **2.21**, is associated with Harry Maule, whose main instrument was the viol. Harry's collection of viol music was a fine one by the standards of any age, especially when one takes into account those which are listed in his foreign catalogue<sup>1</sup> but which no longer survive. Sources **2.20** and **2.21** do not appear in that catalogue.

Containing music current in Restoration London and of a fairly simple technical standard, these viol books appear to belong to an early phase of Harry's musical career when he was exploring the English repertoire. He probably gathered the material during family visits to London in the late 1670s when he would be in his late teens. The music of the main English composers in Sources **2.20** and **2.21**, Simpson (d. 1669) and Jenkins (d. 1678),<sup>2</sup> would be readily available at that time.

The Panmure Viol 1 manuscript is of oblong octavo size, and retains its original calf binding. Only four of its 55 folios contain music, the remainder, except for the last leaf, being ruled with staves but are otherwise blank. One folio at least has been torn out at the front of the book, and it can be seen from ink impressions on the recto side of f 1 that this missing leaf contained music.

The music consists of the treble viol part of seven pieces: two pavans and one each of galliard, almayne, coranto, saraband and air. All are attributed to Christopher Simpson, and may be part of one or more suites.

The music script and titling are uniform throughout, and are almost certainly in the hand of Harry Maule, corresponding to examples in other manuscripts known to be in his hand (e.g. Source **2.21**). The pieces are numbered from one to seven, and the first is also numbered '25'. This numbering presents a problem. If the piece on f 1 is

number 1, what was the number of the music on the torn-out folio? And what is the significance of the second number, '25', attached to this piece?

One possible explanation, which would also explain the high number of blank, ruled leaves, is that this was an 'overflow' volume. A musician, in the process of copying out pieces in several part-books at one time, might discover that one book was filled while there was still room in the others. One solution would be to provide an extra book for the part whose book was full, making sure that the numbering in the new book corresponded to the numbers in the other part-books. A book like this one starting with piece 25 (or 24, if the torn-out leaf is counted) would then be understandable, as would the large number of empty pages; presumably only a few pieces had needed this treatment towards the end of the copying exercise. What this theory does not fully explain is the second set of numbers and why they overlap. It is possible that the other parts later similarly 'overflowed' and that the numbering began again; it is equally possible that these numbers refer to each piece's place in a Simpson suite.

The missing leaf or leaves may have held a clue. As we shall see with other viol and violin manuscripts in the Panmure collection, there seems to have been a later 'tidying-up' process in which worn or discoloured leaves were simply removed. Much music may have been lost in this way, as well as critical information about the manuscripts' history.

### **2.20.2 List of Contents**

ITEM NO.	FOLIO	TITLE
20001	f1	Pavin Mr Simpstone
20002	f1v	Almaine Mr Simpstone
20003	f2	Coranto Mr Simpstone
20004	f2v	Pavin Mr Simpstone
20005	f3	Galliard Mr Simpstone
20006	f3v	Ayre Mr Simpstone
20007	f4	Saraband Mr Simpstone

### **Notes and References**

<sup>1</sup> McCart, 'Kers and Maules', p 32, citing National Archives of Scotland, GD 45/27/130.

<sup>2</sup> *New Grove*, xvii, 329-30 (Simpson); *ibid.*, ix, 596-8 (Jenkins).

## 2.21 Panmure viol manuscript 2

### 2.21 *Commentary*

#### *Introduction*

This is the second source of viol music which can be dated to the Maules' visits to London, and which, like MS 9453 (2.20), was probably compiled between 1670 and 1680. These three books have an added interest as their compilation involved other members of the Maule family besides Harry. They also contain what is probably the first appearance among the Maule manuscripts of the hand of the Panmure scribe.

#### *Description*

MSS 9455-7 is a set of three part-books for viol: first treble, second treble and bassus. The bassus part has the name 'Harie Maule' inscribed. The volumes are similar in size and binding to MS 9453, but are otherwise different; the staves are longer, while the margins are narrower and defined in red ink. All three books are used reversed as well as forward, but many pages of the reversed portion are missing, especially in the two treble parts.

The music consists of fairly simple settings of English and French music probably current in Restoration London. Many of the pieces are untitled. The three parts are complete - no further book is missing - and it is possible that the music was specially arranged to suit the forces available in the Maule family.

#### *Hands and performers*

In the forward part of the books, the first fifteen pieces in all three parts are in the same hand, that of the Panmure scribe. Here, his script is strong, although occasional trembling does occur. Only two of this group of pieces have titles, and these are merely 'pavin' and 'saraband'. One piece is attributed, to Christopher Simpson. This is probably the earliest part of the manuscripts, and was probably copied in London.

The remainder of the pieces in the forward part of the manuscripts appear to have been copied in by the Maules themselves. Each manuscript displays a different hand, presumably that of the person who would play from it, and it is interesting to speculate on which member of the family wrote, and played, what.

Harry seems to have been the prime mover in obtaining viol music and organising its performance by the family. The hand in the bassus book (MS 9457), which bears his name, also appears in the reversed section of the two treble books, and copied the whole of MS 9453 (2.20). The new hand in the forward section of the first treble part-book (MS 9455) is undoubtedly different. Clefs and notes lean forward slightly, stems are longer and thicker and notes are written more closely together than in 9457. The general appearance is more untidy than Harry's quite delicate music script, but certain similar features, such as the same formation of the G-clef, suggest a sibling, perhaps James. There is a single piece at the end of this group, unrelated to the other books, and in the Harry Maule hand (f 19).

The new hand in the second treble part-book (MS 9456) is neater than that in the first, and in note-writing the script bears a greater resemblance to Harry's writing. The G-clef, however, is decidedly different from either of the others, and takes a more old-fashioned form. It is very similar to the the G-clefs of Lady Jean Campbell's music-book (2.05), making it a possibility that she played treble viol, in addition to lute and harpsichord.

In the bassus part only, the forward section ends with some scribbled fragments of music in an entirely different hand. This was probably a later addition, perhaps nearer the end of the century.

The reversed part of the manuscripts has suffered the loss of a number of pages, probably part of the destructive 'tidying' process already mentioned (2.20). The result is that not all the pieces are complete. In all the books, this portion has been copied in the hand associated with Harry Maule. It is just possible that where all three parts

are in Harry's hand, the works in question were arranged, rather than simply copied, by him. If so, this implies a skill in music which went well beyond performance.

### 2.21.2 *List of Contents* (from 'treble 1' part-book)

ITEM NO.	FOLIO	TITLE
21001	f1v	(untitled)
21002	f1v	(untitled)
21003	f1v	(untitled)
21004	f2	(untitled)
21005	f2	(untitled)
21006	f2v	(untitled)
21007	f3	(untitled)
21008	f3v	(untitled)
21009	f3v	(untitled)
21010	f4	(untitled)
21011	f4	(untitled)
21012	f4	(untitled)
21013	f4v	(untitled)
21014	f5	(untitled)
21015	f5v	(untitled)
21016	f6	(untitled)
21017	f6v	Pavin
21018	f7	(untitled)
21019	f8	(untitled)
21020	f8v	(untitled)
21021	f9	Corranto
21022	f9v	Pavain C:Simson
21023	f10v	(untitled)
21024	f11	Saraband
21025	f11v	(untitled)
21026	f12	(untitled)
21027	f12v	(untitled)
21028	f13	(untitled)
21029	f13v	(untitled)
21030	f14	(untitled)
21031	f14v	(untitled)
21032	f14v	(untitled)
21033	f15	(untitled)
21034	f15v	(untitled)
21035	f15v	(untitled)
21036	f16	(untitled)
21037	f16v	Eccho John Jenkins
21038	f17	(untitled)
21039	f17v	Coranto Jo: Jenkins
21040	f19	(untitled)
21041	f35	Saraband
21042	f34	Courante
21043	f38	Gavotte
21044	f38v	Amenor
21045	f38v	(untitled)
21046	f39	(untitled)
21047	f39v	(untitled)
21048	f40	(untitled)
21049	f40	(untitled)
21050	f40v	(untitled)
21051	f40v	(untitled)

21052	f41	(untitled)
21053	f41	(untitled)
21054	f41v	Ballixis
21055	f41v	Grand bouree
21056	f42	La galliard
21057	f42	bourie d'Arvis[?]
21058	f42v	La Prinoise
21059	f43	Saraband
21060	f43	(untitled)
21061	f43v	Air
21062	f44	Pavan
21063	f44v	Saraband
21064	f44v	Guigne
21065	f45	Air
21066	f45v	fantasie
21067	f46	Saraband
21068	f46	Cour
21069	f46v	Air
21070	f47	Simphonia
21071	f47v	Saraband
21072	f47v	(untitled)

## 2.22 Panmure violin manuscript 1

### 2.22.1 *Commentary*

#### *Introduction*

This is one of several manuscripts for violin in the Panmure collection, the first of two to be considered here. Like the keyboard and viol manuscripts previously discussed (2.19, 2.20, 2.21), this volume does not appear on Harry Maule's 'foreign list',<sup>1</sup> but seems to date from an earlier phase in the lives of James and Harry.

It has been generally assumed, probably rightly, that Harry Maule was the bass viol player of the family and that James's instrument was the violin. This assumption is made on the evidence of Harry's handwriting in many of the bass viol manuscripts, and in documents relating to the purchase and transport of viols. The fact that James collected a considerable amount of violin music during his travels in Italy after the 1715 rebellion is also significant in this respect. However, there could well have been considerable versatility in this talented family. Harry seems to have played violin as well as viol, and there is evidence that James and Lady Jean both took part in viol consort playing. Violin manuscripts, especially the earlier ones, cannot therefore automatically be taken to have belonged to James.

#### *Description*

This oblong octavo manuscript of 41 folios retains its original calf binding and is in good condition, clear and legible. Like several other Panmure manuscripts (and Newbattle 1, 2.17) it seems to have leaves deliberately cut out at the front and back after binding. This recurring feature appears inconsistent with the known respect for music of the Maule family. It certainly does appear to have been a 'tidying-up', perhaps as part of the binding process; if there had been previous unbound use of the volumes, tattered end pages could well result. Even source 2.23, which was never properly bound at all, only sewn together, shows signs of missing pages. The obvious problem with arbitrary removal of worn leaves is the loss of music, and, incredibly, this does indeed seem to have happened with the viol part-book set at

least (Source **2.21**), and perhaps also with other manuscripts. It is difficult to imagine the seventeenth-century generation of Maules allowing such a thing to happen, though later owners may have been guilty of it.

### *Layout, Repertoire and Notation*

The music of Source **2.22** consists of seventeenth-century English popular dances tunes, many taken from London stage productions and appearing in the publications of Henry Playford. There are also a number of traditional Scottish melodies. The layout of the volume is similar to Sources **2.18** (Newbattle 2) and **2.23** (Panmure Violin 2) with English music at the front and Scottish at the rear. Both Panmure violin manuscripts have the rear portion reversed. This seems to be the regular layout of material copied by the Panmure scribe (see above), whose hand features most in this manuscript. The music is all notated on the standard five-line stave, with the G-clef on the second line.

### *Hands*

Four separate hands are discernible in this manuscript as follows:

**Hand 22A** is that of the Panmure scribe and appears on ff 1-25v (forward portion) and ff 35v-41v (reversed portion), 58 pieces in all, of which the last seven are Scottish.

**Hand 22B** has written half of f 26v and all of ff 27v-30, a total of ten pieces. This hand appears to be the same as that which has copied all of Source 20 and much of Source 21 (Panmure Viol manuscripts 1 and 2), and almost certainly belongs to Harry Maule.

**Hand 22C** has copied a total of four pieces, on the second half of f 26v and on f 27.

**Hand 22D** appears only in the reversed portion, on ff 32v-34, and has also copied four pieces, all Scottish.

Neither *22C* or *22D* appear in any other extant manuscripts of the Panmure collection, which makes it quite possible that they do not belong to members of the Maule family. If this is the case, then the violinist James may well not have had any hand in the compilation of this violin manuscript, although of course he could have played from it.

### *Provenance and Dating*

Although Harry Maule's catalogue of foreign manuscripts cannot give any definite clues to the dating of the British manuscript some indirect conclusions can be drawn. The quality and technical difficulty of the music in the foreign manuscripts is much greater than that of the British music. Although this may simply reflect stylistic developments abroad, particularly in France, it also hints that at the time of the manuscripts' acquisition Harry and James were mature performers desirous of tackling a more complex repertoire. In 1685 James was 27 years old and Harry 26. Both are known to have been abroad in 1684, and these foreign manuscripts probably all derive from this visit. The British manuscripts, including Source **2.22**, could well have been earlier and already at Panmure by 1685.

The presence of Harry Maule's handwriting in Source **2.22** narrows the dating a little. Harry's music script in this manuscript is mature and confident, not the careful writing of a child under instruction. He was probably at least fifteen when he copied his ten pieces into this manuscript. As he was born in 1659, an earliest date of *c.*1675 for Source **2.22** seems reasonable. Although the music in this manuscript is technically fairly simple, these do not seem to be teaching pieces, as McCart thinks.<sup>2</sup> Rather, they appear to be yet another Maule collection, perhaps Harry's first. The idea that this may be a teenage project of Harry Maule's is given weight by the fact that he is not yet as focussed on the viol as he later became. He and James had probably been instructed in viol and violin equally, not to mention other instruments, and had yet to discover their preferences. Certainly, we know that Robert and William Ker were permitted to experiment with viol, lute, guitar and violin when learning music abroad in their teens.

It is likely that the manuscript was, initially at least, compiled in London. The trips south made regularly by the nobility after the Restoration would give plenty of opportunity for gathering together fashionable London songs and dance melodies. The Panmure scribe was probably employed, as with the Ker family, to copy out the latest tunes. The existence of the Scottish items in his hand need not mean that this scribe travelled to Scotland, or at least not at that time.<sup>3</sup> Scottish music, real and fake, was all the fashion in Restoration London. A 1675 date would also fit with the identification of the Panmure scribe as Jeffrey Banister, who was active before 1671<sup>4</sup> and who died in 1684.

### 2.22.2 List of Contents

ITEM NO.	FOLIO	TITLE
22001	1	Corranto
22002	1	(untitled)
22003	1v	Hoptons Jigg
22004	1v	Bacaskie
22005	2	Jigg
22006	2v	Duck of Buckingames Corrant
22007	2v	Sarraband
22008	3v	prelud Mr Mell
22009	4v	Ayre
22010	4v	the Kings Delight
22011	5	Corrant
22012	5v	Morisco
22013	5v	Sarraband
22014	6	Country Dance
22015	6v	Belle Rese
22016	7	Borry Royall
22017	7v	Bannesters Allmaine
22018	8	Corranto Mr B.
22019	8v	Gavot Bannester
22020	9	Punch Enellow
22021	9v	Allmaine Baptist
22022	10	Brall Mr. Baptist
22023	10v	Allman Mr Banster
22024	11	Corranto Mr Banester
22025	11v	Contry Dance Banester
22026	12	Borrie ffountaine Blowe
22027	12	Antick Sarraband
22028	12v	the Bagpipe tune
22029	13	Duck of Monmoths Jigg
22030	14	Gather your Ross buds
22031	14v	Allmaind
22032	15	Corranto
22033	15v	Sarraband
22034	16	Contry Dance
22035	16v	Bralls Mr Bannester
22036	17v	Gavot
22037	17v	Mellish hors
22038	18v	Jigg

22039	19	Jigg
22040	19v	Jigg
22041	20	My Lady Balclughes Ayre
22042	20v	Maddams Jigg
22043	20v	Jigg Mr Clayton
22044	21v	Mr Clytons Jigg
22045	22	A new Court Jigg
22046	22v	O love if ere should ease a heart
22047	23	My Lord Buckingams Ayre
22048	23v	A New Ayre by Robart Smith
22049	24	Gavott
22050	24v	My Rothus Ayre
22051	25v	Jigg
22052	26v	(untitled)
22053	26v	My Ladi glanbrislss Air
22054	27	New Corn riggs
22055	27v	When the breid was Married
22056	27v	Come ben and Clanck me Jo
22057	28	The Mor deiscrite the Wellcomeir
22058	28v	The fit is come over me now
22059	29	(untitled) RH
22060	29	Minene
22061	29v	(untitled)
22062	29v	My La[dy] oxfourds Jege
22063	30	The litille goodwife
22064	32v	(untitled)
22065	33	Jigg
22066	33v	My Lord Ayrelies Ayre
22067	34	kick Malury
22068	34v	The thri ships skings
22069	35	The new good Man
22070	35	(untitled)
22071	36	Kathren Oggie
22072	37	Down the Burn Devie
22073	38	Green grows the Rushes
22074	39	Last time I came over the Mure
22075	41	Wellcome home my Bonny Love
22076	41v	preludem
22077	41v	preludem

### *Notes and References*

- <sup>1</sup> McCart, 'Kers and Maules', p 32, citing National Archives of Scotland, GD 45/27/130.
- <sup>2</sup> McCart, 'Kers and Maules', p 53.
- <sup>3</sup> See discussion above in relation to the two Newbattle manuscripts (Sources **2.17** and **2.18**).
- <sup>4</sup> See discussion above in relation to Source **2.08**.

## 2.23 Panmure violin manuscript 2

### 2.23.1 *Commentary*

#### *Introduction*

The last of the Panmure British manuscripts to be considered looks, on the face of it, the least interesting, consisting merely of a few unbound leaves containing a handful of pieces, some appearing only as bass parts. It is this manuscript, however, which has led to the first serious speculation about the identity of 'the Panmure scribe'.

#### *Description*

The second Panmure violin manuscript (which in fact also contains some music for viol) is among the Panmure papers which have been deposited in the Scottish Record Office. Of oblong octavo size, it contains 16 folios only. It is unbound, but the leaves are firmly sewn together with strong cotton. The initial leaves at both ends are fairly worn and discoloured, indicating considerable usage in its present form. It was therefore either never bound at all, or originally had a flimsy binding, now lost. Certainly, it never seems to have aspired to the once-handsome calf binding of the other Maule and Ker violin manuscripts. Like other manuscripts (e.g. **2.20**, **2.21**), this one shows signs of pruning at either end. There are six stubs of leaves at the front, and signs that at least one and perhaps up to four leaves have also gone at the back, the final one of which, a little yellower and thicker than the other leaves, may have been an original card binding.

The stubs at the front show no signs of ruled staves and seem less worn than the first folio. They may well have been permanently folded back, even in the main period of the manuscript's use, an assumption born out by the worn state of f 1 itself, and suggesting that the volume may have been originally created for some other use. There is no indication whether any of the missing leaves at the back contained music, although the worn state of the verso of the final leaf may signal the absence of any further pieces.

### *Hands*

The manuscript contains 22 pieces of music in two hands. From the list of contents (see below, **2.23.2**) we can see that the layout of this volume follows that of other Maule and Ker manuscripts of this type, with English Restoration dances at the front (ff 1-7) and Scottish traditional tunes at the back (ff 15-16v). The English pieces are all attributed, composers named being Jeffrey Banister, Mr [John] Banister and Robert Smith. Not surprisingly, perhaps, both these groups of pieces are in the hand of the Panmure scribe. In between them, in another hand, following on from the reversed Scottish pieces and therefore almost certainly post-dating them, are ten pieces, some bass parts only, apparently for bass viol. These mainly use the third-line C-clef, equivalent to the modern alto clef, and are certainly too low for violin. The hand which has copied these pieces strongly resembles the 'Harry Maule' hand found elsewhere in the Panmure manuscripts, although the strokes are thicker than Harry's usual pen-strokes, and the writing less deliberate. It could certainly, however, be a more mature version of Harry's hand as it appears in Sources **2.20** and **2.21** (viol) and **2.22** (violin).

As with the other Panmure manuscripts, there is little in the way of idle jottings. Upside down on f 1 is scribbled 'Hen[ry?]'. The end of the word is obscured by the sewing of the leaves, indicating that there had been some use of these pages before they were sewn together. The pen used for this scribble is finer than that used by either of the hands which copied the music. At the top of f 15v (when reversed) a few indecipherable strokes suggest someone was trying out a pen, perhaps the copyist of the viol music. Otherwise there is no clue in the pages themselves to the identity of the people who compiled and used this volume.

### *Provenance and Dating*

This manuscript bears all the hallmarks of one of the manuscripts compiled or collected by Harry and James in the 1670s and early 1680s. The Panmure scribe has copied the first set of pieces according to his usual pattern, English at the front and Scottish at the back, reversed. The viol music in the middle is probably in the hand of Harry Maule, who seems to have been the family member most active in gathering

any musical material. The only slight peculiarity about this manuscript is its unbound state. However, so much has been lost from this collection as a whole - Harry's foreign catalogue alone reveals this - that we cannot know whether lack of binding was common. Quite possibly there were more, perhaps many, unbound books, and these by their nature would deteriorate and be discarded more quickly. This one, unusually, has survived, perhaps because of the small amount of music contained in it.

Dating this manuscript is difficult. The repertoire does not help particularly, the English violin music being of the same Restoration style as Source 2.22, while the Scottish pieces are traditional. The viol music, much of which is bass part only, has still to be identified, but the style is of the mid-century. The handwriting of the Panmure scribe is strong here, even in the context of other Panmure material in his hand, while the hand attributed to Harry Maule seems more mature than in Source 2.22, where we guessed him to be in his teens. The fact that the music copied by him is for viol also suggests that by this time this was his main instrument. It is very possible that there was a considerable lapse of time between the two spells of copying. That carried out by the scribe could have been done at the same time as his other copying tasks for the family. We have suggested Source 2.22 was compiled during Harry's teenage years, say around 1675. The Panmure scribe's contribution to Source 2.23 could also date to that period. Harry's viol music by this reckoning would be later, but probably still before his major collecting trip to France which resulted in the 1685 catalogue. That experience seems to have raised his musical technique and appreciation by several degrees, while the music in this manuscript is in the same simpler style as the earlier family viol manuscripts.<sup>1</sup> A dating of 1675-80 therefore seems reasonable for this manuscript.

Finally, it is on this manuscript that the identification of the Panmure scribe with Jeffrey Banister rests. McCart and Holman both consider that the 'Jafery Banester' on f 1v is a signature.<sup>2</sup> McCart says it 'resembles his signature' but does not make it clear whether he is referring to a known signature of Jeffrey Banister; if he is, then the identification is almost certainly correct. Holman gives the PRO reference for a

1684 Jeffrey Banister will, but this is a probate copy and not signed by the testator.<sup>3</sup>

It may not even refer to Jeffrey Banister the musician. The f 1v 'signature' is certainly more decorative than the two other occurrences of the name in this manuscript, but there are further differences which could point to another explanation. The Panmure scribe, as we have noted, invariably uses a thick-nibbed pen. The pen used in the 'signature' is finer, and although the shaping of the letters is similar to the scribe's version, this could be a conscious imitation by someone else.

Such imitative doodling is often found in manuscripts of this period, though rarely, it must be admitted, among the Maule volumes. The slope of the 'signature' seems more upright than the scribe's forward-slanting writing, and the middle zone is smaller in proportion to the upper and lower zones. The sizes of the middle-zone letters vary more in the 'signature' than in the scribe's normal, very regular hand. It may also be significant that in this era of wildly-varying spelling, noticeable even in the few examples in this manuscript, the spelling of the name exactly follows the example on facing page f 2, something an imitator would automatically do.

None of this speculation proves that the Panmure scribe was not Jeffrey Banister, of course. Further investigation, probably among English sources, may well bring to light new clues to the identity of this most competent yet enigmatic musician.

### 2.23.2 List of Contents

ITEM NO.	FOLIO	TITLE
23001	1	Ayre Jaferry Bannester
23002	1v	Ayre
23003	2	Jigg Jafery Ban[ister]
23004	3	the Kings Jigg
23005	3v	Glob by Mr Banester
23006	4	Ayre Mr: Robart Smith
23007	4v	A dance
23008	6v	Ayr Mr: B
23009	7	Sarraband Mr: B:
23010	11	(untitled)
23011	11v	(untitled)
23012	12	(untitled)
23013	12v	(untitled)
23014	12v	(untitled)
23015	13	(untitled)
23016	13	(untitled)
23017	13v	(untitled)
23018	14	(untitled)
23019	14v	(untitled)
23020	15v	the new heather
23021	16	Your welcome home
23022	16v	Janie Nettle

### Notes and References

<sup>1</sup> See above, Sources 2.20 and 2.21.

<sup>2</sup> McCart, 'Kers and Maules', p 54; Holman, *Violin*, p 365.

<sup>3</sup> Public Record Office, PROB 11/377, q.123 (microfilm copy). I am indebted to my husband, Geoffrey Stell, for checking this reference and obtaining a copy of the document.

## 2.24 The Rowallan Lute-book

### 2.24.1 Commentary

#### *Description*

The earliest fully-instrumental manuscript in this study, dating from the first 10-15 years of the seventeenth century, is the Rowallan Lute-book. A small oblong octavo volume, leather bound, its state of preservation is variable. Some pages are very clear, others dark and smudged, with ink showing through from the other side, an indication of damp storage at some time. The ink used is the usual black, now turned to brown, but some later additions and emendations have been made in a bright blue colour, which has since faded, allowing the original writing to be once more legible. Similar markings have been noted in Guthrie (2.11), although they are not (or at least not now) of the same blue colour. These manuscripts may have been together before they became part of the Laing collection; the script of the blue amendments certainly looks earlier than the nineteenth century. Jottings on the manuscript include the name of William Mure of Rowallan, on pages 24 and 25. Other names are 'Anna Hay', on a scrap of paper pasted to the front flyleaf, and, on the verso of this leaf, 'lade buklech [bucleuch]'.

The contents consist of around 38 pieces of music in tablature for lute. The exact number is difficult to estimate because some pieces, although copied as separate items, relate thematically to others closely enough to be variations on these, rather than pieces in their own right. The pieces are all notated in French lute tablature tuned in the Renaissance style. The notation reveals that the six standard courses of the instrument were expanded by the addition of at least three bass courses. Many of the pieces have no rhythm-signs.

#### *Hands*

Two hands can be distinguished, one of which (*Hand 24A*) is small, fairly hurried though assured, and in the rather old-fashioned 'secretary' style. The other (*Hand 24B*) is more deliberate though equally competent. It is upright, with unusually tall rhythm signs, clearer and possibly later. *Hand 24A* has been attributed<sup>1</sup> to Sir

William Mure of Rowallan, whose name appears twice written in this hand, and it has been suggested that 24B belonged to one of the ladies who later inherited the volume. However, although the William Mure name appears to be written in *Hand 24A*, the music on one of the pages on which this name appears is definitely in *Hand 24B*. Further inspection shows that the two hands are intermingled throughout the volume. This could point to a binding together of two volumes, or a re-binding which changed the order of the leaves. The connection seems even closer than that, however, as in one instance both hands are at work on a single piece. The most likely possibility is a collaboration by two family members, one of which was Sir William Mure of Rowallan, the noted seventeenth-century scholar and musician, whose cantus part-book is also in the Laing collection (see below, Source 2.33).

#### *Dating and provenance*

Sir William Mure of Rowallan was a landowner of wide-ranging interests, being poet, architect, theologian and psalmist.<sup>2</sup> Kenneth Elliott, in his discussion of the contents and provenance of this manuscript<sup>3</sup> suggests a date of c.1615, based on the repertoire. The two ladies' names on the flyleaf must have appeared after the final binding of the book, but it is possible that the music itself already existed either loose or in an earlier binding. The 'Anna Hay' signature is on a piece of paper pasted on to the flyleaf, without doubt covering the name of a previous owner. The latter could be 'William Mure', although there is not room for his full title. The blue ink amendments may also post-date Sir William's ownership. In one instance, the blue ink is used in an attempt to obliterate a bawdy title (p 42), perhaps implying some censorship before the book was passed on to a lady.

This later owner may have been Anna Hay herself. Another possibility is that Lady Buccleuch owned the book before Anna Hay. The former has been identified<sup>4</sup> as Mary Hay, daughter of Francis, Earl of Errol<sup>5</sup> who married Walter, 1st Earl of Buccleuch in 1616. Anna could have been a younger relation who inherited the book. If *Hands 24A* and *24B* belonged to two close members of the Mure family, neither of them is likely to have belonged to either of these ladies, whose connection

with the Mure family is yet to be established. Who, then, might have worked with Sir William Mure on the original compilation of the lute-book?

First, it is worth considering which of the two hands belongs to Sir William himself. Although *Hand 24A* has inscribed his name, this hand does not bear a strong resemblance to the hand which compiled the Rowallan cantus part-book (2.33), and which is generally assumed to be Sir William's (*Hand 33A*). *Hand 33A* is deliberate, elegant and italic in style, and is in fact closer to the lute-book's *Hand 24B*, especially where the latter has inserted titles. If we assume that *24B* is the Sir William Mure, poet and musician, who compiled the cantus part-book, then there are three possibilities for the identification of *Hand 24A*: first, that the 'William Mure' inscriptions in this hand are not signatures but attributions in another hand; second, that *24A* and *24B* are in fact the same hand; and third, that Sir William's collaborator is another William Mure of Rowallan.

The first two possibilities appear unlikely, although establishing proof or disproof for either of them would be very difficult. The 'signatures' do indeed look like signatures, and educated persons were known in the sixteenth and seventeenth centuries to use different styles of writing on different occasions. In this case, though, there seems to be no real reason for the several alternations of script within the manuscript.

There is, however, another William Mure of Rowallan to consider. Sir William's father was also William Mure (1547-1616). He is described<sup>6</sup> as:

*of a meik and gentle spirit, and delyted much in the studie of phisick, which he practised especially among the poore people with very good success. He was ane religious man, and died gratiousslie in the yeare of his age 69, the yeare of our lord 1616 ...*

It is certainly possible that such a person would find recreation in music, and that his son would work with him on their joint hobby. One of the signatures (p 24) refers

simply to 'W Mure', which was probably the elder. The other (p 25), which is penned with some flamboyance, though still apparently in the older hand, reads 'Sr William Mure'. The music on this page is all in *Hand 24B*, however, so the 'signature' must refer to, if not actually be in the hand of, the younger man. Several family collaborations are found in the manuscripts in this study, mainly between siblings (e.g. **2.14**, **2.17**), but in at least one other case likely to have been between father and son (**2.26**), where two John Skenes may be involved.

If William Mure senior did contribute to this manuscript, then he must have done so before 1616, the year of his death. As his script is found throughout the volume, it is unlikely to have been added to very much, if at all, after that date. This reasoning fits in with Elliott's dating of c.1615, although it also indicates that parts of the book may have been compiled some years earlier. The date of Mary Hay's marriage, also 1616, suggests that the volume may even have reached the Hay family before that year.

The content of the manuscript confirms that it was compiled early in the seventeenth century. Several pieces are by English and European composers, such as Byrd, Sweelinck and Praetorius, who flourished at and after the turn of the seventeenth century. The tuning of the instrument does not vary from the standard Renaissance type, but the seventeenth-century bass courses have made their appearance. There are also some traditional Scottish melodies which are unique to this manuscript, and the high quality of these make it an important source for the study of the contemporary native idiom.

### 2.24.2 *List of Contents*

ITEM NO.	PAGE	TITLE
24001	1	Wolt
24002	1	(untitled)
24003	2	Spynelet
24004	3	curent
24005	4	Gavot
24006	5	(untitled)
24007	6	Curnte
24008	8	Swit Sant nikcola
24009	9	(untitled)
24010	10	(untitled)
24011	12	(untitled)
24012	13	Labour
24013	14	Spyenelit reforme

24014	15	(untitled)
24015	16	(untitled)
24016	17	(untitled)
24017	18	Ane Scottis Dance
24018	20	Curent
24019	22	Curent
24020	24	(untitled)
24021	25	For kissing for clapping for loveing for proveing
24022	28	Mary betouns Row
24023	29	Corne yairds
24024	30	Battel of harlaw
24025	31	Maggie Ramsay
24026	33	Cummer tried
24027	34	Our the dek davie
24028	36	(untitled fragment)
24029	36	for kissing for clapping for loveing & proving
24030	39	(untitled)
24031	40	(untitled)
24032	41	(untitled)
24033	42	In ane inch I warrand yow
24034	44	(untitled)
24035	44	(untitled)
24036	45	(untitled)
24037	46	Gypsyes Lilt
24038	49	Kathrein bairdie

### *Notes and References*

- <sup>1</sup> McCallum, Catherine M, 'Twenty pieces from the Rowallan Lute-book (c.1615)' (University of Glasgow, BMus dissertation 1990), pp i-ii.
- <sup>2</sup> Paterson, James, *History of the Counties of Ayr and Wigton*, iii, part ii, Cunninghame (Edinburgh, 1866), pp 443-5, citing *The Historie and Descent of the House of Rowallane, by Sir William Mure of Rowallan, prior to 1657* (Glasgow, 1825).
- <sup>3</sup> Elliott, 'Music of Scotland', p 296.
- <sup>4</sup> McCallum, op. cit., p ii.
- <sup>5</sup> *Scots Peerage*, ii, p 234; *ibid.*, iii, pp 577.
- <sup>6</sup> Paterson, op. cit., p 443.

## 2.25 Margaret Sinkler's Music-book

### 2.25.1 *Summary Commentary*

Because this volume was begun in 1710, outwith the limiting dates of this study, only its titles have been included in the indexes. However, the contents include a high proportion of instrumental pieces popular in the seventeenth century, and the identification of its scribe, Andrew Adam, has cast light on the provenance of at least two earlier sources (2.02, 2.14). The manuscript is well-preserved, clearly written and is entirely in the hand of Andrew Adam. The manuscript is accompanied by a contents list and a commentary by Lady Dorothea Ruggles-Brise, its final owner before its acquisition by the National Library of Scotland.<sup>1</sup>

A large volume, of quarto size with 73 folios, it contains music for viol and keyboard. The foliation, which is modern, begins with the larger keyboard section, thus placing the viol music, reversed, at the end. However, the title page, with its identification of Margaret Sinkler and Andrew Adam and the 1710 date, introduces the viol music and, although it appears now at the back of the volume, it is very likely to have been the earliest part of the manuscript. The keyboard music is also in Adam's hand, and was probably also written out for Margaret Sinkler. Later owners' names include 'Mrs Anne Crookshank', with no date, and George Kincaid, whose signature is accompanied by 'Glasgow 1717'.

Margaret Sinkler appears to have relinquished the manuscript fairly quickly - its good condition makes one wonder whether she used it very much at all - but it remained in Glasgow for at least seven years. An 1829 inscription, however, shows that by that date it had reached Edinburgh, and was in the custody of Dr George Kincaid Pitcairn, doubtless a descendant of the earlier George Kincaid. Andrew Adam, as we have seen (2.02, 2.14), continued to pursue his music teaching in Glasgow, being made a burghess of that city in 1732.<sup>2</sup>

### 2.25.2 List of Contents

ITEM	FOLIO	TITLE
25001	f2v	Emperours March
25002	f3v	Love is the cause of my Murning
25003	f4v	I love my love in secret
25004	f5v	fadanelas Ground
25005	f8v	Queensburys scots Measure
25006	f9v	Stirr her wp and had her going
25007	f11v	(untitled)
25008	f10v	Northland Ladie
25009	f13	Minivet
25010	f13v	Spanish jig
25011	f14v	Ore the Mure to Magie
25012	f15v	Let the Souldiers rejoyce
25013	f16v	I lovd a hansome Lady
25014	f19	(untitled)
25015	f17v	I would have my goune Made
25016	f20	Hellen hooms scots measure
25017	f21	Hallou Even
25018	f22	A jig
25019	f23	(untitled) 'following'
25020	f24	Minivet
25021	f24v	Minivet
25022	f25v	Highland Kings Rant
25023	f26v	Malslys scots Measure
25024	f27v	The Ramble
25025	f28v	Highland Ladie
25026	f29v	A March
25027	f30	Sarabond
25028	f30v	Bonox of beare meal cakes of croudie
25029	f31v	Cock wp thy baver
25030	f35v	State and Ambition
25031	f36v	No Charmes above her
25032	f37v	Come sweet Lass
25033	f38	Birkes of Ebergeldie
25034	f38v	She roase and let me In
25035	f39v	Lady howards Ayre
25036	f40v	Haill Great Sr
25037	f41v	Minivet
25038	f42	McKinzie's scots measure
25039	f42v	To your Arms
25040	f43v	Brittans strick home
25041	f44	Captain Ramsays scots measure
25042	f44v	Thomas Tollites Ground
25043	f49v	John come kiss me now
25044	f53	(untitled)
25045	f52v	New Killicrankie
25046	f53v	Minivet
25047	f54v	Come love lets walk
25048	f55	(untitled)
25049	f68v	(untitled)
25050	f55	(untitled)
25051	f68v	(untitled)
25052	f56	(untitled)
25053	f68v	(untitled)
25054	f56v	(untitled)
25055	f68	Minivet

25056	f68	(untitled)
25057	f68	(untitled)
25058	f68	(untitled)
25059	f67v	Trumpeter's Courant]
25060	f67v	when ye king enjoyes his oun
25061	f67v	Coalliors daughter
25062	f67	Allan watter
25063	f67	Ane Irish tune
25064	f67	Gray Morning
25065	f66v	McFarlances tesment
25066	f66v	(untitled)
25067	f66v	Deal ye rump among yow
25068	f66	The horsmans port
25069	f65v	My plaid away
25070	f65v	deells dozen
25071	f65	Loves a sweet passion
25072	f65	King James March
25073	f65	within a furlong of Edenburgh
25074	f64v	drunken wives of Carlyle
25075	f64	Emperours March
25076	f64	Gallways Lament
25077	f64	Milking peall
25078	f63v	Sweet pudding
25079	f63v	jingiling Gordy
25080	f63	(untitled)
25081	f63	Good Night
25082	f63	I am ye king and prince of drunkards
25083	f63	Magie I most love thee
25084	f62v	Minivet
25085	f62v	(untitled)
25086	f62v	when she cam ben
25087	f62v	Owing at her
25088	f62v	Jockie went to the wood
25089	f62	Ore the muir to Maggie
25090	f62	Green sleivs and pudding pys
25091	f61v	Ioly bris
25092	f61v	(untitled)
25093	f61v	(untitled)
25094	f61	dunnigalls Rant
25095	f61	Lennox love to Blanter
25096	f60v	Berwick Johny
25097	f60	The princ of wails welcome to the world
25098	f60	Lassess of Edenburgh
25099	f60	A horn pyp
25100	f59v	(untitled)
25101	f59v	O Minie
25102	f59v	(untitled)
25103	f59	(untitled)
25104	f59	(untitled)
25105	f58v	(untitled)
25106	f58v	(untitled)

### *Notes and References*

<sup>1</sup> National Library of Scotland, Glen 143 (ii).

<sup>2</sup> Anderson, James R (ed.), *The Burgesses and Guild Brethren of Glasgow 1573-1750* (Scottish Record Society, 1925), p 405.

## 2.26 John Skene of Hallyards Lute-book

### 2.26.1 *Commentary*

#### *Introduction*

In January 1796 the Faculty of Advocates in Edinburgh agreed to pay for the funeral of an elderly unmarried lady, who had died in reduced circumstances. Miss Elizabeth Skene had been the last of the Skenes of Hallyards. She had been assisted by the Faculty with a pension for the previous nine years, and her nearest remaining relation, a Mr Russell of Selkirk, applied to her benefactors for assistance in the expenses of her burial.<sup>1</sup>

The Faculty were no doubt pleased to accede to this request, for it allowed them to mark their respect for the illustrious careers in the Faculty and in the legal world generally of several of Miss Skene's direct ancestors over the previous two centuries. In particular, Sir John Skene (d. 1617) of Curriehill (Midlothian), her great-great-great-grandfather, held the important and lucrative office of Clerk Register in the reign of King James VI and I and travelled to Denmark to arrange the king's marriage. Sir John's second son, also John, who took over the estate of Hallyards and became the first Skene of Hallyards (Midlothian), was 'also a man of great knowledge in our laws'.<sup>2</sup>

In her will, Miss Skene bequeathed to the Library of the Faculty of Advocates a chest of papers belonging to her family. Among these were what seemed to be seven but were actually eight small unbound volumes of music written in tablature. Bound together by the Library, these books became known as the Skene Manuscript.<sup>3</sup> In the 1920s the Advocates' Library formed the basis of the National Library of Scotland, and the Skene music-books, still bound together, are now housed there as MS Adv.5.2.15.

### *Description and Summary of Contents*

The Skene Manuscript is a small oblong octavo manuscript of 252 pages containing eight sections, which correspond to the original eight separate volumes. Each section has its number in Roman numerals on the title-page, except for the final one, which has no title-page but simply a pencilled 'VIII'. The first seven numbers were probably inserted by the Library at the date of first binding, while the last has been a much later addition. The leaves are foliated until the beginning of the music (and the first book), and then they are paginated. The pagination, which runs through all eight books, was obviously inserted after they were bound together. It is in ink until part-way through Volume III, after which it continues in pencil.

There are very few jottings in the manuscript which are unrelated in hand or content to the titling of the music or the tuning of the instrument.

### *Prefatory leaves*

f 1 'The Advocates' Library, Edinburgh' in modern script

ff 1v-2v blank, probably inserted by Library as part of binding

### *Volume I*

p 1 is very worn, and was obviously the outer cover of the volume. Apart from Library page number, volume number and inscriptions, this page contains the name of 'Magister Johannes Skine', then two lines of text obliterated by further writing, none of which has yet been deciphered.

p 2 blank except for scribble 'Malle sim' (title of first music item)

pp 3-45 music in tablature

p 45 bears the inscription 'finis quod Skine'.

p 46 blank, but ruled

p 47 blank

p 48 blank and worn probably original back cover)

### *Volume II*

p 49 'II.' in 'library' script. Another worn front cover.

p 50 blank

pp 51-62 music in tablature

p 63 blank

p 64 blank and worn; back cover

*Volume III*

p 65 blank apart from 'III.' Worn front cover

p 66 blank

p 67 'To tune the Mandwr efter the old tune of the flute'

pp 68-80 blank (perhaps tuning instructions were intended to be written here)

pp 81-2 Tuning instructions for the mandore

pp 83-106 tablature (p 85, the recto side of the leaf, is the last of the original pagination)

pp 107-110 blank

p 110 worn back cover

*Volume IV*

p 111 worn front cover with 'IV.' numeral. There are also some scribbled notes, without staves, in staff notation, which may simply have been the scribe testing his pen.

p 112 blank

pp 113-37 music in tablature

pp 138-40 blank ruled

pp 141-2 blank.

p 142 worn back cover

*Volume V*

p 143 blank apart from 'V.' and very worn.

p 144 blank

pp 145-87 music in tablature

p 188 blank with some lines and the scribble 'an it cam..' (possibly more pen-testing). This page is only slightly worn. The original back cover, if it was in the same state as the front, may have dropped off.

*Volume VI*

p 189 contains numeral 'VI.', some scribbled music notes and signs, and the inscription 'M Joannes Skeine His book'. Worn

p 190 blank

pp 191-209 music in tablature

pp 210-12 blank with ruled staves

pp 213-15 blank

pp 216-17 contain reversed scribbles (p 217 is worn)

### *Volume VII*

This very fragile volume contains no music, but only tuning instructions. Possibly a technical 'manual', which was used in conjunction with all the other books, thus perhaps accounting for its relatively more worn condition. The pages are cropped, making it a smaller book than the others.

p 219 contains numeral 'VII.' and tuning instructions.

p 220 blank

pp 221-4 further tuning instructions

### *Volume VIII*

This was obviously not perceived as a separate volume when the books were originally bound together. However, the incomplete state of the final piece indicates that an end page has been lost, and probably also a title-page. Gill suggests that these were a single sheet of paper,<sup>4</sup> but the fact that the music at the start of the final gathering (p 248) is a sarabande continuing on to p 249 makes it appear as though the first and last pages of the volume fell off independently. The present front and rear pages are much less worn than those of other volumes.

pp 225-52 music in tablature. The numeral 'VIII.' pencilled at the top confirms the late awareness of its separate nature.

Two further blank leaves with no page or folio numbers were probably inserted at binding stage.

### *Instrument and Notation*

The instrument for which the music in all eight manuscripts is written is the mandore, a relation of the lute which was popular in France, especially in the late sixteenth and first half of the seventeenth centuries. Shaped like the lute, only smaller, and with the lute's rounded back, flat bridge and bent-back pegbox, it had four (sometimes five) courses of gut. Especially when played with a quill plectrum, it was brighter and sharper than the lute.

The tablature in the Skene manuscript was written for an instrument of five courses, even though the staff has only four lines. Letters written underneath the bottom line reveal the existence of the fifth, and lowest, course. A plectrum may have been used for some of the music, but chords on non-adjacent strings are frequent, suggesting that plucking with the fingers was the usual right-hand method. Left-hand fingering is given in many of the pieces.

Two tunings are used. The second tuning occurs only in Volume III, which begins with an explanation of it and calling it 'the old tune of the Lutt'.

### *Hands*

It has generally been accepted that a single hand (**26A**) compiled all the sections of the manuscript.<sup>5</sup> However, on certain pages the music script varies enough to suggest that another copyist, perhaps a close family member, occasionally collaborated in this work. This second hand, **26B**, which appears on pp 51, 115-17 and 191-202, features 'f's with top loop and rather more angular 'a's, and looks earlier in style. Although these differences are so slight that they may merely represent the main copyist using another kind of pen, the fact that the notation itself in *Hand 26B*, with its longer note-values, is slightly more old-fashioned, does point to a different, and older, scribe.

### *Dating*

Gill gives 1818 as the year in which the manuscripts arrived at the Advocates Library.<sup>6</sup> Miss Elizabeth Skene, their last owner, died in 1796, so by this reckoning 22 years of their history are unaccounted for. However, Gill does not cite a reference for the 1818 date, which may simply have been calculated from Dauney's account,<sup>7</sup> published in 1838:

*The Collection of Ancient Music, now submitted to the public, is the property of the Faculty of Advocates at Edinburgh. It was bequeathed to that learned body, about*

*twenty years ago, by the late Miss Elizabeth Skene, the last surviving member, in a direct line, of the family of Skene of Curriehill and Hallyards in Mid-Lothian ...*

Dauney himself appears uncertain about the exact year, and may well have been going by someone else's faulty memory. However, he does state definitely that the books were part of Miss Skene's bequest, so even allowing for legal processes, it is quite likely that they became part of the Advocates' Library before 1800.

Dauney continues:

*When the MS. came into the possession of the Faculty, it consisted of seven detached portions or fasciculi; which, as they obviously belonged to the same set, were, by order of the Curators, bound up together so as to form one volume.*

The binding together of the volumes was therefore carried out by the Library, and presumably also the first pagination (which is in ink). Why this stopped at p 83, part-way through Volume III, is a mystery. The order in which the volumes were bound and subsequently numbered does not necessarily reflect their relative ages. Volume I was probably placed at the beginning because it contained a title-page bearing the name of John Skene. Volumes VII and VIII were obviously considered at first to be a single volume which had split into two parts, probably because Volume VII had no music and Volume VIII no title-page. However, it was later realised that Volume VIII had lost its first and final leaves, and the pencilled 'VIII' was then added to its first page. Volume VII was evidently a tuning manual, which, judging by its fragile state, was used in conjunction with a large number of different music-books. In fact, it contains tunings not found in the other volumes of this manuscript, suggesting that John Skene had many other music books, and perhaps other instruments.

The repertoire indicates that the manuscripts were copied early in the seventeenth century, but further than that does not help much. Each of the music volumes contains Scottish traditional songs and courtly pieces, mixed with English songs, dances and theatre music. Some French melodies also feature. There is no attempt to

order the music by type within or across the volumes. This, coupled with the fact that there are few blank pages, suggests that the books were filled, one by one, with whatever material their owner happened to come across. When one book was completed, he started a new one. The rather formal inscriptions on the first and final pages of Volume I suggest that this volume may indeed have been the first to be compiled, perhaps followed by Volume VI, which also carries a title-page inscription. Later, the formality may have been dispensed with as the copying task became greater.

The fairly uniform appearance of the main hand (26A) suggests that all the volumes were copied over a relatively short time, a few years at the most, rather than over decades, as has been suggested.<sup>8</sup> If this collection had been a lifetime's work, there would be greater differences in ink and paper, and development or deterioration of handwriting might also be apparent. The repertoire, too, would reflect the changes in music fashion which inevitably take place over a protracted period, as Robert Edward's *Commonplace Book* (2.09), which covers a period of about 40 years, demonstrates.

In fact, the compilation of the eight volumes of the Skene manuscript seems more likely to have been a fairly intense operation, the pastime of a well-organised person who wanted to assemble a repertoire for himself as a matter of priority. He was certainly a regular performer, as the well-worn covers of each section show.

Gill suggests a date-range of 1625-35 for the copying of the books.<sup>9</sup> Kenneth Elliott considers the repertoire points to a date some years earlier. Given a shorter copying period, therefore, a dating of c.1620 seems reasonable.

### *Provenance*

Finally, who was the John Skene who owned this set of manuscripts? The widely-spread family of Skene of Skene originally came from Aberdeenshire. Miss Elizabeth Skene was, as we have seen, a descendant of Sir John Skene of Curriehill,

a member of one branch of the main Skene family. Sir John's second son, also John, became the first Skene of Hallyards, and was Elizabeth Skene's great-grandfather.

An examination of the John Skenes in the Curriehill and Hallyards family reveals four possible candidates:<sup>10</sup>

1 Sir John Skene of Curriehill, Elizabeth's great-great-great grandfather. The most famous member of the family, he died in 1617. He is recorded as having attended Black's song-school in Aberdeen, so had had a musical education, but is probably too early to be the owner of a book with so much seventeenth-century material and so little of the sixteenth century. It is just possible, however, that the 'older' *Hand 26B* is his. If this were the case, it would confirm Elliott's view of the dating, and in fact Sir John's date of death would further push back by at least three years the compilation date of those portions of the manuscript containing this hand.

2 Mr John Skene of Hallyards, second son of 1 above, and the direct ancestor of Miss Elizabeth Skene. He and his elder brother, James, both married in 1603, so they must then have been of age. John could have been born around 1580, making him about 64 years old on his death in 1644. His dates make him the most likely candidate for the main compiling of these manuscripts, and his title of 'Mr' indicates that he had achieved the academic 'Magister' which appears on the front cover of Volume I.

3 Mr John Skene of Hallyards, eldest son of 2 above. He must have been born between 1603, when his parents married, and 1622, when their second son was born. He married in 1641 and died before 1669. He is also a possibility as the main compiler, although the repertoire seems rather earlier than his period. Less likely, but possible, is the identification of the 'older' subsidiary hand (*Hand 26B*) as his.

4 John Skene of Hallyards, son of 3 above. He was born after 1641, was studying law in 1662, succeeded to the estate in 1669 and lost it in 1694 through financial problems. A major in the army, he died in 1717. He is unlikely to be the

manuscripts' compiler on several counts: his late dates, his lack of the title 'Mr', and his career of a man of action, rather than of the cultivated scholar which the compiler of these volumes must have been.

This last John Skene was succeeded by his son, George, who was the father of Miss Elizabeth Skene. George's sister had married Reverend William Russell, which explains the Russell family connection when it came to organising the funeral of Miss Skene, the last of the line and final inheritor of the manuscripts.

The John Skene most likely to be connected with the Skene manuscripts is, therefore, the second of the four described above, possibly in collaboration either his father or his son. The slightly old-fashioned nature of the *Hand 26B* makes the former more likely. The deliberate obliteration of part of the inscription on the title-page of Volume I could have been some form of designation change made by the third John Skene on his inheritance of the volumes in 1644. If so, it certainly implies that he, too, took an interest in them and intended to use them.

### 2.26.2 *List of Contents*

ITEM NO.	PAGE	TITLE
26001	3	Male simme
26002	5	Doun in yon banke
26003	6	O sillie soul alace
26004	8	Long er onie old man
26005	9	The Spanishe ladie
26006	10	My dearest sueat is fardest fra me
26007	12	I longe for your virginitie
26008	13	Hutchesouns galliard
26009	15	Pitt in an inche and mair of it
26010	17	A French Volt
26011	19	Ladie Elizabeths Maske
26012	21	Kette Bairde
26013	22	Trumpeters Currand
26014	24	Ioy to the Persoune
26015	25	Comoedians Maske
26016	26	Aderneis Lilt
26017	27	Sommersets Maske
26018	29	Iohne Devisions pint of win
26019	31	Horreis galziard
26020	35	Froggis Galziard
26021	40	I cannot live and want thee
26022	41	I mett her in the medowe
26023	43	Prettie weill begunn man
26024	44	Prince Henreis Maske
26025	51	Lady willt thow loue me
26026	52	The lass a Glasgowe

26027	53	Shoe Looks as shoe wold lett me
26028	54	Alace yat I came ovr the moor and left my love behind me
26029	56	Bonie Jean makis meikill of me Jocke plaise on Ienneis fidle
26030	58	Lett never crueltie dishonour bewtie
26031	60	My love shoe winns not her away
26032	61	Iennet drinks no water
26033	83	A Frenche
26034	84	Scerdustis
26035	85	My Ladie Rothemais Lilt
26036	85	Blue Breiks
26037	87	Aberdeins currand
26038	89	Scullione
26039	89	(untitled)
26040	90	My Lady Laudians lilt
26041	91	Lesleis lilt
26042	93	The keiking glasse
26043	94	To dance about the Bailzeis dubb
26044	95	I left my love behind me
26045	96	Alace this night that we suld sunder
26046	97	Pitt on your shirt on Monday
26047	99	Horreis galziard
26048	100	I dowe not gunne cold
26049	101	My mistres blush is bonie
26050	103	I longe for her virginitie
26051	103	A Saraband
26052	105	(untitled)
26053	113	What if a day
26054	114	Floodis of teares
26055	116	nightingall
26056	117	The willow trie
26057	118	Marie me marie me quoth the bonie lass
26058	119	My Lord Hayis currand
26059	123	Ieane is best of onie
26060	125	What high offences has my fair love taken
26061	127	Alman Nicholas
26062	130	Sir John Hopes currand
26063	131	Huntars Carrier
26064	133	Blew ribbenn. at the bound rod
26065	134	I serve a worthy ladie
26066	145	Canareis
26067	146	Pitt on your shirt on Monday
26068	147	Scerdustis
26069	148	She mowpitt it romming our the lie
26070	151	Adew Dundie
26071	154	Three sheips skinns
26072	155	Chrichtons gud night
26073	156	Alace I lie my alon I'm lik to die awld
26074	157	(untitled)
26075	158	I love for love again
26076	161	Sincopas
26077	163	Almane Delorne
26078	167	Whoe learned yow to dance and a towdle
26079	170	Remember me at eveninge
26080	173	Love is a labour in vaine
26081	175	I dare not vowe I love thee
26082	178	My Lord Dingwalls currand
26083	180	Brangill of Poictu
26084	181	Pantalone
26085	182	Ane Alman Moreiss

26086	183	Scullione
26087	185	My Ladie Laudians Lilt
26088	186	Queins currant
26089	191	(untitled)
26090	192	(untitled)
26091	192	Then wilt thou goe and leave me her
26092	193	I will not go to my bed till I suld die
26093	193	The Flowres of the Forest
26094	194	The fourth measur of the Buffins
26095	195	Shackle of hay
26096	195	Com love lett us walk into the springe
26097	196	Sa mirrie as we have benn
26098	198	Kilt thy coat Maggie tilt ty coat Io
26099	198	Shipeherd saw thou not
26100	199	Piggie is over the sea with the soldier
26101	200	Lady Rothemays lilt
26102	200	Omnia vincit amor
26103	201	I love my love for love again
26104	202	(untitled)
26105	204	Ostend
26106	206	Sir John Moresons currant
26107	207	Praeludium
26108	225	(untitled)
26109	233	Gilcreichs Lilt
26110	234	Blew cappe
26111	236	Lady Cassilles Lilt
26112	237	Blew Breiks
26113	238	Port Ballangowne
26114	244	John Andersonne my Jo
26115	246	Good night and God be with yow
26116	248	A Sarabande
26117	249	Like as the Dum Sol Sequium
26118	250	Come sweat love lett sorrow cease
26119	251	Deze Setta
26120	252	A Sarabande

### *Notes and References*

- <sup>1</sup> Skene, William Forbes (ed.), *Memorials of the family of Skene of Skene* (Aberdeen, 1887), p 122.
- <sup>2</sup> Ibid, p 117.
- <sup>3</sup> Daune, *Melodies*, p 5; Cadell, P, and Matheson, A (eds) *For the Encouragement of Learning, Scotland's National Library 1689-1989* (1989), p 128.
- <sup>4</sup> Gill, Donald, 'The Skene Mandore Manuscript', *The Lute*, xxviii (1988), pp 19-33 at p 19.
- <sup>5</sup> Gill, op. cit., p 19, appears to attribute the entire manuscript to the John Skene who died in 1644.
- <sup>6</sup> Gill, op. cit., p 19.
- <sup>7</sup> Daune, *Melodies*, p 5.
- <sup>8</sup> Gill, op. cit., p 25.
- <sup>9</sup> Ibid.
- <sup>10</sup> Skene, *Memorials*, pp 117-21.

## 2.27 William Stirling's Cantus part-book

### 2.27.1 Summary Commentary

This manuscript is of oblong octavo size and contains 96 items of music in total, which are fully listed and discussed by Elliott.<sup>1</sup> The contents are mainly vocal and sixteenth-century, but eleven of the pieces are instrumental, probably intended for viol. These also appear to be of sixteenth-century date, and are listed below.

The only date on the manuscript is 1639, on f 31v. At the front of the volume, there is an explanation written by John Leyden in 1800 of how he acquired the manuscript:

*This Ms. Before it came into my possession belonged to the Revd. Mr Cranston Minr. Of Ancrum in the Presby of Jedburgh. Having purchased a considerable number of books at the sale of his library in 1788, in packing them, I drew it from a heap of loose papers, in the room where they were deposited, and seeming to value it as a curiosity received it as a present from one of the executors, who told me he supposed it had belonged formerly to some schoolmaster in the Border ...*

So, although the book had certainly belonged to Cranston on his death in 1790, how he had acquired it was unknown, even to the executors of his estate. They dismissed it as of little importance, obviously not realising that even at that time it could have been two centuries old.

There are several names scribbled in the manuscript, a worn flyleaf (f 31v) yielding most of them. 'Williane Stirling' appears clearly, while two names which might also include the word 'Stirling' are heavily obliterated. William probably did this on receipt of the book from another member of his family. The Christian name 'Johne' occurs several times in isolation, in an apparently earlier script than that of William Stirling.

Helena Shire<sup>2</sup> has identified William Stirling as being of the Ardoch branch of the family, but the basis of that identification is unknown. Pending further clarification, a separate line of enquiry has been pursued, working backwards from the last-known owner of the manuscript, the minister John Cranston or Cranstoun (1705-90). Cranston, who was appointed to the ministry of Ancrum (Roxburghshire) in 1733, was preceded in that charge by his father, who in 1704 had succeeded one Robert Bennet. Bennet's predecessor was a William Stirling.<sup>3</sup>

Stirling, appointed in 1680, had died in 1685 while still in post, and Bennet did not succeed him until 1687. There is a strong possibility that the manuscript had belonged to Stirling and had simply been left in the Ancrum minister's residence after his death. It would certainly explain why Cranston's executors were quite content to dispose of it to anyone who showed an interest.

What do we know of this William Stirling? Before he was appointed to Ancrum in 1680, William Stirling had served in three parishes, Balfron, Drymen (Stirlingshire) and Tron (Glasgow), having been appointed to his first charge, Balfron, in 1645.<sup>4</sup> On the reasonable assumption that he may have been in his mid-twenties at that time, he would have been born around 1620. By 1639 he could certainly have put his name to the manuscript, and copied out the psalms, but aged 18 or 19 and having clearly inherited the book, he is unlikely to have been the copyist of the bulk of the music, which is, moreover, earlier in style. We have to go further back in time to find a likely compiler.

William Stirling was the eldest son of John Stirling (c.1598-1658), minister of Baldernock (Stirlingshire).<sup>5</sup> John Stirling was of the Glorat branch of the family, evidently patronised by the major line, the Stirlings of Keir.<sup>6</sup> The name 'John', which appears on f 31v, may well refer to this John Stirling, who may also have been the first compiler of the manuscript. If this identification of the Stirling family is correct, it places the manuscript's origin firmly in the centre of Scotland rather than in the Borders region.

### 2.27.2 List of Contents (*instrumental*)<sup>7</sup>

16r	Ane Paveine	
16r	The Gallairt	
20v	Black Major	[Black]
20v	Black Minor	[Black]
23r	Black called fyne musick	[Black]
23r	Black called my delight	[Black]
24r	Primero	
24r	James Lauders Paveine	[Lauder]
24v	Sir William Keiths Pavene and galliard	[Lauder?]
24v	[pavan?:] Francisco Cumulano	
25	[galliard = The Gallairt, 16r]	

### Notes and References

<sup>1</sup> Elliott, 'Music of Scotland', pp 318-26.

<sup>2</sup> Information from Dr Kenneth Elliott.

<sup>3</sup> *Fasti*, ii, p 100.

<sup>4</sup> *Ibid.*, iii, pp 329, 339, 453.

<sup>5</sup> *Ibid.*, iii, p 327.

<sup>6</sup> For Glorat and a summary of the family history (derived from Bain, Joseph, *The Stirlings of Craighbernard and Glorat* (Edinburgh, 1883)) see Royal Commission on the Ancient and Historical Monuments of Scotland, *Inventory of Stirlingshire*, ii (1963), No.320. I am indebted to my husband, Geoffrey Stell, for this reference.

<sup>7</sup> Kindly supplied by Dr Kenneth Elliott.

## 2.28 Robert Gordon of Straloch's Music-book

### 2.28.1 Commentary

#### *Introduction*

The story of how the original seventeenth-century Straloch lute manuscript slipped through the hands of leading Scottish music scholars of the nineteenth century is a sad and salutary one.<sup>1</sup> In 1845, the library of the late Mr James Chalmers was auctioned in London. From Edinburgh, antiquarian George Farquhar Graham, whom we have already met in connection with the Leyden lyra-viol manuscript,<sup>2</sup> knew that Chalmers had owned the Straloch manuscript and anxiously wrote to his friend and fellow-enthusiast in London, William Chappell,<sup>3</sup> hoping that that scholar had managed to rescue the precious volume. Chappell's reply makes sad reading:<sup>4</sup>

*'9th Sepr. 1845. I fully intended to buy it, but was deterred from going by the extravagant prices the books were being sold for. Unluckily it went for a mere trifle, and was bought in a name quite unknown to Collectors.'*

Graham himself concludes:<sup>5</sup>

*'The original Straloch MS., one of the oldest and most valuable Scottish Musical MSS known to exist, may therefore be considered as lost to Scotland.'*

Graham had been interested in the Straloch manuscript for some years. In 1839 Chalmers had lent it to the collector David Laing<sup>6</sup> for copying and study. Laing in turn passed it to Graham, who was noted for his work on early tablature. Graham transcribed virtually the whole of it, and also copied out part of the original lute tablature, before sending it back to Laing for return to Chalmers. Graham seems to have been singularly unfortunate in his dealings with this manuscript; he then lent his transcription to a 'musical friend', who lost it.

In 1845, therefore, all that remained for posterity of the Straloch manuscript was Graham's copy of part of the tablature. Determined to preserve this at least, he presented it to the Faculty of Advocates, together with his partial copy of the Leyden lyra-viol manuscript, the original of which had also at that time disappeared (only temporarily, as it happened).<sup>7</sup> Graham's copy of the Straloch manuscript still retains its Advocates' shelf-mark in the National Library of Scotland: MS Adv.5.2.18.

*Description (Graham copy)*

The Graham copy in the National Library of Scotland consists of 24 folios in Graham's own clear and deliberate handwriting, strongly bound, presented to the Advocates' Library in 1847.

Five pages of introduction are followed by a key to the tablature (f 8) similar to that included by Graham with the Leyden lyra-viol manuscript (2.14), a note about the instrument (f 8v) and a list of the contents of the original (f 9). The thirty pieces in tablature which follow do not have page or folio references to the original, but titles and other inscriptions are carefully reproduced, and mistakes in the original tablature are noted. The tablature of the Straloch manuscript seems to have been less than accurate generally, with very few rhythmic indications and containing pitch errors (probably mistaken strings), all of which Graham acknowledges to have given him considerable trouble in transcription.

Graham describes the original manuscript in his Introduction:<sup>8</sup>

*'The Straloch MS consists of a small oblong volume bound in calf and containing 92 leaves, some of which are misplaced and turned upside down. On the first leaf is the following inscription said to be in the handwriting of Doctor Burney: "From Dr Skene Professor of Humanity and Philosophy in Marischal College Aberdeen June 1781. The collector was the first person who received the degree of Master of Arts in Marischal College". On the second page there is a rude pen-and-ink drawing of a person playing on an instrument of the Lute kind, understood to be by Sir Robert Gordon; and after the words "Lute Playing" on the first page of the music, there follows the inscription: "Αγαφαιρετον παιδεια βρωτοιξ.<sup>9</sup> Anno Domini 1627. Februarie."*

Strangely, Graham does not mention the title page, but Dauneu does:<sup>10</sup>

*'The title of the work is, "An Playing Booke for the Lute. Where in are contained many cvrrents and other mvsicall things. Musica mentis medicina mæstæ.<sup>11</sup> At Aberdein. Notted and collected by Robert Gordon ... In the year of our Lord 1627. In Februarie;" and on the back of the title there is a drawing of a person playing on the lute.'*

From all this we can deduce that the volume was probably of oblong octavo size, like the Skene manuscript.<sup>12</sup> The account of the 'misplaced' pages is rather puzzling. It suggests that the calf binding which was in place when Graham handled the book had been carelessly done, which in turn implies that it cannot have been original; the compiler would surely not have tolerated mis-binding of his work. Another possibility, however, is that there was a reversed portion to this book. This would explain why some pages were upside down, and this layout of the music would have been intentional. It is rather odd that Graham, who by his own account studied many early manuscripts, should not be aware of this custom; perhaps it is significant that the two other manuscripts he mentions, Skene (2.26) and Leyden lyra-viol (2.14), are not used reversed.

It is interesting that Graham should describe the instrument in the drawing as being 'of the Lute kind', which seems to imply that he was not certain that it *was* a lute, or, perhaps more likely, that the drawing was too rough for proper identification.

However, the inscription on the title page and the Renaissance tuning of the Graham copy make it almost certain that this six-stringed instrument with at least three bass courses was indeed a lute.

Graham also gives a list of contents of the original manuscript. This is not complete; some names of tunes are omitted in this list, such as 'Ballets' and 'Currants'. He does, however, include the final inscription in the book: *'Finis huic libro impositus. Anno D.1629. Ad finem. Decem. 6. In Stra-Loth [sic, probably Graham's mis-reading*

of Straloch].’ This dates the volume more closely and confirms its origin in Aberdeenshire.

Graham's list of contents is given below. The contents of the Straloch manuscript are also listed in Daunev and in an 1823 edition of the *Gentleman's Magazine*.<sup>13</sup> Both Daunev and Graham say they copied their lists from the *Gentleman's Magazine*. Why Graham had to do this when he had the manuscript itself in his possession seems a little odd, and in fact slight mis-readings or greater fullness in some entries suggest that he *was* copying from the original. He may have meant that his list agreed with the other, which, apart from these minor discrepancies, it does. More interestingly, however, some of the titles appended to Graham's tablature copy are different from those in his full list and, most surprising of all, three entire pieces - named melodies, not mere 'ballets and currants' - are included in tablature but omitted from the larger list. Nor do these three pieces appear in the Daunev/*Gentleman's Magazine* list. This strongly suggests that all the 'full' contents lists were simply copies of an index which existed within the manuscript itself. Such indexes are notorious for omissions, inaccuracies and spelling variations; Sources **2.14** and **2.18** are examples of this.

### *Provenance*

The well-known English music historian, Dr Charles Burney was of a family of Scottish extraction who had dropped the patronymic from their MacBurney name and settled in England.<sup>14</sup> When Burney died in London in 1814, he left a massive library of music, which in his will he had directed should be sold. The sale, in 1,000 lots, took seven days, and during it James Chalmers purchased the Straloch manuscript. As we already know, Burney had been given the manuscript in 1781 by Dr George Skene of Marischal College, Aberdeen. This doubtless unthinking gift by someone who ought to have known better was the root cause of the manuscript's loss to Scotland (William Chappell cannot be blamed entirely). There is no information on how Skene came to possess the manuscript, but his ownership traces it back to the Aberdeen area and the neighbourhood of Straloch, while the title-page inscription

identifies the book's compiler as the Robert Gordon who held the lands of Pitlurg, Kinmundy, Straloch and Fechil from 1619 until his death in 1661.

Robert Gordon of Straloch (1580-1661)<sup>15</sup> was one of those intelligent, cultured and enquiring minds found in seventeenth-century Scotland which seem to foreshadow the expansion of knowledge in the eighteenth-century Enlightenment. Two other Scottish noblemen whose music manuscripts have come down to us, Sir John Skene of Hallyards and Sir William Mure of Rowallan, fall into this category, as does the minister and amateur musician Robert Edward. All of these were deeply interested in their Scottish heritage, and the music which has survived from their collections reflects this. Proficient on one or more instruments, they compiled books of the music they played, a large part of the repertoire being melodies in the distinctive Scottish tradition.

Robert Gordon's interest in Scottish culture was wide-ranging and profound. Among other things, he assisted in the compilation of Blæu's *Great Atlas of Scotland*, a project reminding us strongly of Robert Edward's interest in cartography. Like so many other noblemen-musicians, Gordon was a Royalist and held in great esteem by King Charles I, although he tended to steer clear of active politics.

Such a person can easily be imagined compiling and performing from this manuscript, and it is sad that this memorial to him and his time has now disappeared from view. Nevertheless, the twentieth-century re-appearance in Newcastle of the Leyden lyra-viol manuscript (2.14) gives hope that other 'lost' manuscripts may emerge in the future. In the Leyden case, the volume was preserved as part of a large English collection, and was recognised only when the collection was presented by its inheritors to a major library. The Straloch manuscript may well one day be seen again.

### 2.28.2 List of Contents

ITEM NO.	PAGE	TITLE
28001	1	The buffens
28002	1	Sheepheard saw thou not
28003	2	Canaries
28004	2	The day dawis
28005	4	A port
28006	5	Port Preist
28007	6	The old man
28008	6	I long for the wedding
28009	7	Gray Steel
28010	8	Put on thy sark on Munday
28011	8	Brail de Poictou
28012	11	The Canaries
28013	12	Ostende
28014	14	God be with thee Geordie
28015	15	Shoes rare and good in all (Lilt Ladie An Gordoun)
28016	16	A daunce 'grein greus ye rasses'
28017	16	Hunters Careire
28018	17	Its a wonder to see
28019	18	An thou were myn own thing
28020	19	Port Jean Linsay
28021	20	Port Rorie Dall
28022	21	Ladie Laudian's Lilt
28023	22	Wo betyd thy waerie bodie
28024	23	A port
28025	24	Have over the water
28026	26	I long for thy virginitie
28027	26	Gallua Tom
28028	27	I kist her while she blusht
28029	27	Whip my toudie
28030	28	Heuch me Malie Gray

The contents of the original manuscript, as given by Graham in Adv.5.2.18, are as follows:

(C) = music is also in the Graham copy in the National Library of Scotland

(C\*) = this title differs slightly in words or spelling from that in the Graham copy

The Buffens (C)

Sleepe wayward thoughts

Sannicola

Sheepheard saw thou not (C)

What if a day

Give caire does cause men cry

Canaries (C)

Finis, quod Ostend (no title)

Finis ballet, or Almon

Harries Current

Queen's Current

Frogge's Galzeart

Lyke as the Demibe

When Daphne did

The Prince Almon

The day dawes (C\*)

Cum sueit love lett sorow ceasse

Finis, Haddington's maske

Thir Gawens

Finis, Queen's Almone, as it is played on a fourteen cord lute

A Saraband

Ther wer three Ravns

In a gardeen so green

Haddington's maske

The barg of Maske

Begon sueit night

Tell me Daphne

Lachrymy

A stryng of the Spanish Pavin

Finis, Darges Current

Fantasia

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

A Port (C\*)

Port Priest (C)

Before the Greekes

Brangle, simple

The old man (C\*)

I long for the wedding (C\*)

Gray steel (C)

Put on the Sark on Munday (C)

Brail de Poyctu (C)

(Here there is another Canaries in the Graham copy, which does not appear in this list)

Ostende (C)

God be with the Geordie (C)

A Pasmissour

A Brangle with the braking of it

A Brail: second, third, fourt, fift, sext brail

Thoes rare and good in all. Finis, Lilt Ladie An Gordone (C\*)

A daunce Green greus ye rashes (C)

Com Love lets walk

Finis Cum lett us walk into yon springe

Hunter's carrerre (C)

Upon a Sommer's time

Its a wonder to see how ye world doos goe (C)

An thou wer myn own thing (C\*)

Finis port Jean Linsay (C\*)

(Port Rorie Dall comes in around here in the Graham copy; not in this list)

Cock-stonns hoggie

Wo betyke thy waerie bodie (C\*)

Ladie Laudion's Lilt (C)

[Graham copy includes A Port at this point]

Have over the water (C)

x x x x x

[these marks by Graham may indicate blank pages before the reversed section begins]

From the fair Lavinian shore

Keath keares not for thy kyndnes

Earlie in the morning

[Graham copy has I long for thy virginitie around here]

Galua Tom (C)

The tript of Diram

Kist her while she blusht (C\*)

God be with my bonnie love

Whip my toudie (C)  
 Bon acord  
 My beelful breest  
 Hench me malie Gray (C\*)  
 Thir gawens ar gey  
 A preludium

(this type of 'warm-up' exercise usually comes at the beginning of a set of instrumental pieces and is another indication of reversed usage)

Finis huic libro impositus. Anno D 1629. Ad finem. Decem. 6. in Stra-Loth

### *Notes and References*

- <sup>1</sup> National Library of Scotland, MS Adv.5.2.18, pp I-II.
- <sup>2</sup> See above, Source **2.14**.
- <sup>3</sup> See above, Source **2.02**.
- <sup>4</sup> National Library of Scotland, MS Adv.5.2.18, p I.
- <sup>5</sup> Ibid., p II.
- <sup>6</sup> See above, Source **2.11**.
- <sup>7</sup> See above, Source **2.14**.
- <sup>8</sup> National Library of Scotland, MS Adv.5.2.18, pp IV-V.
- <sup>9</sup> Translated 'Education should not be taken away from Man'. I am indebted to Dr Kenneth Elliott for this translation.
- <sup>10</sup> Dauney, *Melodies*, p 368.
- <sup>11</sup> Translated 'Music is medicine for a melancholy mind'.
- <sup>12</sup> See above, Source **2.26**.
- <sup>13</sup> Hood, Eu., 'Old Scotch Musick', *Gentleman's Magazine* (February, 1823), 122-3.
- <sup>14</sup> Purser, *Scotland's Music*, p 187.
- <sup>15</sup> See e.g. Temple, William, *The Thanage of Fermartyn* (Aberdeen, 1894), pp 311-12.

## 2.29 The Sutherland manuscript

### 2.29.1 *Commentary*

#### *Introduction*

In 1979 two seventeenth-century music manuscripts were discovered among the Sutherland papers at Dunrobin Castle by Professor Robin Adam.<sup>1</sup> Although, as shown by annotations on one of the volumes, a nineteenth-century member of the Sutherland family had taken an interest in these important sources, their existence was not publicised, even in that era of scholarly interest in Scotland's musical heritage. Whether this was by accident or design - the preservation pressure being exerted on manuscript owners by antiquarians like George Graham was not always welcome - cannot now be determined, but the result was that the manuscripts sank back into oblivion at Dunrobin for perhaps another century.

The two volumes were found together, and have been catalogued and described together, but in fact they are very different from each other. The earlier of the two, the Margaret Wemyss manuscript (2.32), was quickly identified and dated. The other, which is to be considered here, is much less immediately revealing of its provenance. It has been called variously Wemyss MS 2, the Companion to the Lady Margaret Wemyss manuscript, and the Sutherland manuscript. The last name is adopted here although, as we shall see, there is evidence to suggest that it was originally compiled in a part of Scotland about as far from Sutherland as one can get.

#### *Description*

The manuscript is folio size and bound in calf leather. The binding is in good condition and bears the gold-tooled initials 'LMC'. The 30 leaves are paginated rather than foliated, the pagination ceasing after p 39, where the music ends. The remaining ten leaves contain blank staves, and there are indications that three additional leaves at the back have been cut out. The ruling of the staves appears to have been done as a single operation before the insertion of any music. There are eight staves to a page, with a wide gap between the fourth and fifth stave on each

page, effectively dividing the music into two groups. Probably the original idea was to have two discrete pieces of music on each page, but this intended layout was, for the most part, ignored by the copyists.

The music consists of 39 pieces in lyra-viol tablature, followed by 14 keyboard pieces in staff notation. The first page is worn and discoloured, suggesting that the volume was used unbound for a time. The last page, now missing, was probably in a similar condition. There are very few jottings unrelated to the titling of the pieces, although the absence of three leaves at the end might indicate an effort to tidy up pages that had been used in this way. A name which will prove significant in tracing the provenance of the book is 'Lady mountgomre', which appears on one of the 'blank' (staves-only) pages towards the end.

#### *Tablature, tuning and repertoire*

The instrument for which the Sutherland manuscript tablature pieces were copied appears to have been a standard viola da gamba of the late seventeenth century, probably the slightly smaller instrument used for solo performances and associated with the 'lyra-way' tablature. The six-line tablature, corresponding to the six strings of the instrument, uses the normal 'harp sharp' and 'harp flat' tunings of the period (A-d-a-d'-f# and A-d-a-d'-f'-a' respectively). These correspond to the main two tunings used in the other lyra-viol manuscripts, Blaikie (2.02), Cockburn (2.08) and Leyden (2.14). The repertoire is also very similar to that in the Blaikie and Leyden sources, and to some extent Cockburn. Familiarity with the publication by John Playford, *Musick's Recreation on the Viol, Lyra-way*, is also indicated. The Blaikie manuscript is dated 1692, and the Playford work was first published in 1652. The viol music therefore places this manuscript in the second half of the seventeenth century, and other evidence may be able to date it more closely.

The keyboard music in the later part of the book would have been intended for virginal or harpsichord performance. It is written on six-line staves, using G- and F-clefs. The six-line stave in the latter half of the seventeenth-century is a very old-fashioned form of staff notation (see above, 2.05), and may to some extent have been

dictated by the pre-existing lyra-viol staves. However, it would be rather irresponsible to teach a beginner an outmoded notation system simply because of a pre-ruled music-book, so it can be inferred that the old style of keyboard notation was not completely out of fashion in later seventeenth-century Scotland.

The keyboard music consists of six individual pieces and a suite with eight sections. Only one of the single pieces has a Scottish title and several of the others are English. The suite comprises an 'Introduction' followed by seven pieces representing persons of different nationalities. The music makes a definite attempt to imitate the styles of the countries concerned,<sup>2</sup> and the fact that the 'finale' is entitled 'Englishman' might imply that this group of pieces has been imported from England. However, the supposedly 'neutral' introductory piece, as well as that entitled 'Scotts man', which immediately follows, is full of Scots stylistic features, indicating that a Scottish origin is more likely. No concordances have yet been traced, making it a real possibility that the teacher who gave these pieces to a pupil for copying into her book may have in fact been their composer.

### *Hands*

Four distinct hands are detectable in this manuscript. The first (**29A**) runs from the beginning as far as p 12, except for 'Ane Ayr' on p 3 and 'McBeth' on p 10, which appear to be later interpolations in handy blank spaces. The number of pieces in **Hand 29A** is 19, including one untitled fragment. The hand is confident, accurate and rhythmically clear, and includes ornaments and other performance markings. It could belong to a teacher or to a competent pupil and, as it includes the worn first page, presumably predates the 'LMC' binding.

The next main hand, **29B**, runs from p 12 to p 17, covering a total of ten pieces. Forward-sloping and with many blots and mistakes, it is a sad contrast to its predecessor. There is an almost total absence of rhythm-signs and not a great deal of barring. This copyist could well be the 'LMC' for whom the book was so carefully bound. Interestingly, there is a definite resemblance between the work of this hand and the 'Lady mountgomre' scribble. Although the extreme slant of the tablature

hand makes the two look quite different, the rather unusual capital 'L' in particular is the same in both, and the spacing and zone sizes, as well as some letter formations, are similar. This hand can also be detected on page 1, where it imitates the *Hand 29A* title 'When The Kinge enjoys his own again'.

It is not surprising, perhaps, to find a third hand following quickly on from 'LMC', who no doubt cheerfully abandoned her viol studies on marriage. This new hand, *29C*, takes in all the rest of the music in the book, with the exception of two blotted and rhythm-less viol pieces on p 25 (*Hand 29D*), which have some resemblance in this, and in their long 'f's to 'LMC' (*29B*). If these were written by 'LMC', however, their position at the end of the viol music, when she would have been long gone from the family home, is puzzling.

Perhaps the most important hand in the book, at least from the historical point of view, is *29C*. Clear, accurate and rather elaborate, it includes eight viol pieces, as well as the 'Ane Ayr' and 'McBeth' interpolations among the *Hand 29A* material, and all 14 keyboard pieces. Though the script is competent, it has not the assuredness of the fast professional writer, but is careful and deliberate. It is likely to be that of a young lady pupil who, unusually, is taking a genuine interest in her music studies. The fact that no hand succeeds this one suggests that, again unlike so many of her contemporaries, she may have taken her music-book with her on her marriage.

### *Provenance and dating*

Any enquiry into the history of the Sutherland manuscript must begin at Dunrobin Castle at Golspie, seat of the earls of Sutherland from medieval times. If, as we have inferred, the successor to 'LMC' took the book with her on her marriage, then there is a chance that this was the marriage which brought it to Dunrobin. Assuming that this last owner of the book was a sister of 'LMC', we are looking for a young lady whose surname begins with 'C', who married into the Sutherland family towards the end of the seventeenth century and who had an older sister with a Christian name beginning with 'M'. A likely candidate emerges immediately. Lady Helen Cochrane married the 15th Earl of Sutherland in 1680.<sup>3</sup> She was the second daughter of

William, Lord Cochrane, son and heir of the 1st Earl of Dundonald in Ayrshire. Her elder sister Margaret married the 9th Earl of Eglinton, Alexander Montgomery, in 1676. This fact immediately links up with the 'Lady mountgomre' inscription in the manuscript and makes the identification practically certain. It also helps to date this middle part of the book. Bored with her viol playing, which would soon be coming to an end anyway, young Margaret can easily be imagined trying out her new title shortly before her 1676 wedding.

The identification of Lady Margaret Cochrane as the owner of *Hand 29B* poses another question: who was the owner of *Hand 29A*, and when was this earlier part of the book likely to have been begun?

Margaret was the eldest daughter of Lord Cochrane, so would not have inherited the book from a married sister. The fact that it was specially bound for her after existing unbound also suggests that it had been received from outside the immediate family circle, perhaps from a relative or friend who had married. Margaret herself probably used it for only two or three years at most, so it may have been acquired by her around 1673. So, although the identity of its first owner is difficult to determine, a starting date of around 1670 can therefore be put forward tentatively for this manuscript.

Although Margaret went on to have several children before her death around 1703, none of these made any marriages into the Sutherland family, making it most likely that the manuscript's route to Sutherland was through her sister Helen's marriage. Helen must therefore have taken over the book from Margaret in 1676 and be the owner of *Hand 29D*. Her own marriage in 1680 makes that year seem a very likely finishing date for the manuscript.

The nineteenth-century Sutherland family member who wrote a comment in the Wemyss manuscript (2.32) mentions Helen Cochrane, wrongly, in connection with that manuscript, and the same person, or another family member, goes on to compound the mistake by identifying Margaret Wemyss as a contemporary relation

of Helen's (see 2.32). Clearly, a vague tradition associating Helen Cochrane with these books had been handed down, and it was probably, in its way, correct. One of the two books was Helen's own, and the other, earlier, one, which she would have discovered or been given when she came to live at Dunrobin, was probably also used and valued by her. If her enjoyment of music was real, as it appears to have been, she may well have looked after both these volumes very carefully during her brief years as Countess of Sutherland (she died in 1690) and her interest could certainly have been a contributing factor towards their ultimate preservation.

### 2.29.2 *List of Contents*

ITEM NO.	PAGE	TITLE
29001	1	When The Kinge enjoys his own again
29002	1	franklon
29003	2	John Hays bony Lasy
29004	2	Alman
29005	3	Sarabran
29006	3	Ane Ayr
29007	4	Whom Scorne yea
29008	5	Bony peggie Ramsay
29009	5	Alamod afrance
29010	6	Over the mountains
29011	6	Sleep way ward thoughts
29012	7	The Canaries
29013	8	Silia
29014	8	Amirilas
29015	9	wher hilin Lys
29016	10	McBeth
29017	10	(untitled fragment)
29018	11	Gerards Mistress
29019	11	Gather your Ros buds
29020	12	Jhon hays boney lasye
29021	12	Boney Cristan
29022	13	The Ducke of Lowrans March
29023	14	The Milken pealle
29024	14	an nou ayer
29025	15	John com kiss me nou
29026	15	(untitled)
29027	16	haptons jige
29028	16	What if A day
29029	17	(untitled)
29030	19	Montroses Ayre
29031	20	What if a day
29032	21	Armeda
29033	21	The Jeig to it
29034	22	Come Love lets walk
29035	22	Joy to ye person
29036	23	Lady Hawards Jeemp
29037	23	A Jige yorkins
29038	25	the abay hill
29039	25	bony nanie
29040	26	Com lov lets walk

29041	26	Omnia vincet Amor
29042	28	Come prety wanton
29043	29	Scots mars
29044	30	Trickets deroy
29045	30	Saraban
29046	31	Introduction
29047	32	Scotts man
29048	32	Duch man
29049	34	Franch man
29050	35	Spaynard
29051	36	Walch man
29052	37	Irish man
29053	38	Inglishman

### *Notes and References*

<sup>1</sup> Cedric Thorpe Davie of the University of St Andrews studied these manuscripts soon after their discovery, and on his death, his notes on the manuscripts were deposited with St Andrews University Library. I am grateful to Mrs Christine Gascoigne, Keeper of Special Collections, for allowing me to consult them.

<sup>2</sup> I am indebted to Dr Kenneth Elliott for this observation.

<sup>3</sup> *Scots Peerage*, iii, p 352; *ibid.*, viii, pp 354-5.

## 2.30 Robert Taitt's Music-book

### 2.30.1 *Summary Commentary*

The manuscript which has travelled furthest of all the sources in this study is Robert Taitt's music-book, which is now in the William Andrews Clark Memorial Library of the University of California, Los Angeles. It was part of the library of Charles K Ogden of Magdalen College, Cambridge. On Ogden's death in 1957, his entire collection was purchased by UCLA. How Ogden originally came to possess a Scottish manuscript appears to be unknown.

Only a microfilm is available for study in Scotland,<sup>1</sup> but a detailed description by Walter Rubsamen<sup>2</sup> gives the size of the book as 21.5cm by 20.5cm (making it probably oblong octavo rather than quarto), the number of folios as 193, and the binding as parchment. The contents are a mixture of prose (mainly religious), verses and music. Rubsamen has listed the music contents, though, as Kenneth Elliott has pointed out,<sup>3</sup> with some omissions. Elliott gives the following summary: '137 items of sixteenth- and early seventeenth-century Scottish partsongs, English lute-songs and ballads; psalmody; also a few instrumental pieces.'

The titles of the instrumental pieces, which were almost certainly written for viol, are given in the list of contents below (2.30.2). The notation is of the old-fashioned type, with diamond-shaped noteheads.

Internal evidence in the volumes shows that Taitt was the precentor of the church in Lauder, and also a schoolmaster.<sup>4</sup> The manuscript, which seems to have been a commonplace book, not unlike that of Robert Edward (2.09), contains various dates ranging from 1676 to 1689. Elliott's estimate of c.1680 for the overall date is therefore appropriate.

Two points of interest emerge from this brief assessment. One is the surprisingly late date of a volume which, both in notation and repertoire, seems to have more in common with early seventeenth-century manuscripts such as Stirling (Source 2.27).

The other is the quite startling obscenity of one or two of the vocal items, which seems completely at variance with the devotional character of the rest of the book.

### 2.30.2 *List of Contents (instrumental)*<sup>5</sup>

3r	134	Wilson's fantasie	[Wilson?]
3r	135	Black minor	[Black]
3r	136	Sir William Keith's paven [and galliard]	[Lauder?]
3r	137	Hutchisons paven	
3r	137	Hutchisons galliard	

### *Notes and References*

- <sup>1</sup> Microfilm copy in the Scottish Music Information Centre, Glasgow.
- <sup>2</sup> Rubsamen, Walter H, 'Scottish and English Music of the Renaissance in a Newly-Discovered Manuscript', *Festschrift Heinrich Besseler* (Leipzig, 1961), 259-84.
- <sup>3</sup> I am indebted to Dr Kenneth Elliott for this information.
- <sup>4</sup> Rubsamen, op. cit., p 260.
- <sup>5</sup> Kindly supplied by Dr Kenneth Elliott.

## 2.31 The Thomson manuscript

### 2.31.1 *Commentary*

#### *Introduction*

The Thomson manuscript has received its name from the inscription 'James Thomson', which appears very prominently on the first flyleaf, together with a precise date, '25 November 1702'. It is accompanied by a typescript commentary written in 1937 by a previous owner, Burns scholar Davidson Cook, which has itself been catalogued with the Thomson manuscript.<sup>1</sup>

Cook's commentary is a very useful document but has one severe drawback. He has made the assumption, always a dangerous one, that the flyleaf date should be applied to the entire contents of the manuscript. As we have seen, many manuscripts are compiled over a period of years, in some cases, such as Robert Edward's *Commonplace Book* (2.09), even decades. Furthermore, a flyleaf date may not even represent the date when the volume was started. There is some evidence to suggest that this is the case with the Thomson manuscript.

#### *Description*

The manuscript is of oblong octavo size, leather bound, and in good condition. It has 73 folios and contains 146 items of music, eight of which are reversed at the back. It is paginated, apart from the 'Thomson' flyleaf, although the pagination, which is uniform throughout, is probably not contemporary. A number of different hands have contributed to the volume, and several instruments are represented. There are very few blank pages in this extremely full manuscript.

The music is a mixture of Scottish and English traditional tunes, English court and theatre music, including dances and suites, and a large number of 'flourishes' and other exercise-like pieces. Instruments mentioned are viol (p 78) and violin (p 110), while a detailed fingering diagram for a wind instrument appears at the very

beginning (p 2). A keyboard instrument may also be represented by a small group of dances using two-stave systems (pp 47-50).

For a work compiled by many hands, there is a surprising lack of jottings, implying a serious and business-like approach to performance and practice by the book's several owners. On the recto side of the first folio the 'James Thomson' name and date appear twice (although the unnecessary repetition may not have been by him), with the words 'King Army' in the top right-hand corner of the same page. On the recto side of the next leaf is the name 'Jos. Daniel'. The initials 'C.C.' appear three times among the pieces, possibly for keyboard, on pages 47-9. These are the only clues to the users of this manuscript.

### *Previous Study*

This manuscript has not been greatly studied, probably because it seems to have remained unknown and in private hands until the middle of the 20th century. Davidson Cook's discussion of the tune titles appears to be the only detailed commentary.

Cook deals only with the named tunes, and locates concordances with eighteenth-century Scottish and English published sources, including Playford's *Scotch Tunes* and *Dancing Master*. He draws attention to the Shore family of trumpeters who flourished in England at the turn of the eighteenth century, and also points out that the father of William Thomson, compiler of *Orpheus Caledonius*, was one of the King's trumpeters, suggesting a link between that family and the James Thomson of the manuscript.

Although Cook's analysis is selective, it provides a good basis for a more detailed study of this very varied collection.

### *Instruments*

The fingering diagram on p 2 shows that the wind instrument for which this manuscript was begun had seven finger-holes and a thumb-hole. The lowest note in

the music is written as the F above middle C. The most likely instruments to fit these conditions are the alto hautbois or the alto recorder.<sup>2</sup> The first 66 pieces are all within the range of these instruments, except for 'Killie Krankie' (p 20), apparently initially copied in D major by mistake, as it is copied again on p 40 in F major, making it playable on these instruments.

After the recorder music come two minuets and two jigs, evidently written for a keyboard instrument. These pieces, which have the initials 'C.C.' appended, are on two staves with G- and F-clefs. The odd number of pre-ruled staves on each page causes an obvious problem for a keyboard copyist, and in this case the left hand of the third system on p 46 is placed on the top staff of the following page - impossible to sight-read, but straightforward enough if the performer learns the music for each hand, then plays from memory. The lower staff of the third system in the final piece of this group is, strangely, omitted altogether.

The instrumentation of the remainder of the manuscript is not at all clear. From p 81, where the first evidence of double-stopping appears, and including the whole of the reversed portion, the music is almost certainly designed for violin playing, both in its style and in its performance markings. One piece, on p 110, is specifically mentioned as being 'for two violins' (only one part is given). Earlier, on p 78, are two pieces in the bass clef entitled 'Ayr by Mr Jo. Jenkins for two viols' (again, only one part is given). Cellos were probably used instead of viols if, as argued below, this later part of the manuscript dates from well into the eighteenth century.

Disregarding the 'keyboard' pieces for the moment, which may be a later insertion, it is difficult to determine at what point wind gave way to strings in this manuscript. As we have seen, it is reasonably safe to assume that from p 81 onwards, this was a violin manuscript. It may be significant that p 81 coincides with a change of hand. The 'grey area' therefore runs from p 52 to p 80, covering thirty pieces, or fragments of pieces. These include a few with dance titles, some untitled works, a large number of 'flourishes' and other exercises, and the Jenkins viol 'Ayres', which come just before the p 81 double-stopping 'boundary'. There are no melodies with definite

titles, English or Scottish, and eight distinct hands are involved. Apart from the viol pieces, the pitch range of the 'grey area' music, all of which is written in the treble G-clef goes from the A below middle C to the second B above, making it playable on many types of instrument. There are no chords. The only composer mentioned in this section, apart from Jenkins, is the author of the set of 'flourishes', Thomas Dean. A violinist and an organist of that name are recorded as having lived during this period, and may in fact be the same person.<sup>3</sup> Flourishes were used a great deal as warm-up exercises and violin flourishes were common as preludes to pieces in the same key in London stage productions.

The violin, therefore, would seem a very likely contender for this portion of the manuscript, though it is perhaps strange that all opportunities for double-stopping in this type of display piece should be missed. On the other hand, there is historical evidence (discussed below) which suggests that part at least of this instrumental no-man's-land was copied for wind playing.

Instrument	Hand	Page	No. of Items
<i>Hautbois or recorder</i>	31A	2-40	57
	31B	41-3	7
	31C	44-5	2
<i>Keyboard or string duo</i>	31D	46-50	4
<i>Indeterminate</i>	31E	52-6	7
	31F	57-62	7
	31G	64-9	6
	31H	70-1	2
	31I	72-3	2
	31J	74-5	2
	31K	76	1
<i>Cello or viol</i>	31L	78-80	2
<i>Violin</i>	31M	81-107, 118-126, 134	26
	31N	110-16	12
	31O	132	1 reversed
	31P	137	1 reversed
	31Q	140-1	2 reversed
	31R	141-5	5 reversed

## *Hands*

No less than eighteen different music scripts appear in this manuscript. The diagram on page 205 shows them, together with their associated instruments. Some salient points may be noted:

1 *Hand 31A* is the main hand in this manuscript, having copied a total of 57 pieces, more than twice as many as the second most important, *Hand 31M*. Two different hands have carried out the titling for the *Hand 31A* pieces, one of which may of course be *31A* himself. This fact will turn out to be highly significant when it comes to dating the manuscript (see below).

2 *Hands 31E* and *31F* have each copied exactly half of the set of flourishes by Dean, an organised joint effort which may also have a wider significance.

3 The second important hand, *31M*, is that of a violinist. He pervades the latter part of the manuscript. *Hand 31N*, with the third largest number of pieces (12) seem to be a collaborator with *31M*, as his work comes in between two large *31M* batches. *31M* and *31N* may be colleagues or members of the same family.

4 The several contributors who have copied in only one or two items may simply have been friends or fellow-performers of the main owners, copying in pieces by invitation.

5 The very crowded state of the manuscript caused *31M* to insert a 'forward' piece where he could find a large enough space in the reversed section (p 134). This suggests that the whole of the reversed section preceded *31M's* ownership of the book, although its style and performance markings suggest it is considerably later than the early wind section, and that it is almost certainly for violin.

6 This over-crowding could also be an explanation for the placing of the music in the 'keyboard' hand, *31D*. This looks like a youthful hand, and seems out of place between the fluent recorder pieces and the virtuoso Thomas Dean flourishes. These

four pieces could well be a much later insertion. If so, it means that five blank pages were originally left after the high recorder pieces, inferring a major change in the manuscript's use and instrumentation at that point.

### *Provenance and dating*

This manuscript is at first sight a rather chaotic mixture of pieces and exercises in a number of hands for a variety of instruments, revealing little about the identity of its users or the circumstances in which its music was performed. However, it has some unusual features, and when these are examined more closely, a tentative picture begins to emerge.

Firstly, apart from the 'C C' keyboard pieces, which, as we have seen, are likely to be a later insertion, all the music is copied in competent and assured hands and is clear and legible. Secondly, none of it is particularly easy. This is not an early learning manuscript in which an experienced teacher is copying music for a beginner. The performance of this music is likely to be as professional as the copying. Thirdly, there is, in spite of all this professionalism, a quite staggering number of flourishes and other technical exercises, suggesting that regular practice was required to maintain a high level of expertise. There is a definite sense of discipline and of professional standards to be upheld. Playing from this manuscript could well have been a job, not a hobby.

Finally, on the very first page of the manuscript there are the words 'King Army', which no one has attempted to explain. Could these words mean that this manuscript at one time belonged to a military bandsman?

Examining the sequence of pages again with this possibility in view, our first conclusion is that the 'King Army' inscription, if it means 'King's army', must have been written before Queen Anne's accession in 1702 or after her death in 1714. The latter seems more likely, not only because the script seems more modern than the 'James Thomson' script, but also from the positioning of the main Thomson inscription which would almost certainly have started further down the page if the

'King Army' words had already been there. If 'King Army' was written in George I's reign (1714-27), then the book had belonged to the military for at least twelve years, and it is quite possible that a large amount of the instrumental 'grey area' (pp 51-78), which includes many technical exercises, was compiled under army regulation.

Flourishes were certainly used on the London stage, but this type of fanfare was, and still is, an important military feature. For this reason, there is a strong possibility that the instrument or instruments concerned were military woodwind or brass.

Viols, cellos and violins are less easy to visualise in a military context, and from p 78 onwards the manuscript seems to have entered civilian life, perhaps accompanying its owner on his discharge. It follows that all the music from that point to the end of the volume, including the reversed section, is for stringed instruments and is post-1714 in date.

Returning to the earliest part of the manuscript, the music for the un-named wind instrument, which we are now considering as an army instrument, we find that although a single hand (*31A*) has copied the first 57 pieces, two hands have written in the titles of the pieces. Of these two hands, the first has also written the solfa names in the fingering diagram, and probably also the staff notation in the same diagram. As this notation is in the same music script as the first 57 wind pieces, it follows that the titling of the first batch of pieces has been done by their copyist. The second titling hand, however, bears a great similarity to the 'James Thomson' script, implying that when this hand first appears on p 29, the music of pp 29-40 was already in place.

These observations have obvious implications for the dating of the manuscript. Thomson, if *Hand 31B* is Thomson, seems to have taken over a work in progress, probably at the same time having it bound or re-bound and including a new outer flyleaf with his own name on it. From this it can further be inferred that 1702 was not the starting date of the manuscript. The first owner may have begun compiling the wind instrument pieces several years earlier.

Thomson added titles to 20 pieces. He seems to have been doing this under instruction, as he makes, and then corrects, a titling error (calling 'Killiecrankie' 'Cebell' on p 40), which someone who knew the music would not make. The impression of a novice bandsman being trained by a bandmaster (perhaps the first owner, promoted?) is quite strong.

The repertoire of the recorder pieces, English and Scottish traditional tunes, is certainly what one can imagine hearing from a Scottish regiment on parade.

Davidson Cook, quoting J C Dick, actually refers to a melody from this group, 'Stay and take your breecks with you' (p 38) as 'one of three played by the pipers of Argyle's Highlanders as they entered Perth and Dundee in 1716'.<sup>4</sup> This reference is, of course, to the Highland bagpipe, but the tune would be as easily played on hautbois or recorder. Thomson and Daniel's regiment is more likely to have been a Lowland one, because of the instrument used, and the large number of English tunes in the repertoire.

Is there any clue in the manuscript to the date when it was first begun? The fact that an apparently newly-adapted wind instrument is the main instrument for which it was written could be of considerable historical significance. In the reign of King James VII and II (1685-8), the fife, that small and shrill member of the flute family always associated with military drums, was discarded by the army on the grounds that its loudness distracted the troops from the signals being given by the drums.<sup>5</sup> In the mid-eighteenth century, the fife was restored to its former use. During the intervening period, the military had to use substitute wind instruments, probably initially training former fifers. It was known that several regiments had already adopted the hautbois by the time the fife was dropped<sup>6</sup> and no doubt others later followed the same path. Although the recorder could have been another contender for the fife's former rôle, there is a strong possibility that the wind instrument in question could be the hautbois itself.

In the late seventeenth century the hautbois was very much a transitional instrument, still developing out of the older shawm and without yet having acquired the

complicated key mechanism of the modern oboe.<sup>7</sup> The hautbois of this period appear in several sizes, with a variety of finger-hole and rudimentary key options. Some appear to have no key mechanism at all.<sup>8</sup> It seems quite possible that one of these might be the instrument whose fingering is set out in the Thomson manuscript, given the known popularity of the hautbois as a successor to the fife,<sup>9</sup> and the complete absence of any corresponding mention of the recorder.

Any new instrument would have to be learned by the bandsmen, which would explain why a performer of the standard of the Thomson manuscript needed such an explicit fingering diagram. It also implies that the manuscript could have been begun before 1688, although all the music after the first appearance of 'Killiecrankie' must have been copied after the battle which took place in July 1689.

A pre-1700 date for the early part of this manuscript has unexpected implications for the dating and authorship of one of England's most famous melodies. On p 10, in the hand of the first owner, is a tune entitled 'Trumpet Mr Shors' which is quite unmistakably the same as Jeremiah Clarke's 'The Prince of Denmark's March', once attributed to Purcell. If this piece was copied in the 1680s or 1690s then it pre-dates the first publication of the Clarke piece in 1700. In that year 'The Prince of Denmark's March' appeared as one of a set of harpsichord pieces by Clarke, but Watkins Shaw<sup>10</sup> speculates that the march may have had a trumpet origin. Clarke is known to have arranged other trumpet pieces by William Shore,<sup>11</sup> so the idea that Shore may have originally composed this one also may not be too far-fetched. The Thomson manuscript may have provided yet another contender for the authorship of this much-disputed piece.

### 2.31.2 List of Contents

ITEM NO.	PAGE	TITLE
31001	1	Empr March
31002	2	I Love my Love in Secret
31003	3	Minuit
31004	4	Richmond Ball
31005	5	Come sweet lass
31006	5	Saw you my Love Migey Linken over the Lee
31007	6	Happy Groves
31008	6	French Minuit
31009	8	Geld him Lasses
31010	9	Earish Ayre
31011	9	March
31012	10	Trumpet Tune
31013	10	Trumpet Mr Shors
31014	11	Trumpet
31015	12	Shore's Trumpet minuet
31016	12	What shall I do to show
31017	13	French minuit
31018	14	The Lady Blank O
31019	14	The Birks of Abbergaldie
31020	15	Girdlin Geordy
31021	16	Trumpet Tune
31022	16	Minuit
31023	17	When ye cold winter nights were frozen
31024	17	The Ministers Rantt
31025	18	Green slives
31026	20	(untitled)
31027	21	Young I am
31028	21	I have fixed my fancie on her
31029	22	The Jolly Briese
31030	23	The Lasses of Edenburaghe
31031	24	The Gray Eyed Morn
31032	24	Honie wilt thou take it
31033	25	Ayr
31034	26	The Pinken Durecken wives of Carilel
31035	27	Madam Labblimes minuett
31036	28	Il mak you be fain to follow me
31037	28	Good night and God be with you
31038	29	Minuit
31039	30	The well Buked Ballap
31040	30	Jigg
31041	31	My Daughter Shilo
31042	31	Bass Minuit
31043	32	Where shall our Good-man Lye in the Cold nights in Winter
31044	32	Jumping John
31045	33	The Lairds Good Brother
31046	33	The Banks of Yaro
31047	34	Well Danc'd Robin
31048	34	Pass By Minuit
31049	35	Allin Water
31050	36	The Dozen
31051	37	Mary Harvey att the Gaurd
31052	37	The Three Sheeps Skinns
31053	38	Stay and take your Breecks with you
31054	38	The Countrymans Dance
31055	39	Horne Pipe

31056	39	Jameca
31057	40	Killie Krankie
31058	41	(untitled)
31059	41	(untitled)
31060	42	(untitled)
31061	42	(untitled)
31062	43	(untitled)
31063	43	(untitled)
31064	43	(untitled)
31065	43	(untitled)
31066	44	(untitled)
31067	46	A Minuett
31068	48	A Jigg
31069	48	A Jig
31070	50	A Minuett
31071	52	Florishes in all Keys Gamut flat
31072	52	Gamut sharp
31073	53	Are naturall
31074	54	Are Sharp
31075	55	Beme flat
31076	56	Beme sharp
31077	56	C naturall
31078	57	C flat
31079	59	D Naturale
31080	60	D Sharp
31081	60	E Natural
31082	61	E Sharp
31083	61	F Natural
31084	62	F flat
31085	64	(untitled)
31086	64	(untitled)
31087	66	Jigg Round O
31088	66	Aire slow A Round
31089	68	Minuet
31090	69	(untitled fragment)
31091	70	(untitled)
31092	71	(untitled fragment)
31093	72	(untitled)
31094	73	(untitled)
31095	74	A Spanhette
31096	75	(untitled)
31097	76	(untitled)
31098	78	Ayres for two viols by Mr Joh. Jenkins
31099	80	(untitled)
31100	81	(untitled - exercise?)
31101	82	Adagio
31102	84	(untitled - exercise)
31103	85	(untitled)
31104	87	(untitled)
31105	88	(untitled)
31106	90	(untitled)
31107	92	(untitled)
31108	94	(untitled)
31109	96	(untitled - exercise?)
31110	98	(untitled)
31111	100	(exercise)
31112	100	Round O
31113	103	(untitled)
31114	104	(untitled)

31115	106	(indecipherable - exercise?)
31116	107	(untitled)
31117	110	(untitled - for two violins)
31118	110	Florish
31119	111	(untitled)
31120	112	(untitled)
31121	112	(untitled)
31122	113	The Bell Minuet
31123	113	(untitled)
31124	114	Scotch Tune
31125	114	Florish
31126	114	Gavot
31127	115	(untitled)
31128	116	(untitled)
31129	118	(untitled)
31130	118	(untitled)
31131	121	(untitled)
31132	122	(untitled)
31133	123	(untitled)
31134	124	(untitled)
31135	125	(untitled)
31136	126	(untitled)
31137	132	A Ground Bass
31138	134	(untitled)
31139	137	(untitled)
31140	138	(untitled) Adagio
31141	138	(untitled)
31142	141	Overture
31143	143	Minuet Round O
31144	143	Jigg
31145	144	(untitled)
31146	144	March

### *Notes and References*

- <sup>1</sup> As National Library of Scotland, MS 2834.
- <sup>2</sup> Baines, *Instruments*, pp 303-6 (shawm), 280-3 (recorder).
- <sup>3</sup> *New Grove*, v, 290.
- <sup>4</sup> NLS, MS 2834, p 4 , citing Dick, J C, *Songs of Robert Burns* (Edinburgh, 1903), p 489.
- <sup>5</sup> Galpin, *Instruments*, p 116.
- <sup>6</sup> *Ibid.*
- <sup>7</sup> Baines, *Instruments*, pp 303-6.
- <sup>8</sup> *Ibid.*; Farmer, Henry George, *The Rise of Military Music* (London, n.d. but pre-1918), pp 44-5.
- <sup>9</sup> Galpin, *Instruments*, p 116.
- <sup>10</sup> *New Grove*, iv, pp 446-7.
- <sup>11</sup> *New Grove*, xvii, p 262.

## 2.32 Lady Margaret Wemyss' Music-book

### 2.32.1 Commentary

#### *Introduction*

*'A Booke  
Containing some pleasant aires  
Collected out of diverse authors  
begunne june 5 1643  
Mrs Margarit Weemys'*

Thus a thirteen-year-old girl began her handsome, vellum-bound music-book, and also her musical education. Sadly though, by the age of 18 Margaret had died. Her music-book was preserved, however, and more than three hundred years later was discovered, together with the Sutherland manuscript (2.29) at Dunrobin Castle in Sutherland. The Margaret Wemyss manuscript is now in the National Library of Scotland, catalogued among the Sutherland papers as Dep.314/23.

#### *Description and Summary of Contents*

The manuscript is of quarto size and has 75 folios containing poetry, songs in staff notation and lute tablature, together with a number of blank leaves. Part of the contents are reversed at the back. The vellum binding is original and the volume is generally in good condition. There are a number of jottings in the manuscript, which are given in detail in the following summary of contents.

#### Forward portion

On the inside of the front cover a nineteenth-century inscription, deleted but still partly legible, reads:

*This must have belonged / to Lady Helen Cochrane [this name  
crossed out and 'Margaret Wemys' substituted] / the first wife of*

*John 15th E. of Sutherland / [indecipherable] Margaret, wife of [?]  
[indecipherable] E. of Moray / sister of Elizabeth, wife of William /  
16th E. of Sutherlan'*

On folio i recto

*Mrs Margarit Wemy[torn off]*

*Be me Mrs margarar wmys*

*Be me margarar wymes with my hand 1644*

i v[erso] blank

ii inscription:

*A Booke / Containing some pleasant aires / of two, three or fowre  
voices / Collected out of diverse authors / begunne june 5 1643 /  
Mrs Margarit Weemys*

ii v blank

[ff]1-11 vocal music

11v inscription:

*This boke containss some Lesons / for the Lutt and som fine werces  
[verses] and Lines*

12-16 poetry

17-27 lute tablature (see full list of instrumental contents below)

27v followed by three unnumbered pages, all blank except for ruled staves

A further page followed by ten more folios, completely blank

28-50 lute tablature (see contents below)

A further 90 [check exactly] completely blank folios

Remainder of book (ff 51-75) reversed

Reversed portion (working from back cover)

75v scribbles:

*'For the R' (twice)*

*'Margrat Wemeys with my hand' (twice)*

*'With my' 'pour moues'*

*'feiness'*

*'Ms Meast'*

*'Margaret Weemess my very good Lady'* (twice)

*'Mr Fines' 'farontoido'*

75 blank

74v blank

74 blank

73v-51r poetry with some blank pages

### *Repertoire*

The music falls into two categories: Scottish and English popular tunes of the seventeenth century; and French dance music, mainly courantes, sarabandes and allemandes in the *style brisé* of the mid-seventeenth-century school of Ennemond Gaultier. The manuscript shows a cross-section of the songs, folk and courtly, Scottish and English, which were popular amongst the nobility of seventeenth-century Scotland. Some of the French music, much of which is mis-attributed, is discussed in the CNRS *Le Choeur de Muses* series,<sup>1</sup> and all the contents are discussed by Spring.<sup>2</sup>

### *Instrument and notation*

The lute used by Margaret Wemyss to play this music would have been the Baroque lute of six double strings with at least five bass courses. Three tunings are used in the manuscript, the then rather old-fashioned Renaissance tuning (G-c-f-a-d'-g') and two of the intermediate tunings common in the middle of the century before the D minor tuning, as found in the Balcarres Lute-book (2.01), became more or less universal. These intermediate tunings are referred to by Margaret Wemyss as 'sharp' and 'flat' (A-d-g-b-d'-f# and A-d-g-b flat-d'-f respectively). They occur only with the French dance type of music.

The standard of the notation is not good. Rhythms and barring in particular are defective, especially in the first pieces, where any complexity of rhythm causes problems. Margaret's first teacher may well have been a proficient relative rather than a hired master. The proficiency did not extend to writing down music, judging from the inaccuracy of barring and rhythm-signs. However, these tunes were well-known to pupil, teacher and potential audience, and would probably be played correctly enough. Many later pieces, from f 28 onwards, though possibly still in Margaret Wemyss's hand, are more accurately notated, suggesting a change of teacher.

### *Hands*

The first ten folios of lute tablature (ff 17-27) are in Margaret Wemyss's hand (*Hand 32A*, fig.3). A different hand (*Hand 32B*, fig.4), takes over for ff 28-37; the 'b's are formed differently and the script slopes backwards. This hand is no more professional than *Hand 32A*, however, and if it is not Margaret Wemyss in a different guise, then it probably belongs to another member of the family, perhaps her sister Jean. *Hand 32A* returns from f 37v to the end of the tablature on f 50.

### *Provenance*

The 'Mrs Margarit Weemys' of the manuscript's title-page has proved easy to identify. She was almost certainly the second daughter of David, 2nd Earl of Wemyss (1610-1679); she was born in 1630 and lived only until 1648.<sup>3</sup> Her place of residence would have been Wemyss Castle in Fife, ancestral home of the Wemyss family. The poor standard of the tablature suggests that she did not follow the usual course of being sent to a city to be taught by the best masters, but was given lessons at home by someone with less of a musical education. This may have been on account of her delicate health, but her demonstrably more robust sister Jean (she died aged 88 after

two marriages) also had lessons at home, judging by the references within the manuscript to 'my sisteres book'.

It seems likely that Jean inherited her younger sister's music-book and kept it throughout her life, taking it to Dunrobin with her in 1659 when she married the 14th Earl of Sutherland, her second husband. With only a year difference in age between them the sisters were probably very close, and this may be why no later member of the families of either Wemyss or Sutherland seems to have been allowed to add to Margaret's book, not even Helen Cochrane (d. 1690),<sup>4</sup> who, as we have seen, was interested enough in music to bring her own book (Source 2.29) with her to Dunrobin Castle in 1680, when Jean Wemyss was still alive.

After Jean Wemyss's death in 1717, Margaret's manuscript appears to have been forgotten for many decades. By the time it eventually attracted the interest of a family reader - evidently in the nineteenth century - its status as a historical document was recognisable and the manuscript was not interfered with, apart from the flyleaf speculation detailed above. This later commentator was obviously unaware of the true antiquity of the volume, confusing the Margaret Wemyss who had died as a young girl in 1648 with another Margaret Wemyss, who married in 1740 and died in 1779; she was related to Helen Cochrane and the Sutherland family. For this mistake to have been made, the writer, whom we have no reason to suppose was *not* a member of the Sutherland family, must have lived at some distance in time from either Margaret, and have had little knowledge of the Wemyss family tree. This reinforces the supposition of a nineteenth-century date for the inscription and, presumably, its later deletion. The person who made the deletion did not substitute any details other than the name 'Margaret Wemys'.

### 2.32.2 List of Contents

ITEM NO.	FOLIO	TITLE
32001	17	The day daus in the morning
32002	18v	Tom of badlamad
32003	19	Ane Currant
32004	19v	the giuen scara
32005	20	bauckingame gost
32006	20	though your strangness
32007	20v	Ane mask
32008	20v	ballatt
32009	21v	Shiphard Sau you not
32010	21v	Ane curant
32011	22	corantt
32012	22	curantt
32013	22v	Sinkapace
32014	23	Saraband
32015	23	The Spanish pavin
32016	24	I left my tru lou
32017	24v	Port Robart
32018	24v	Hulie and farie
32019	25	You miner beautis of the night
32020	25	I newer rew I loued the
32021	25v	The quins mask
32022	25v	gautirs corant
32023	26	Gautr hiss Courante
32024	26	gutirs Saraband
32025	26v	Saraband du guteir
32026	26v	My lady binnes lilt
32027	27	God be with my bone lowe
32028	27	Corbe and the pyet
32029	28	almond:dafo:
32030	28v	Curent dafo:
32031	29	Saraband: dafo
32032	29	Curent: dafo
32033	29v	Curent: Lamercure
32034	29v	Curent:
32035	30	Curent: dafo
32036	30	Saraband: dafo
32037	30v	Curent: dafo
32038	31	Curent: Labellwell
32039	31	Curent: dafo
32040	31v	Shooting dance
32041	31v	Lilt: Milne
32042	32	Ruthueins: Lilt
32043	32	Almond: goutier
32044	32v	Curent: goutier
32045	33	almond goutier
32046	33v	lilt neidell-eye
32047	33v	almond goutier
32048	34v	The kings mask
32049	35	almond: goutier
32050	35v	Through the wood Laudie
32051	35v	almond: goutier

32052	36	Curent: dafo
32053	36v	Our last good night
32054	37	Curent Lysabelle: Deles pin
32055	37	Saraband delis:pine
32056	37v	almond
32057	38	almond
32058	38v	almond
32059	39	Kilt thy cote magie
32060	39v	Curant
32061	40	(untitled)
32062	40	(untitled)
32063	40v	Sarabrand
32064	41	Meruells Sarraband
32065	41v	Curant
32066	42	(untitled)
32067	42	Saraband
32068	42v	Saraband
32069	42v	Saraband
32070	43	Irish port
32071	43	I uish I uer uher
32072	43	The broom
32073	43v	Neu burn
32074	43v	Generall leslys godnight
32075	44	Ladi ly nier mee
32076	44	Diafantes
32077	44v	Doun in yon banks
32078	44v	Ane Liltt
32079	45	I choys to ly my lon
32080	45	My lady binnis lilt
32081	45v	Damiche manum
32082	46v	Saraband
32083	46v	Saraband
32084	47	Curant Gutier
32085	48	Nathaniell Gorgon
32086	48	Broom of couden knous
32087	48v	Blew riben
32088	49	Good night and god be with yow
32089	49v	Fair and louky
32090	50	(untitled)
32091	50	(untitled)

### *Notes and References*

<sup>1</sup> This manuscript was discovered after the Gautier and first Dufaut editions in the CNRS series had been published, but seven concordances are noted in the second Dufaut edition (Souris, André, and Rollin, Monique (eds), *Oeuvres de Dufaut* (Paris, CNRS, 1965 and 1988)).

<sup>2</sup> Spring, Matthew, 'The Lady Margaret Wemyss Manuscript', *The Lute*, xxvii (1987), 5-29.

<sup>3</sup> *Scots Peerage*, viii, p 503.

<sup>4</sup> *Ibid.*, iii, p 352; *ibid.*, viii, pp 354-5.

## 2.33 William Mure of Rowallan's Cantus part-book

### 2.33.1 *Summary Commentary*

This manuscript, the highest part of a set, is known to have belonged to Sir William Mure of Rowallan and is entirely in his hand, a much tidier and more elegant script than that of his lute-book (2.24). His signature appears on the flyleaf. The manuscript is discussed in detail by Kenneth Elliott,<sup>1</sup> who dates it from internal evidence to 1627-37. It contains '221 items of sixteenth- and early seventeenth-century music, mostly songs: Scottish songs and instrumental pieces, French chansons, Italian madrigals, English madrigals, lute-songs and instrumental compositions'.<sup>2</sup> Elliott points out that much of the vocal music may also have been used in purely instrumental performance.

### 2.33.2 *List of Contents (instrumental)*<sup>3</sup>

33001	12v	Hutchesounis gailliard	
	25r	The bankis of Helicon	[Lauder?]
	43r	Wilsones fantasie	[Wilson?]
	44v	2 vocum:	
	44v	(untitled)	
	44v	(untitled)	

### *Notes and References*

<sup>1</sup> Elliott, 'Music of Scotland', pp 296-311.

<sup>2</sup> Ibid.

<sup>3</sup> Kindly supplied by Dr Kenneth Elliott.

## 2. 34 David Melvill's Bassus part-book

### 2.34.1 Summary Commentary

This bassus part-book of a set is the earliest Scottish seventeenth-century manuscript containing music for instruments. Dated 1604, it is fully described and its ownership discussed by Kenneth Elliott,<sup>1</sup> who gives its date as 1604. The contents consist of 'over 160 items of vocal and instrumental, sacred and secular, French, Italian, English and Scots music, mostly of the sixteenth century'.<sup>2</sup> The instrumental items, which include works by the noted sixteenth-century Scottish composers Black and Lauder, are listed below. As the very early date of the manuscript means this music belongs to the period before 1603, its contents are not included in the indexes.

### 2.34.2 List of Contents (*instrumental*)<sup>3</sup>

8r	Musick fyne	[Black]
8r	Lytil blak	[Black]
8v	My delyt	[Black]
9r	Sir Jhon black	[Black]
10r	Blak maior	[Black]
10v	Sharps miserere	[Sharp]
11v	Ane lessone wpon the first psalme	[Black?]
11v	The secund mesur	[Black?]
12r	Ane lessone wpon the secund psalme	[Black?]
12v	Ane lessone wpon the 50 psalme	[Black]
13r	A lessone off descant	[Black?]
22r	Lachrime pauen	[Dowland]
22r	The galyeard	[Dowland]
22v	Dawlans pauen [=Piper's]	[Dowland]
22v	The galyeard [ <i>do.</i> ]	[Dowland]
23r	James Lauders pauen	[Lauder]
23r	Maister william skeins pauen	[Lauder?]
23v	Sir William keithis pauen	[Lauder?]
23v	the galyeart	[Lauder?]
50r	Wilsonis fantasie	[Wilson?]
51r	In nomine	
66r	Wth re mi	

### Notes and References

<sup>1</sup> Elliott, 'Music of Scotland, pp 274-88.

<sup>2</sup> Information from Dr Kenneth Elliott.

<sup>3</sup> Kindly supplied by Dr Kenneth Elliott.

## 2.35 Alexander Forbes's Cantus part-book

### 2.35.1 *Summary Commentary*

This is another early part-book, this time the cantus part, with mainly sixteenth-century content. Although it is not part of the set which includes Source 34, its contents reveal close links with that volume. Dated 1611, it is fully discussed, with contents listed and identified, by Kenneth Elliott.<sup>1</sup> It contains '33 Scots, English and French polyphonic songs, sacred and secular, and a few instrumental pieces'.<sup>2</sup>

### 2.35.2 *List of Contents (instrumental)*<sup>3</sup>

13r	[Musick fyne]	[Black]
13r	[Sir Jhon black]	[Black]
13v	[Lytill blak]	[Black]
13v	[Blak maior]	[Black]
14r	[Sharps miserere]	[Sharp?]
14r	[A lessone off descant]	[Black?]

### *Notes and References*

<sup>1</sup> Elliott, 'Music of Scotland', pp 289-92.

<sup>2</sup> Information from Dr Kenneth Elliott.

<sup>3</sup> Kindly supplied by Dr Kenneth Elliott.

## 2.36 Clement Matchett's Virginal Book

### 2.36.1 *Summary Commentary*

Clement Matchett's virginal book was compiled by him in Norwich in August, 1612. It contains a dozen pieces for keyboard by English composers, including Byrd, Bull and Dowland. Although this volume is part of the Panmure Collection, Matchett himself appears to have had no Scottish connection.

This manuscript is roughly contemporary with Duncan Burnett's music-book (2.04), and may well have at one point belonged to Burnett, both books later passing to Lady Jean Campbell. Kenneth Elliott has suggested<sup>1</sup> the likelihood of a family link between Duncan Burnett, the Scottish musician, and another Duncan Burnett, almost certainly of Scottish origin, who was a physician in Norwich at the time of Matchett's residence there. Such a connection could have created the route by which the manuscript travelled to Scotland.

The entire manuscript was published by Thurston Dart in 1957.<sup>2</sup>

### *Notes and References*

<sup>1</sup> See Editorial Note in Dart, Thurston (ed.), *Clement Matchett's Virginal Book (1612)* (London, 1957, 1969).

<sup>2</sup> *Ibid.*; see also Dart, 'New Sources', p 101.

## 2.37 Panmure lute manuscript 1

### 2.37.1 Summary Commentary

Sources **2.37** and **2.38** are found in the early portion of the Panmure Collection, and can be linked to lady Jean Campbell's own manuscript of lute and keyboard music (**2.05**). Consisting entirely of lute music by seventeenth-century French composers, both these manuscripts are discussed, and concordances with French sources listed, in the *Choeur des Muses* series of studies of early French composers undertaken by the Centre nationale de la recherche scientifique in Paris.

#### *Description, contents, scripts*

Source **2.37** is an oblong octavo volume of 21 leaves. It is bound in card similar to that of Panmure violin 2 (**2.23**, c.1670), possibly indicating a rebinding around that date. It contains 23 pieces in the French *style brisé*, mainly dances and all French. The notation is French lute tablature. Composers named are Gautier Le Jeune (the music ascribed to him is actually by *le vieux* Gautier), Gautier d'Angleterre, Pinel, Hotman and Vincent (Dubut le père).<sup>1</sup> Tunings are given under headings in French ('*lacorde*') and English ('tuning'), revealing that this very French volume was at some point used by a British student.

Three different scripts are discernible in the manuscript. **Hand 37A** bears a strong resemblance to **Hand 05B** in Lady Jean's own book (**2.05**), a hand which we have speculated may have belonged to Lady Jean herself. This hand appears here and there throughout this volume, but especially in ff 13v-17, where it has inscribed all the tablature. It has also entitled a number of the pieces notated in **Hand 37B**.

**Hands 37B** and **37C** are strong and confident and could belong to two professional lute teachers. **Hand 37C** resembles **Hand 05C**. **37B** precedes **37C**, but **37A** is intermingled with both.

*Provenance and dating*

This manuscript appears to have belonged to a British pupil of one or more French lute masters. In this it strongly resembles Source **2.05**, and could in fact be another manuscript belonging to the youthful Lady Jean. We cannot be sure that the lute portion of lady Jean's own book (**2.05**) dates to before her marriage in 1645, but whenever it was compiled, it was probably contemporary with this one. The dates of the composers in **2.37** would all be consistent with a 1640-5 date for the volume.

*Notes and References*

<sup>1</sup> Concordances with this source are given in Souris, André, and Rollin, Monique (eds), *Oeuvres du Vieux Gautier* (1966); Rollin, Monique, and Vacarro, Jean-Michel (eds), *Oeuvres des Dubut* (1979); Rollin, Monique, and Goy, François-Pierre (eds), *Oeuvres de Denis Gautier* (1996); Rollin, Monique, and Vacarro, Jean-Michel (eds), *Oeuvres de Pinel* (1982); and Souris, André, and Rollin, Monique (eds), *Oeuvres de Belleville, Bouvier, Chancy, Chevalier et Du Buisson* (1967).

## 2.38 Panmure lute manuscript 2

### 2.38.1 *Summary Commentary*

The companion volume to Source **2.37** displays some interesting differences. It is larger in every sense, being oblong quarto in size, with 59 folios containing around 100 pieces in French lute tablature. Its leather binding appears to be French, and the volume gives the general impression of foreign rather than British origin. There is a single item in staff notation, and a solitary scribble, 'Henry Murray is a', which could have been added considerably later.

The music in the manuscript consists of dances by French composers of the first half of the seventeenth century. There are no attributions, but most of the pieces are by René Mésangeau.<sup>1</sup> Music by Pinel has also been identified.<sup>2</sup>

Three hands can be detected. The main one, **38A**, does not appear anywhere else in the Panmure Collection, and has been identified as possibly belonging to Mésangeau himself. Others include **38B**, which resembles **37A** and **05B** and which may be Lady Jean's, and **38C**, which resembles **37C** and **05C**, and could be that of another French lute teacher.

### *Provenance and dating*

This manuscript has been found to resemble strongly a manuscript housed in the CNRS in Paris, dated 1632 and considered to be in the hand of Mésangeau.<sup>3</sup> The CNRS manuscript was compiled for an English pupil. **2.38** could be another such, although its early dating (Mésangeau died in 1638) makes it unlikely that it was originally put together for Lady Jean Campbell. It is also too early for it to have been collected abroad by Harry Maule in the 1680s, and if the identification of *Hand 38C* with *Hand 05C* is correct, it was probably together with Sources **2.05** and **2.37** fairly early in the century, perhaps before Lady Jean married in 1645. The most likely possibility is that it was at some point the property of one of Lady Jean's lute teachers, perhaps the earlier one, the owner of *Hand 37B*. No doubt a diligent and rewarding pupil, Lady Jean may well have received the volume as a gift from her

teacher. We have already noted a similar possibility with regard to **2.04**, the Burnett keyboard manuscript.

### *Notes and References*

<sup>1</sup> Six concordances in Souris, André, and Rollin, Monique (eds), *Oeuvres de Mésangeau* (1971).

<sup>2</sup> One concordance in Rollin, Monique, and Vacarro, Jean-Michel (eds), *Oeuvres de Pinel* (1982).

<sup>3</sup> No shelf-mark is given in Souris, André, and Rollin, Monique (eds), *Oeuvres de Mésangeau* (1971). The manuscript, which bears the date 1632, is simply referred to as having been acquired in 1954. A facsimile page shows very clearly that the script matches that of Source **2.38**.

## 2.39-43 Panmure French viol manuscripts

### 2.39.1-2.43.1 *Summary Commentary*

All these manuscripts appear in Harry Maule's catalogue of 'books left at Edr. 1685'.<sup>1</sup> They are the only survivors of what, judging by the catalogue, must have been the rich result of some intensive collecting during his travels abroad over the previous few years. The manuscripts, expensively-bound and professionally copied, contain contemporary European music, mainly French, of the highest quality by noted composers of the period. Study of these manuscripts has in the main been carried out individually as part of research on the composers or the music in question (see below for references) and Patrick Cadell, as well as compiling the informative entries on these volumes for the National Library's manuscript catalogue, has published an article on the French manuscripts as a group.<sup>2</sup> However, detailed study of the foreign Panmure manuscripts, especially in the context of the family history, still remains to be undertaken. Brief descriptive notes are included here for comparative reference.

**Source 2.39** Three volumes containing music by Lully for five-part consort. Probably professionally copied in France. Expensively bound, but apparently little-used.

**Source 2.40** Treble and bass part-books of music by Lully, copied by educated amateurs, probably Harry and James Maule themselves. There is some duplication of the music in **2.39**, suggesting that these volumes were compiled before the purchase of the latter. The two sources are described and contents listed in Cadell and Ellis.<sup>3</sup>

**Sources 2.41 and 2.42** Music for bass viol by Marais. Both these sources are described and contents listed in Hsu,<sup>4</sup> and Cadell points out that Marais and Harry Maule were almost the same age, and could both have been pupils of St Colombe, during Harry's time in France.<sup>5</sup> These manuscripts certainly appear to be early works by Marais, pre-dating many French sources.

**Source 2.43** Music for bass viol by St Colombe, described and contents listed in Hooreman.<sup>6</sup> Again, the suggestion is that Harry Maule, who appears to have been the copyist of these books, studied with St Colombe.

The quantity and quality of these manuscripts, collected by Harry Maule and his brother in the early 1680s, reveal their intense interest in collecting and performing music, and their eagerness to take the opportunity afforded by trips to Europe to gather together as much of the best Continental repertoire as they could afford. It also shows that their performing skills had developed to the point where they could contemplate playing music of a much more advanced level than the viol music in the London manuscripts of a few years earlier (**2.20** and **2.21**).

The existence and survival of the foreign manuscripts also underlines the wealth of the Panmure family at this period. These beautifully-bound volumes (in particular, the three books of **2.39** have a sumptuous chamois leather binding) were professionally copied by experts who must have worked for the royal court. One copyist has been identified as Lully's secretary.<sup>7</sup> The books may even have been made up to the special order of the Maule brothers, which would make them very expensive commodities indeed. The hands of Harry and occasionally James can be detected in some of the manuscripts after the main copying, probably adding further pieces they had come across while still abroad. The survival of these high-quality manuscripts in Scotland has been of enormous value to French scholars studying this important period in the history of their own music.

One reason for the excellent condition of these manuscripts is that they seem to have had little use after arriving in Scotland. Their state of wear is nothing like that of the earlier 'London' manuscripts (**2.20** and **2.21**). This is surprising, given the Panmure family's enjoyment of consort playing. However, towards the end of the 1680s the family and their musical friends became more scattered, especially in the light of the political and religious upheavals then beginning to take place. Robert Edward, banished from his parish, moved to Edinburgh. George, 3rd Earl of Panmure, died in

1686, and James succeeded. Both he and Harry must have been caught up in the events which culminated in the 1715 Jacobite rebellion, in which both brothers took part. After the forfeiture of the estates in 1717, we find them once again abroad and collecting music.

### *Notes and References*

- <sup>1</sup> McCart, 'Kers and Maules', p 32, citing National Archives of Scotland, GD 45/27/130.
- <sup>2</sup> Cadell, Patrick, 'La musique française classique dans la collection des comtes de Panmure', *Recherches sur la musique française classique*, xxii (1984), 50-8.
- <sup>3</sup> Cadell, op. cit., pp 53-4 citing Ellis, Meredith, 'The sources of Jean-Baptiste Lully's secular music', *Recherches sur la musique française classique*, (1968), p 97.
- <sup>4</sup> Hsu, John (ed.), *Marin Marais, The Instrumental Works*, ii (New York, 1987), pp 255-8; *New Grove*, xi, pp 640-1.
- <sup>5</sup> Cadell, op. cit., p 57.
- <sup>6</sup> Hooreman, Paul (ed.), *Concerts à Deux Violes Esgales du Sieur de Ste Colombe* (Paris, 1973), p xvi; *New Grove*, xvi, p 386.
- <sup>7</sup> Cadell, op. cit., p 54.

## 2.44 Panmure violin manuscript 3

### 2.44.1 *Summary Commentary*

This oblong octavo volume is entitled ‘Arie Diverse per il violino Preludij Alemande Sarabande Correnti Gighe Fantasie & minuite ed altre Toccate a due corde composizione Di Nicola Matteis napolitano’. It contains 110 pieces for violin with figured bass and the date assigned to it by the National Library of Scotland is 1681-2.

Nicola Matteis was born in Naples and moved to London in 1670, where he lived until his death around 1707. A violinist and composer of some renown in London, he published several editions of his music there. Manuscript copies like this one were also made for distinguished people, some by Matteis himself, and there is evidence that this volume may have been one of these.<sup>1</sup>

As far as the Panmure connection is concerned, what is a little puzzling about this manuscript is that it is included in the list of ‘books left at Edr.’<sup>2</sup> Although most of the books on this list were fairly clearly of foreign origin, they may not all have been so. It is not inconceivable, however, that a manuscript of Matteis’s work might have found its way to Paris in the 1680s, to be purchased and brought back by the Maules.

### *Notes and References*

<sup>1</sup> National Library of Scotland catalogue, citing Tilmouth, Michael, ‘Nicola Matteis’, *Musical Quarterly* (January 1959), pp 22-39 at p 27.

<sup>2</sup> McCart, ‘Kers and Maules’, p 32, citing National Archives of Scotland, GD 45/27/130.

## PART 3 CONCLUSIONS

### Music Notation and Script

This section is divided into two sub-sections (3.01 and 3.02). The first section (3.01.1-3) presents some general conclusions derived from a study of the music notation and script in the sources. The second section (3.02.1-4) concentrates on the identification of particular music scribes, amateur and professional.

#### 3.01 General

The distribution of tablature and staff notation in the manuscripts under study is given in the following table (T= tablature, S = staff notation, T&S = both forms are present):

<i>MS</i>	<i>Short title</i>	<i>Notation</i>
01	Balcarres.....	T
02	Blaikie.....	T
03	Bowie.....	S
04	Burnett.....	S
05	Campbell.....	T&S
06	Clerk 1.....	S
07	Clerk 2.....	S
08	Cockburn.....	T&S
09	Edward.....	T&S
10	Gairdyn.....	S
11	Guthrie.....	T
12	Hume.....	S
13	Ker.....	S
14	Leyden.....	T&S
15	McAlman.....	T&S
16	Mansfield.....	T?
17	Newbattle 1.....	T&S
18	Newbattle 2.....	S
19	Panmure keyboard.....	S
20	Panmure viol 1.....	S
21	Panmure viol 2.....	S
22	Panmure violin 1.....	S
23	Panmure violin 2.....	S
24	Rowallan.....	T
25	Sinkler.....	S
26	Skene.....	T
27	Stirling.....	S
28	Straloch.....	T
29	Sutherland.....	T&S
30	Taitt.....	S
31	Thomson.....	S
32	Wemyss.....	T
33	Rowallan Cantus.....	S
34	Melvill.....	?
35	Forbes.....	?
36	Matchett.....	S

37	Panmure lute 1.....	T
38	Panmure lute 2.....	T
39	Panmure viol.....	S
40	Panmure viol.....	S
41	Panmure viol.....	S
42	Panmure viol.....	S
43	Panmure viol.....	S
44	Panmure violin 3.....	S

### 3.01.1 *Tablature*

Seventeenth-century notation, as we have seen, included a great deal of tablature. The tablature used in all these manuscripts is the French form, the stave of four to six lines directly representing the courses of the instrument, while letters of the alphabet on these lines indicate the fret to be employed: 'a' means that the course should be struck open, 'b' that the first fret should be used, and so on. Bass courses, usually unfretted and struck open, are shown by the letter 'a' immediately below the stave and up to five diagonal strokes: 'a' alone means the first bass course; 'a' with one stroke the second, and so on. The figures '4' and '5' are used, sometimes even without the 'a', to denote the fifth and sixth bass courses. Rhythm-signs above the stave show the note-values in use; these are inserted mainly when there is a change in rhythm, although sources containing a rhythm-sign for each note or chord do occur. Vertical bar-lines are used in the same way as in ordinary staff notation.

This was, and still is, easier to read for the performer, who does not have to translate staff notation into string and fret before playing each note or chord. It is also easier to learn than staff notation, key-signatures and accidentals being unnecessary. Indeed, a performer who intended to specialise in an instrument which uses tablature could bypass staff notation altogether. In the education of untalented or unenthusiastic pupils, the use of tablature alone almost certainly produced results more quickly and less painfully.

Tablature has its disadvantages, however. Rhythms are less easy to read and write. They must be inserted separately and generally are not attached to each note, as in staff notation. It is difficult to see the shape of a melody at a glance, and therefore to identify a piece among a number of others. It cannot be used for singing from, or performing on a different type of instrument. For the enthusiast, this limits the repertoire considerably.

It was probably for these reasons that tablature had declined in popularity by the end of the seventeenth century. By that date also, the lute, the main tablature-using instrument, had become much less fashionable. The viol used both forms of notation, and it is significant that the viol music copied by Andrew Adam in the 1690s (2.14) is in tablature, while his 1710 compilation of music for the same instrument (2.25) is in staff notation.

Attempting to pin down a manuscript in tablature to a particular scribe, or even a particular period, can be difficult, as the letter-shapes are standardised and stylised, especially ‘c’ and ‘d’. However, tablature dating from the first half of the seventeenth century tended to be smaller, and the letters more angular, corresponding perhaps to the sixteenth- and seventeenth-century ‘secretary’ hand (2.05). The ‘e’ was sometimes written in the old-fashioned form where it resembles a modern ‘o’ (*Hand 26B*). Beyond this, it is a question of studying the script of the titling or individual features such as the characteristic final flourish of the Panmure scribe (see below).

### 3.01.2 *Staff Notation*

The staff notation in these manuscripts clearly reflects the changes which took place during the seventeenth century in the way music was written down. These changes coincided with the development of major/minor tonality out of sixteenth-century modality, and of greater precision in defining rhythm.

The manuscripts of the first half of the seventeenth century still retain the influence of sixteenth-century notation: stylised old-fashioned G-clefs, the six-line stave for keyboard music, diamond-headed notes centred on the stem, longer note-values, variable presence of the dot in rhythm, fewer bar lines and traces of medieval coloration. The accompanying handwriting is either of the small and angular ‘secretary’ style (such as that of the older John Skene, 2.26) or the carefully elaborate italic-style penmanship found in Robert Edward’s manuscript (2.09) and taught to Jean Campbell (2.05).

In the latter half of the century, there was a considerable change. On the whole, music was then written in a larger format and became easier to read. Noteheads are round and placed to the left of the stem, barring is regular, rhythms more exactly indicated. Note-values settled for the most part into those in use today, although a time of six crotchets to the bar was still very evident where we would now use a 6/8 rhythm. The dot has its present meaning and was used more consistently, although it also, especially in French music, fulfilled the rôle of the present double-dot, which had yet to be invented.

A greater variety of key-signatures showed an increasing awareness of major and minor tonality, although key-signature accidentals were still sometimes doubled at the octave. Even more confusing, sharps and flats not actually used in the music were quite often omitted from the key-signature. This happened especially in melodies which featured the flattened seventh. The early time-signatures which indicated tempo as well as metre were still prevalent, though by the first years of the eighteenth century modern time-signatures had become much more common, as had Italian tempo indications and other performance directions, following English and Continental usage. The G-clefs resembled handwritten Gs, and as handwriting in this later period began to vary greatly from person to person, these clefs become increasingly idiosyncratic (see Appendix A1). Titling also became larger and untidier, and more modern in style. It is certainly much easier to read.

### **3.01.3 *Ornamentation and other signs***

Generally speaking, ornaments in seventeenth-century Scottish music manuscripts follow the pattern of their English counterparts, at least with regard to the instruments to which these manuscripts relate, all of which were also used in England. We know that traditional bagpipe and harp music relied greatly on specialised native ornamentation, but no written record depicting this has come down to us from this period. Music in tablature contains a greater variety of ornaments than that in staff notation.

The placing of ornaments can help in editing music in tablature where rhythm-signs are deficient, as these are usually placed on long or stressed notes. An idea of tempo

can also be given by the amount of ornamentation: the fewer the ornaments, the faster the pace.

Other signs which occur are the *signum congruentiae*, which indicates a critical point in the melody, such as that from which a repeat must start, and also, in the case of plucked instruments, right-hand fingering in the form of one-, two- or three-dot groups, as in modern guitar fingering.

### **3.02 *Hands and the identification of music scribes***

#### **3.02.1 *General***

A high degree of musical literacy is uncommon even nowadays among the population at large, and must have been rarer still in the seventeenth century, when only a small proportion of people received any education at all. Nevertheless, most of the music in the manuscripts in this study is written confidently and accurately, obviously by persons to whom this skill came with ease. The less accurate ones are all of the 'young lady' variety, and it is likely that there were originally many more of these, which were later abandoned or destroyed by their less-than-motivated owners. Conversely, the carefully-compiled collections copied by and for educated musicians would be valued and prized by their owners, and thus more likely to survive. The music scribes group themselves into three general categories: the professionals; the enthusiasts; and the learners.

#### **3.02.2 *The professionals***

The ability to write down music would be taught mainly by professionals, to other would-be professionals and to those, usually of the nobility, who had the leisure and wealth to pursue this art as a hobby. There would probably be no more than a handful of fully-skilled music masters in any one of the major towns, and perhaps none at all in the countryside. One could expect, then, that the same script might occur in otherwise unrelated manuscripts, or at least that a number of hands would bear similarities, suggesting that they were all taught by the same person or in the same style. In fact, both these situations occur.

Three hands we know belonged to tutors, those of Duncan Burnett and Andrew Adam in Glasgow, and that of Agnes Hume's teacher, who was probably based in Edinburgh. Burnett's hand is very much of the old school, with diamond-shaped and centrally-placed noteheads. The earliest part of his book (2.04) could have been compiled at the end of the sixteenth century, possibly under instruction from William Kinloch. The later hands, which could of course be an older Burnett, show features more characteristic of the seventeenth century, such as round noteheads, for white notes at least. The titling script for the later hand seems not to be the same as Burnett's: the letters are less widely-spaced and are linked more frequently than his.<sup>1</sup> As has been noted (2.04), the deliberate penmanship is similar to Lady Jean Campbell's as found in her own manuscript (2.05), but this style of writing seems to have been commonly taught in the first half of the century, and need not necessarily be hers.

Andrew Adam held the same type of position in Glasgow as Burnett, but at least 50 years later. Adam's upright hand, with its small disjointed note-heads and decorative titling script is very idiosyncratic even at this time when script generally was becoming less standardised. This is the reason for suspecting that he may well have copied two other books, now lost, known to have come from the west of Scotland (see 2.02), as well as the Leyden and Sinkler manuscripts (2.14, 2.25), which are definitely in his hand.

Agnes Hume's teacher copied into her manuscript (2.12) the music for the 'mystery' instrument and the songs. The hand is finely-drawn, but regular and consistent. Two half-decipherable scribbles on the manuscript (f 4v and f 13v) suggest appointments for lessons were being made. The teacher was probably therefore either a visiting tutor, or one visited by his pupils at his studio. In either case, he would be male, in spite of the delicate hand-writing; women did not work in this capacity.

Burnett and Adam, and no doubt Agnes Hume's teacher, would have performed as well as taught, perhaps in some civic or religious capacity, and the next group of

scripts to be considered belong to people who are known to have been professional performers.

Whether or not John McLachlan was the scribe of the Bowie manuscript (2.03), which contains many of his compositions and arrangements, he was undoubtedly the leading violinist in Edinburgh in the 1690s. A composer and probably also a teacher, he was perhaps Scotland's first concert virtuoso, and his fame had spread as far as London. The music script in the Bowie manuscript is clear, skilled and assured, and if it is not that of McLachlan, it is probably very like his. In fact, this type of hand occurs in several violin manuscripts. Its features are as follows: use of a pen which creates thick beams and thin downstrokes; single 'blob' black noteheads; generously-sized white noteheads; a truncated final downstroke of the G-clef; the 'half-beam' of a dotted figure placed through the stem of the note instead of to the left of it; and a general impression of fast but totally accurate writing.

This type of hand appears in Bowie (2.03), and in the violin portions of Leyden (2.14), Hume (2.12) and Thomson (2.31). The Bowie and Leyden styles are so close that they could conceivably have been written by the same person. This professional performing style of writing is not, however, limited to violin music. Something similar also occurs in the 'military' part of the Thomson manuscript (2.31). Again, the implication is that this style is transmitted by a few professionals, perhaps even in one place only - Edinburgh.

It is difficult to judge whether that respected public figure, John McLachlan, might have ever been a run-of-the-mill dance violinist, but the later owner of the Hume manuscript (2.12), whose script is in the 'Bowie' style, certainly was; actual dance steps are included among his music. Another dance violinist, the copyist of the Guthrie manuscript (2.11) was a few rungs further down the social ladder. His manuscript is untidy but very practical. The staves are not ruled but drawn free-hand. The tablature is very small, but clear where it is not obscured by time. Titling is also small and in an old-fashioned 'secretary' hand. No rhythm-signs appear at all. Nevertheless, this was all that the book's owner needed to remind him of what must

have been an extensive and well-known repertoire. His performances were no doubt worth hearing.

The last professional musician to be considered here - 'the Panmure scribe' - is perhaps the most important. His name is not known, but his hand appears in no less than six of the manuscripts in this study.<sup>2</sup>

The Panmure scribe was employed by the Ker and the Maule families. He copied out for them music for both viol and violin, on both of which he was presumably himself proficient. The music he copied is mainly English, but enough traditional Scottish music appears in his hand - and it is genuinely Scottish, not the English 'fake' variety - to show that he had a real interest in Scottish music, if not a personal connection with Scotland. As we have seen (2.17, 2.18, 2.21, 2.22, 2.23), he seems to have collaborated with Robert Ker and Harry Maule to produce collections of music for violin and viol. The Ker project was probably begun in London in the 1670s, when Robert was a regular visitor, with the Maules following perhaps a few years later.

However, there is earlier evidence of the scribe's work in another Scottish manuscript, the Cockburn manuscript (2.08). As usual, the Panmure scribe began the book and wrote a substantial part of it before other, less professional, hands took over. This time he wrote in tablature for lyra-viol, and his work includes several suites by known London-based composers of the 1660s. There is no Scottish music in his hand in this volume, and, as already noted, a mis-binding of one of his suites suggests that the book was re-bound after his contribution was complete. The date inscribed inside the front cover, 1671, was probably the date of the re-binding and perhaps also the date at which the manuscript passed into Scottish hands.

A picture of some sort begins to emerge. The scribe was probably a Londoner, perhaps even a court musician of the 1660s, when Charles II began preferring violin to viol in imitation of Louis XIV's *24 violons du roi*. The Panmure scribe's portion of the Cockburn manuscript may have been originally copied for an English pupil or patron. The arrival of the Scottish nobility in Restoration London brought the Ker

and Maule copying commissions his way, and possibly resulted in the Cockburn manuscript's transfer to a Scottish family.

There is, however, another important feature of this musician's script: it reveals his progressively deteriorating state of ill-health. A shakiness intermittently affects his writing in all the manuscripts. Although the extent of the tremor varies even within a single manuscript, it is possible to put them into a tentative sequence which charts the progress of the illness. Looked at in this way, Cockburn (2.08) and Panmure viol (2.21) may well be earlier in this sequence than Newbattle 1 (2.17), but without doubt the latest is Newbattle 2 (2.18). The illness seems to have advanced slowly - the manuscripts probably cover twenty years or so - and not to have affected his mental faculties very obviously, although Newbattle 2 contains more mistakes than the others, most of which he managed to correct. The nature of his infirmity is naturally difficult to guess at from handwriting evidence alone, but suggestions of Parkinson's disease, alcoholism or syphilis have been made.<sup>3</sup> His instrumental performance must have been affected fairly early on, which perhaps explains why he had time for so many copying commissions. Guesses have been made at the identity of this competent but mysterious musician (see 2.23) and further research may throw more light on him and his background. His apparently wide-ranging knowledge of the Scottish traditional repertoire demands an explanation, as does the reason why he, rather than the musically literate Kers and Maules themselves, copied so many of these native melodies into their manuscripts.

### **3.02.3 *The enthusiasts***

This set of scripts belonged to well-educated amateurs who copied and performed music for its own sake. These were invariably of the nobility or clergy. They were personally wealthy and trained to a high degree in music theory by professional music masters.

The hands fall into two groups - early and late. The early hands, which operated in about the first quarter of the century, frequently belong to intellectuals who have distinguished themselves in other fields, and who applied the same intensity to their

music hobby. Sir William Mure of Rowallan (2.24), Sir Robert Gordon of Straloch (2.28), the older John Skene (2.26) and the minister Robert Edward (2.09) all fall into this category. The script of this older generation is often small and difficult to read, but it is painstaking and accurate.

The later generation dates mainly from 1660 onwards. Prominent among these are the young men of the Ker and Maule families, in particular Robert Ker and Harry Maule. The script of both of these is regular, competent and easy to read. Harry's hand appears in many of the Panmure manuscripts, copying music for viol, violin and possibly even keyboard. His script is a more delicate version of the professional 'McLachlan' script mentioned earlier, although he sometimes used a thicker pen, as in the viol music in 2.23. His titling is recognisable by the fact that the final strokes of the letters are often prolonged parallel to the usually rising slope of his writing, giving the impression that he is following some invisible ruled line. Robert Ker's hand is detectable in Newbattle 1 (2.17) because it is the only major hand which does not have trouble with the French G-clef, which he appears to have insisted on. His script is untidy, with unusual, lower-case G-clefs, but accurate and legible. Other equally competent scripts, which probably belong to young Scottish noblemen, as yet unidentified, appear in both Newbattle manuscripts (2.17, 2.18), the violin part of the Leyden manuscript (2.14) and in the Panmure manuscripts themselves, including some purchased abroad.

Also in the 'enthusiast' group we find the occasional lady. Lady Jean Campbell's script, both tablature and staff, can be found in other manuscripts besides her own (2.05). As we have seen (2.37, 2.38), she contributed several pieces to the two manuscripts of French provenance. There is a possibility that a portion of the second treble viol part-book in 2.21 is in her hand. Lady Anne Ker was another known musician, and the reputed composer of 'Lady Lothian's Lilt'. If the copyist of the Balcarres manuscript (2.01) was indeed Lady Margaret Campbell, then she, too, had studied music in some depth. The music scripts of these three ladies are business-like and competent, quite unlike the normal 'young-lady' hand, which now falls to be considered.

### 3.02.4 *The learners*

'Unwilling learners' might be a better name for this group, whose struggles to master their instrument and to understand and reproduce the music written for it are very sad indeed. Fewer examples of music played by this type of young lady survive, probably, as already noted, because the volumes were soon discarded. Occasionally the hand of the tutor is also discernible in the volume, but generally girls seemed to be expected to copy their music into their own books, probably as part of their instruction. Two of the few manuscripts dateable to the period around 1640 are of this type. They are Lady Jean Campbell's own manuscript (2.05), or at least the keyboard part of it, and the Margaret Wemyss manuscript (2.32). Lady Jean's teenage hand is elegant and for the most part correct, but Margaret Wemyss's script is a different matter. Her handwriting and orthography, even by seventeenth-century standards, show deficiencies in basic education, and her music script is appallingly inaccurate. To be fair, however, she died at eighteen and was probably always in poor health. Even so, the mention of 'my sisters boke' suggests that Jean Wemyss was studying with her, and, as we have seen, there was nothing wrong with Jean's health. Of course, the incompetence of the script cannot be totally blamed on the pupil. She must have copied from the book of her tutor, who was probably a well-meaning but poorly-educated amateur, perhaps even a female relation.

The Cockburn (2.08) and Sutherland (2.29) manuscripts show more evidence of the lack of female literacy, musical or otherwise. Particularly untidy and inaccurate is the script in the Sutherland volume attributed to Margaret Cochrane, later to become Lady Montgomerie. A comparison with the hand of, say, Robert Ker, only serves to emphasise the wide difference that existed between standards of male and female education in the seventeenth century.

## Instruments

### 3.03 General

This section is divided into two sub-sections (3.03 and 3.04): firstly (3.03.1-4), a summary assessment of the instruments for which the sources appear to have been prepared; and secondly (3.04.1-3) an account of those instruments which do not appear in the written sources but are otherwise known to have been of significance in seventeenth-century Scotland.

It is important to appreciate at the outset that any music written in staff notation can in most cases be adapted for another instrument, and probably often was. We have seen that the music on the six-line stave in the Hume manuscript (2.12), which may have been copied for cittern, guitar or harp, was almost certainly part of the repertoire of the violinist who later took over the book. Much of the vocal music was probably also played on the viol; the few pieces for solo viol which appear in otherwise vocal manuscripts (such as Ker (2.13), Stirling (2.27) and Rowallan cantus (2.33)), cannot have been all that that instrument played.

The following tables show how the instruments are spread across the manuscripts. As described above (3.02.2-4), the users of manuscripts are placed into categories: P = professional (teacher, performer or copyist), E = enthusiast (someone who collected and played the music as a hobby) and L=learner (usually a young lady of the nobility). It should be noted that some manuscripts feature more than one instrument.

#### 3.03.1 Plucked instruments

<i>Lute</i>		
01	Balcarres.....	E
05	Campbell.....	L
24	Rowallan.....	E
28	Straloch.....	E
32	Wemyss.....	L
37	Panmure lute 1.....	E
38	Panmure lute 2.....	E

**Cittern**

09	Edward.....	E
12	Hume.....	?L
15	McAlman.....	E

**Mandore**

26	Skene.....	E
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**Lute**

The lute's distinguishing features are its vaulted back, its bent-back pegbox, its preference for double strings or 'courses', and the surprising resonance of such a light and delicate instrument. The sixteenth-century lute possessed six courses, but later in the century some lutes acquired an additional lower course. This part of the instrument's register became the focus of the important changes which took place in the seventeenth century and which produced the instrument of the type found in these manuscripts. This had six bass courses or diapasons in addition to the original six: these were struck open (i.e. unstopped) and made greater use of the bass resonances of the instrument.

At the beginning of the century the 'Renaissance' tuning was still in evidence, but later, under French influence, different tunings came into use, until the D minor '*nouveau ton*' became standard towards the end of the century. Evidence of *scordatura* - changing the tuning of a single string for a particular piece - is also found. The notation in these manuscripts is invariably the French form of lute tablature.

The lute was a popular leisure instrument throughout the sixteenth and seventeenth centuries, and this is reflected in the spread of lute manuscripts in this study. The earliest two, Rowallan (2.24) and Straloch (2.28), belonged to educated noblemen. The Renaissance tuning and the repertoire, especially with Rowallan, hark back to the lute music of the sixteenth century. The two manuscripts dating to the middle of the century, those belonging to Jean Campbell (2.05) and Margaret Wemyss (2.32), illustrate the changes that had taken place in the instrument by that time. Both girls

played the Baroque lute, with its deep bass courses, and in both manuscripts there are several of the intermediate tunings which were popular before the 'D minor' tuning became more or less universal in the last quarter of the century. The French *style brisé* had become fashionable by this period, following Ennemond Gautier's visit to Britain in 1630, and both manuscripts contain examples and mention 'Gautier' by name, as well as other French mid-century composers. As one might expect, Jean Campbell's 'young-lady' manuscript is more accurate and presentable than Margaret Wemyss's, and she seems to have had at least one Frenchman as tutor, but the attributions even in this manuscript are dubious when compared with French sources.<sup>4</sup> The two other Panmure lute manuscripts, which are assumed to have belonged to Lady Jean, are more authentic, one of them considered to be in the hand of the French composer Mésangeau. She may well have acquired these later in life, perhaps even after her marriage. There is a direct comparison here with the Panmure keyboard manuscripts (see below).

It is generally accepted that the popularity of the lute was beginning to decline by the turn of the eighteenth century. The difficulty of learning it, its dependence on tablature, and the rise of easier instruments such as lyra-viol and cittern, can be cited as three main reasons for this decline. However, the Balcarres manuscript (2.01) seems to go against this trend. This impressive collection of 252 lute pieces was certainly begun no earlier than the last decade of the seventeenth century, and almost certainly continued into the eighteenth. Even if the Balcarres scribe was a person of old-fashioned tastes, there seems to have been no lack of sources of supply. Mr Beck's list of lute pupils shows that in Edinburgh at least, there was still a lively interest in the instrument, and the repertoire included Scottish traditional music, as well as the more usual English and French. Beck has even arranged McLachlan's up-to-date violin music for lute, albeit simply.<sup>5</sup> The Balcarres lute is a large Baroque one with several bass courses, and the tuning is mainly the contemporary 'D minor', although two other tunings are experimented with. There are also a number of instances of *scordatura*, and the Balcarres scribe carefully noted each occasion when this occurred.

In spite of all this activity on the part of Beck, his pupils and the Balcarres scribe, the manuscript is in such good condition that one has the suspicion that it was little used.

If the scribe was Lady Margaret Campbell, whiling away her time during her husband's exile, the work was no doubt abruptly discontinued on his return around 1701. The subsequent decline of the lute and its tablature probably ensured that no later family member would be interested in performing from the book or continuing the collection, thus incidentally preserving this extremely valuable manuscript for posterity.

### *Cittern and mandore*

The four-stringed cittern was a higher and brighter alternative to the deep-toned Baroque lute. Another instrument made fashionable by a Playford publication - *Musick's Delight on the Cithren* (1666) - it was popular well into the eighteenth century. The cittern, which has the unusual feature of the lowest string being the third from the top rather than the fourth, was tuned in two ways, both of which appear here. Robert Edward's *Commonplace Book* (2.09) contains twenty-three pieces for cittern tuned partly diatonically, that is, with one of the frets a full tone above the preceding one. The two melodies in the McAlman manuscript (2.15) are probably two or three decades later, and this is reflected in its later, fully chromatic, tuning. The limitations of this little instrument make for simple, but dainty and pleasing arrangements.

The five-stringed mandore, which appears only in the Skene manuscript (2.26), also has a brighter tone than the lute, but with more harmonic potential than the cittern. Originally a French instrument, it was generally played with a plectrum to heighten its bright tone, but the chords, often quite thick in texture, in the Scottish manuscript, indicate that John Skene preferred to treat it in lute fashion, plucking with the fingers.

### 3.03.2 Bowed instruments

<i>Violin</i>		
03	Bowie.....	P
04	Burnett.....	P
06	Clerk 1.....	E
07	Clerk 2.....	E

10	Gairdyn.....	P
11	Guthrie.....	P
12	Hume.....	P
14	Leyden.....	E
17	Newbattle 1.....	E
18	Newbattle 2.....	E
22	Panmure violin 1.....	E
23	Panmure violin 2.....	E
31	Thomson.....	E
44	Panmure violin 3.....	E

<i>Viol (staff)</i>		
08	Cockburn.....	L
09	Edward.....	E
13	Ker.....	E
20	Panmure viol 1.....	E
21	Panmure viol 2.....	E
25	Sinkler.....	L
27	Stirling.....	E
30	Taitt.....	E
33	Rowallan cantus.....	E
39	Panmure viol.....	E
40	Panmure viol.....	E
41	Panmure viol.....	E
42	Panmure viol.....	E
43	Panmure viol.....	E

<i>Viol (tablature)</i>		
02	Blaikie.....	L
08	Cockburn.....	L
14	Leyden.....	E
16	Mansfield.....	?L
29	Sutherland.....	L

<i>Cello</i>		
03	Bowie.....	L
31	Thomson.....	E

### *Violin*

The most significant instrument throughout this set of manuscripts has to be the violin, which features so strongly, and almost always in connection with the native Scottish repertoire. The instrument itself, like the modern violin, had four strings tuned in fifths. Tablature was sometimes used in the notation of its music, and appears in these manuscripts.

The violin and the Scottish fiddle were in the seventeenth century, and are still, the same instrument. The difference lies in their social status and repertoire. In the 1660s the violin became prominent in England, thanks to Charles II's wish to emulate Louis XIV's band of court violinists. The violin repertoire included English court and theatre pieces, and French music by Lully and Grabu, among others. Visiting Scottish nobility collected this material eagerly, as can be seen from the high proportion of it in these manuscripts.

The violin's popularity as the Scottish fiddle must go back well before the seventeenth century, because so much of the traditional repertoire contains the wide melodic leaps and intricate quaver patterns so suited to this agile instrument. A similar tradition in Ireland, especially in Donegal, suggests that the fiddle and its music were part of a common Celtic heritage, similar to that claimed for harp and clarsach.<sup>6</sup> As contact with England grew, and especially after the Restoration in 1660, English Court and theatre music widened enormously the violin repertoire in Scotland, and both native and English traditions appear in all the violin manuscripts in this study.

As might be expected, most of the music from outside Scotland appears in manuscripts belonging to the nobility. Robert Ker's love of violin-playing, expressed in letters to his wife, has already been noted (2.17). His personal manuscript, Newbattle 1 (2.17), mostly contains English and French music, and was probably only one of several belonging to him. Its companion volume, Newbattle 2 (2.18), may have belonged to a later member of the Ker family, and includes a high proportion of Scottish traditional tunes as well as English theatre music. There is evidence (see below, 3.10.2) that James Maule was a skilled violinist, and the Panmure Violin 1 manuscript (2.22) reveals that Harry at one stage took a serious interest in the instrument. The violin music in the Leyden manuscript (2.14) was probably compiled, initially at least by members of the noble family to whom Andrew Adam dedicated the lyra-viol music.

The Bowie manuscript (2.03) appears to have been owned by a virtuoso player, who was possibly also a composer. If not of the nobility himself, he was probably sufficiently skilled in his art to command the respect of polite Edinburgh society; certainly if, as suggested, the compiler was John McLachlan himself. Some of the pieces in the manuscript have a second part written for a lower instrument, probably a cello, revealing an interest in the violin as a consort instrument.

Whether as polite violin or traditional fiddle, this instrument appears to have been played exclusively by men, and to have been taken by them to a high degree of expertise. Why young ladies never learned to play it is not clear. One possibility is that the violin cannot be learned quickly, unlike lyra-viol and keyboard, which can produce an acceptable if simple sound at a fairly early stage; time was limited when the marriage market beckoned. Another reason could be that socially, the violin cut across all classes, and its common use at the lowest levels of society may have given it something of a stigma.<sup>7</sup> Moreover, it was very much a ‘working’ instrument, carried to taverns, weddings and dances by hack players who were paid for their services, and its repertoire in this guise included much risqué material. This, while no doubt perfectly acceptable to young men of the nobility, would not be encouraged for their sisters.

Three of the manuscripts, Gairdyn (2.10), Guthrie (2.11) and Hume (2.12), seem to have belonged to this lower class of violin players. All show signs of wear from constant use, and it is quite amazing that they have survived at all. The Hume manuscript reveals that at least four fiddles could be playing at once and in unison. Eighteenth-century paintings of wedding celebrations show other instruments, such as bagpipe or cello, also taking part (see Appendix A1). Both Guthrie and Gairdyn seem to be more *aide-mémoires* than full scores, Gairdyn consisting mainly of *incipits* and Guthrie simply showing finger-positions. The Guthrie manuscript contains the bawdiest titles, and also a large number of unique pieces, suggesting that there was, at the very bottom of the traditional heap, an underclass of low drinking songs, accompanied by the fiddle.

## *Viol*

The viol was much more an instrument of the upper classes. It came in several sizes, and was often played in consort. Its tone was gentler and more plaintive than that of the violin family, which eventually superseded it. In the seventeenth century English composers such as Simpson and Jenkins made popular the 'division-viol' - so-called because of the music in 'divisions' (variations) which they wrote for it. This, and its consort repertoire, made it intellectually appealing to the wealthy nobility. Harry Maule's favourite instrument appears to have been the bass viol, and the survival of several part-books reveal that treble viols were played by other members of the Maule family.

A different way of performing on the viol came into fashion after the publication by John Playford of *Musick's Recreation on the Viol, Lyra-way* (which first appeared in 1652) The lyra-viol, as the instrument became known, was a slightly smaller version of the consort viol, played as a solo instrument, the music for which was written in tablature. Playing the viol lyra-way was considerably easier than playing the lute, which was soon overtaken as the fashionable instrument for young ladies to learn.

The popularity of solo lyra-viol playing in the second half of the century is indicated by the survival of several manuscripts of this kind in Scotland. Perhaps significantly, none belonged to the Maule family who may well have had a contempt for this more facile method of using the instrument. However, the Panmure scribe did not consider lyra-viol music beneath him, as the Cockburn manuscript (2.08) shows. Suites by English composers of note in his hand in this manuscript show that there was some serious writing for lyra-viol in the 1660s. The other manuscripts, Blaikie (2.02), Leyden (2.14) and Sutherland (2.29), depend heavily on simple writing for beginners, probably young ladies, and have taken much of their material from Playford's *Musick's Recreation* or from some other manuscript source which appears to have been copied, often imperfectly, from that publication.

The fashion for the lyra-viol did not last long. Andrew Adam, compiling the Sinkler manuscript (2.25) in 1710, does not use tablature, showing the decline of this form of

notation since his work on Leyden (2.14) less than twenty years earlier. Freed from tablature restrictions, the music became accessible to other instruments, and the viol itself diminished in popularity as the eighteenth century progressed.

Playford gives four main tunings for lyra-viol, all of which are found in the Scottish manuscripts. No other tunings are found in Scotland, although there appear to have been a large number of variants in English sources.<sup>8</sup> The implication that London and Playford were the channels through which this particular repertoire came north may be important in consideration of other instruments.

### 3.03.3 Keyboard instruments

<i>Keyboard Instruments</i>		
04	Burnett.....	E
05	Campbell.....	L
09	Edward.....	E
19	Panmure keyboard.....	E
25	Sinkler.....	L
29	Sutherland.....	L
31	Thomson.....	L

The harpsichord and the virginal were the principal keyboard instruments of the seventeenth century. Both were plucked, stringed instruments operated by jacks and quills. The harpsichord was the larger, with greater length of string and resonance of sound, and was usually wing-shaped, the strings running away from the player, at right angles to the keyboard. It could have more than one manual and was often fitted with devices to change the register or even add a percussive effect. The virginal was smaller, more compact, and perhaps more suitable for a domestic environment. It was box-shaped, with the strings running across in front of the player, parallel to the keyboard. The keyboard itself was sometimes projecting, sometimes inset. It could be centrally placed or offset to left or right and its position affected the tone of the instrument. The terms 'virginal' and 'harpsichord' were interchangeable and were sometimes referred to in the plural, as 'a pair' of harpsichords or virginals. Occasionally a manuscript will reveal that a two-manual instrument must have been used by its owner, but normally there is no indication. Keys were generally narrower than nowadays, and the lowest

octave often consisted of 'split keys', that is, a key divided into two horizontally enabling an extra note to be played in the same position.

Like the lute manuscripts, the manuscripts containing keyboard music range across the entire century and reflect changes in style and notation occurring during this period. It is not, however, so easy to determine the type of instrument used. The earliest keyboard manuscripts are both from the Panmure collection. Clement Matchett's virginal book (2.36) is precisely dated 1612 and is clearly of English origin. A valuable repository of English music of the Elizabethan virginal school, it must have been acquired by Duncan Burnett or one of his patrons by gift or purchase. Duncan Burnett's own book (2.04) also contains keyboard music in the Elizabethan style, but most of this is truly Scottish, by himself and the sixteenth-century composer William Kinloch, who may have been Burnett's teacher. The instrument for which the music was written was evidently one of the large harpsichord types. Certainly one of the Kinloch pieces, 'Kinloch his fantassie' is only playable on a two-manual instrument. If Lady Jean Campbell was a pupil of Burnett's and inherited these books from him, her instrument was probably also a two-manual one. This seems very likely from the fact that her family, whose prosperity was at its height during Jean's formative years, were prepared to invest in her education in many other respects.

The eight keyboard pieces in Lady Jean's own manuscript (2.05), which dates from around 1640 and was probably compiled before she undertook serious tuition from Burnett, reflect the changes that took place in post-Elizabethan keyboard style. These pieces are for the most part simple, with chordal accompaniment and not very convincing harmonies. Technically, the stretches demanded, of an octave or more, seem at first sight rather daunting for a young beginner, but may simply indicate the narrower keys of these early instruments.

The chordal accompaniment pattern continued with the later keyboard manuscripts, Edward (2.09), Sutherland (2.29) and even the eighteenth-century Sinkler (2.25). The Panmure keyboard manuscript (2.19), which shows considerable foreign

influence in its 'art music' section, retains the simple chordal style in its treatment of Scottish traditional music, though with more interesting bass lines. The result is effective, and may possibly be Harry Maule's own arrangements of these melodies, perhaps compiled for one of his children. No indication is given of the size or resources of the instrument used in any of these manuscripts.

### **3.03.4 *Wind instruments***

The single appearance of a wind instrument in this study - in the Thomson manuscript (2.31) - is accompanied by a fingering diagram which indicates an end-blown instrument of fairly high pitch with seven finger-holes and a thumb-hole at the back.

There is no way of knowing how much music for wind instruments was played in the seventeenth and early eighteenth centuries in Scotland as a leisure pursuit, but the chances are that, except for, perhaps, the bagpipe, there was not a great deal. If, as has been suggested, this is a military bandsman's manuscript, then his instrument was, like the dance accompanist's fiddle, working for its living. The fact that the latter part of the manuscript is given over to violin music suggests an abandonment of the wind instrument on its owner's return to civilian life.

This wind instrument has been tentatively identified here as an alto hautbois, although it may have been a recorder. Its range was limited, as we saw when 'Killiecrankie' was initially copied in the wrong key, and had to be re-written in a higher key. The hautbois and other substitutes for the fife obviously proved unsatisfactory, and in the mid-eighteenth century the fife returned to its military rôle.<sup>9</sup>

## **3.04 *Other instruments***

### **3.04.1 *Bagpipe***

The regular recurrence of the same melodies in these manuscripts suggests that these are fairly representative of the repertoire of the time. However, the same cannot be said about the instruments on which this music was played. Two of the most important national instruments - the bagpipe and the harp - do not appear at all. This

may be because they were originally Highland instruments, with a different repertoire and no written tradition.<sup>10</sup> The typical pibroch of the bagpipe (*ceòl mór*) has not made its mark among the seventeenth-century Lowland manuscripts in this study, but the instrument itself was known to have other uses (*ceòl beag*), and its very tuning underlies the distinctive tonality of the Lowland repertoire. We know that military bagpipes played ‘Stay and take your breeks with you’ (see 2.31), and that the bagpipe features in eighteenth-century depictions of wedding celebrations and dancing.

### 3.04.2 Harp

The harp, previously a Highland bardic instrument played exclusively by males, was sometimes used as a leisure instrument by the womenfolk of Lowland lairds,<sup>11</sup> and there is just a possibility that this was the instrument played by Agnes Hume (2.12). However, the harp never seems to have succeeded in becoming fashionable among the noble families from whom most of the surviving manuscripts come. Had it been played by Kers or Maules, one might have expected these musically literate and patriotically-minded persons to have made some attempt to write the repertoire down.

### 3.04.3 Organ

Another instrument which has no mention, perhaps less surprisingly, is the organ. Mainly intended for religious use in churches and chapels, pipe organs and the music written for them were targets for the opprobrium of the Reformers from 1560 onwards, and practically nothing of the instruments nor their music has survived. Nevertheless, there are contemporary references to what must have been very fine instruments used at the coronations of Charles I (1633) and James VII (1687) respectively.<sup>12</sup> There are also stray mentions of secular use of organs. At the 1633 celebrations, open-air music in the High Street of Edinburgh was played by ‘two Bands of vocal and instrumental Musick, with an Organ to complete the concert’, played by ‘Andro Sinclare, organist’.<sup>13</sup> Certain noble families, such as Strathmore at Glamis, and Calder in Moray, maintained organs in their households for secular occasions.<sup>14</sup> What music was played on these can only be guessed, but it may be worth mentioning that much of the harpsichord music in the Burnett manuscript (2.04) sounds very well today on a pipe organ.

## Repertoire

This section is divided into four sub-sections (3.05 - 3.08): the first (3.05.1-6) presents some conclusions regarding countries of origin and influences; the second (3.06.1-3) analyses the forms of the pieces; the third (3.07.1-8) presents an analysis of the detailed features of the music itself and an identification of 'Scottishness' in the sources; and the fourth (3.08.1-3) is an examination of the titles of the pieces and other textual matters.

### 3.05 *Origins and influences*

#### 3.05.1 *General*

#### 3.05.2 *Origins: Scottish 'folk' and 'art' music*

The most notable feature of all the seventeenth-century instrumental manuscripts is the ubiquity of the traditional Scottish repertoire. Native Scottish melodies come into all types of manuscript, from those belonging to educated and intellectual members of the nobility, through the simplified 'young-lady' manuscripts, down to those of tavern dance musicians.

A number of reasons can be advanced for the popularity of the traditional repertoire: national pride, in spite of, or even because of, the departure of the royal court to England was one, another was perhaps the fact that all classes, even the nobility, lived close to the earth. Scottish nobles generally took an active part in managing their estates, mingling with their agricultural workers to a much greater extent than their English equivalents.<sup>15</sup> Musically, it probably meant that the traditional folk repertoire was familiar to everyone on these estates, their owners, such as the Skene, Mure and Maule families, not excepted. And of course, the sheer quality of the traditional music must have been appreciated by all who played and heard it. Lively, rhythmic dance music, sweeping and graceful slow melodies, a distinctive but totally natural tonality, far different from the standard English major and minor folk modes - all these contributed to the growth and maintenance of a highly varied and developed traditional body of music, which surprised and delighted the English when it came their way after 1603.

In the field of instrumental ‘art’ music, Scottish output lessened for a time after 1603, when the intellectual stimulus and the financial rewards of the royal court were no longer to be had, although music of note, such as the keyboard works of Duncan Burnett, was still being composed. Towards the end of the century, however, there came the beginnings of an important Scottish revival, centred on Edinburgh, in all the arts. The composer Sir John Clerk of Penicuik began writing music in the late seventeenth century (2.06, 2.07), and the Bowie manuscript (2.03), with its intricate sets of variations on traditional tunes, was almost certainly connected with the composer John McLachlan and the burgeoning Edinburgh concert scene. The Balcarres manuscript (2.01) also highlights the importance of McLachlan around 1700. Musically, as in other fields, by the end of the seventeenth century the groundwork had been laid for the great expansion of the Enlightenment period, during which even the traditional repertoire was to be codified and printed by editors like Thomson, Johnson and Burns.

### 3.05.3 *Foreign influences: England*

The strongest external influence on seventeenth-century Scottish instrumental music was, not unexpectedly, England. This influence came north and made itself felt in various guises at different times during the century.

Some of the early manuscripts show that the music of the sixteenth- and seventeenth-century English virginal school was known and appreciated in Scotland. The work of Kinloch and Burnett, although it has its own individuality, is of this *genre*, and music by William Byrd is found in the Burnett music-book (2.04), the Rowallan lute-book (2.24) and, of course, the English Clement Matchett’s virginal book (2.36).

Although Scotland had its own rich folk heritage, a number of popular English melodies made their way across the border, to appear in manuscripts such as Skene (2.26) and Straloch (2.28). Examples include item nos. 26055, 26068, 28017. Later, in the 1630s and 1640s we find English masque songs and dances in the teaching

manuscripts belonging to young ladies, such as Jean Campbell (2.05) and Margaret Wemyss (2.32).

During the Cromwellian period instrumental music in England retreated to country houses, but viol virtuosos Christopher Simpson and John Jenkins continued to compose and, as a result, after the Restoration in 1660 the English musical scene was full of high-quality music for viol, solo and consort. The upsurge in popularity of the violin, largely due to Charles II's wish to emulate the French court, greatly increased the repertoire for that instrument also. The Scottish nobles who visited the London court avidly collected court and theatre music, as can be seen from the Ker and Maule manuscripts. The sheer size of the repertoire for violin in Scotland, once the English music was added to the body of existing Scottish fiddle tunes, ensured that instrument's continuing popularity and its later development as an important part of the high-class concert scene.

In seventeenth-century England, the printing of instrumental music was a well-established industry, led by the London publisher John Playford, and subsequently his son Henry. That these printed books of music found their way to Scotland can be seen by the number of manuscript items which appear to have been copied from them. In particular, much of the lyra-viol repertoire (2.02, 2.08, 2.14 and 2.29) seems to have been culled from Playford's *Musick's Recreation*. For various reasons, political as well as economic (as a result of the Anderson printing monopoly), the printing of instrumental music in Scotland did not begin until the eighteenth century.

However, the traffic in music was two-way. Lively Scottish traditional music was instantly popular in England, and 'Scotch' tunes became the rage, particularly after the Restoration in 1660, culminating in Playford's *Scotch Tunes for the Violin* of 1700 and 1701. Many 'Scotch' tunes composed at this time were not even Scottish, being imitations composed in England using Scottish tonality and rhythms. Even though they were often deliberately satirical of the Scots, many of these pseudo-Scottish melodies actually worked their way into Scotland, causing considerable

confusion to later scholars.<sup>16</sup> Typical of these are two pieces in the Leyden Lyra-viol manuscript (2.14), item nos. 14038 and 14054.

By 1700, music by serious English composers was to be found in Scotland, as can be demonstrated by two of the latest manuscripts, Thomson (2.31) and Gairdyn (2.10). The Thomson manuscript, which includes music by Purcell and Shore, shows that the increase in military resources at the turn of the century had brought with it much English martial music while Gairdyn, covering a period extending well into the eighteenth century, shows the steady increase of the work of English composers in the Scottish violin repertoire.

#### 3.05.4 *Foreign influences: Europe*

Influence from the European continent was less than that from England, and the avenues by which it reached Scotland less easy to define. One of the main routes was *via* England, which a number of foreign musicians visited, like Ennemond Gautier in the 1630s, or worked there permanently, like Louis Grabu during the reign of Charles II. French influence in particular was strong in England throughout the century, and especially after the Restoration. The Scottish manuscripts demonstrate this influence, especially those begun by the Kers and Maules during their visits south. Works by named composers, such as Grabu and Lully, as well as unattributed pieces with French titles, abound in these volumes.

French influence also appears to have reached Scotland directly. Jean Campbell's manuscript (2.05) gives two French names, Monsieur Moner and Monsieur Dozell, who were probably lute teachers giving instruction in Glasgow in the 1640s. The two Panmure lute manuscripts (2.37, 2.38) are of French provenance, and the earlier of these, believed to be in the hand of the French composer Mésangeau,<sup>17</sup> almost certainly came into Jean's possession during this period, perhaps as a gift from one of her teachers.

Even in the Margaret Wemyss manuscript (2.32), which is so inaccurate that it cannot have been supervised by a professional of any nationality, French melodies

abound, attributed to several named composers. Perhaps Margaret's teacher was a family member who had herself been taught by a French master. English melodies, such as 'Tom of Bedlam', also appear, and the French material could of course have come by that route, although the proportion of French to English material does seem rather high for such a conclusion.

The Balcarres Lute-book (2.01) contains many French pieces. Whilst the Mr Beck, whose name appears frequently in that source, is likely to have been German, it is certainly possible that he was French, his name perhaps having originally been Bec or Becque.

The large number of foreign manuscripts brought to Scotland by Harry and James Maule shows that cultured Scottish families kept abreast of contemporary European music. The bulk of the Maule imports are French, although one manuscript of Italian music by Matteis, Panmure violin 3 (2.23) reveals an awareness of the importance of that country in the development of instrumental technique and repertoire. Italian terms and performance directions begin to be found in several of the later manuscripts, such as Thomson (2.31) and Panmure keyboard (2.19), and the establishment of Italian as the language of music is obviously well under way by the the end of the century.

### ***3.05.5 Foreign influences: Ireland***

Whatever external influences operated in the sixteenth and seventeenth centuries, the distinctive Scottish traditional repertoire goes much further back in time. No one knows exactly when it began to develop, although Pictish carvings of triangular harps<sup>18</sup> show that there was music in pre-Christian times. When Columban Christianity came from Ireland in the sixth and seventh centuries, it seems likely that a religious - and possibly secular - musical culture accompanied it. The Irish had harps, too, although theirs at this time seem to have been quadrangular in shape. Later, the triangular harp was adopted in Ireland, which may possibly have been a result of Scottish influence. This, and other evidence,<sup>19</sup> suggests that two musical

traditions, Pictish and Irish, came into contact and influenced each other, rather than one dominating the other.

Traditional instrumental music in Ireland itself apparently flourished throughout the medieval period. It was very much an aural tradition, and if anything was written down, it has not survived. The harp remained the national instrument, but was joined by the fiddle and various forms of pipe. English repression, especially under Cromwell, made it difficult to maintain the musical tradition. Except for the Scots 'planted' in Ulster at the very beginning of the seventeenth century, most of the nobility in Ireland were settlers from England, with little interest in Irish culture, or its preservation. The contrast with Scotland is very clear: Ireland has only one seventeenth-century music manuscript similar in notation and content to the dozens surviving in Scotland, and even in this one case the native element appears very small.<sup>20</sup> In mainland Britain a Scottish royal house was on the British throne, and the Scottish musical heritage was written down and preserved by educated and wealthy Scots, Protestant and Catholic alike.

Nevertheless, there is written evidence in Scotland, if not in Ireland, of the quality and importance of Irish traditional music. The famous harper, Rory Dall O'Cathain, born in the late sixteenth century, visited the court of King James VI and was received with honour.<sup>21</sup> The melody 'Rory Dall's port' appears in the Straloch manuscript (2.28) and also in Skene (2.26), under the title 'Port Ballangowne'. Another tune associated with O'Cathain<sup>22</sup> is 'Da mihi manum', which appears in Balcarres (2.01) and Wemyss (2.32). There were probably a number of such visits, in both directions, and the resultant musical 'cross-pollination', no doubt assisted by the settling of Scots in Ulster, must have strengthened both Celtic traditions. For, as we shall see later, Irish and Scottish tonality and rhythm have much in common, and obviously developed in the same way. This Celtic heritage is very different from the traditional music of England and western Europe.

### **3.05.6 *Scotland: a centre of musical influence***

As noted above, Scottish music took England by storm in the seventeenth century, because it was unusual and attractive. It also had a much longer-standing and more considerable influence on the development of its sister tradition in Ireland. Although these influences worked in both directions, there seems little doubt that the music of Scotland had always had a strong effect on its neighbours. To generate such an influence, music within Scotland must itself have always been in a relatively strong and healthy state, with the traditional repertoire forming an integral part of Scottish society. Some conclusions on the the social and geographical sources of this musical strength within Scotland are explored in the section on music and society (3.09).

## **3.06 *Forms***

### **3.06.1 *General***

Most of the pieces in these manuscripts are short. A few extended items are found either as suites of dances or as variations ('divisions') on a ground bass or traditional melody. Music which was not vocal was usually intended to accompany dancing, or, in the case of masque and theatre spectacles, as background and interlude music. Marches also feature, and often refer to some identifiable military engagement. The age of developed instrumental forms, such as the classical sonata, was still to come, although the suite and variation forms were beginning to point in that direction.

### **3.06.2 *Dance forms***

Dance forms current in seventeenth-century England, such as almayne, saraband, jig and minuet, are found throughout the manuscripts. Cockburn (2.08) provides several examples of dance suites by named composers, such as Banister, Gregory and Ives. In many sources, dances such as these, and particularly courants and branles, are attributed to French composers, and the Spanish *canarias* is also regularly found. The labels 'country dance' and 'theatre dance' reveal the origins of other pieces.

None of these dance forms is given a Scottish connection in any of the manuscripts, although 'Scotch' hornpipes, marches and measures are frequently found. The 'Scotch measure' in particular is popular, and proves to be a lively dance, probably a

reel, in *alla breve* or quadruple time, almost certainly written for violin, whatever instrument it was subsequently copied for. An example is in the Bowie manuscript (2.03), item no. 03036.

### 3.06.3 Scottish forms: the port, lilt, reel and rant

Two Scottish forms which appear in the Scottish manuscripts and do not seem to have been known by name in England are the port and the lilt. The song-like 'air' in Scotland may have subtle differences from the English variety, and the reel never appears by name in the manuscripts, although reel-type music abounds.

The port derives from the Gaelic 'puirt', which means music for an instrument. There are eighteen examples in this study, some of which are duplicates, but, interestingly, considerably fewer in the eighteenth-century printed sources used here in checking concordances. Although many of these ports are in triple time, there seems to have been no set metre, and therefore no set dance, for this type of music. The lively beat, however, must have been danced to frequently.

'Rory Dall's port', also appearing as 'Port Ballangowne' is worthy of special mention. The name of the blind Irish harper (see above) links this type of music with that instrument, once again pointing to a substratum of unrecorded harp and bagpipe repertoire underlying the surviving music for other instruments.

The lilt is in triple time and is more slow-paced, often with stately dotted rhythm. Ladies' names are frequently associated with lilt titles, such as 'Lady Ann Gordon's lilt' or 'Lady Binny's lilt', and it can be assumed that any dance associated with a lilt would be elegant and decorous. The Scottish air, like the lilt, seems to be graceful and fairly slow-moving, and is perhaps more defined in this way than its English counterpart.

The reel was another matter altogether. A lively and fast-moving dance in *alla breve* time, it was mentioned in Scottish literature long before the seventeenth century. Although none of the titles in this study includes the word 'reel', the steps of the

dance can be performed to any number of the lively violin melodies which pervade all the sources and most of the seventeenth century.

Another Scottish form appearing frequently in these manuscripts is the rant. This appears to have been a jig-type dance form of Scottish origin, though one which had by the seventeenth century worked its way into English sources as well. It may have derived its name from the noisy singing and shouting which often accompanied it.

### 3.07 *Features and ‘Scottishness’*

#### 3.07.1 *Tonality: melody*

The tonality of traditional Scottish music is the mainspring of its distinctive character, and, as we shall find, is inextricably bound up with melodic shape, and the sequences of notes on which melodies were based.

It is difficult in our culture to avoid discussing music of this period in terms of scale and key. Even the seventeenth-century scribes themselves included gamut diagrams and scale-like preludes, and invariably, when they were not working in tablature, they used key-signatures. The diatonic nature of Scottish music made it fit quite comfortably into the staff notation of major/minor ‘classical’ tonality, although the practice of leaving a final sharp or flat out of a key-signature to avoid having to keep cancelling it in the music itself is frequent. The very fact that this type of cancellation is needed so regularly is a pointer to a very high degree of modality in seventeenth-century traditional Scottish music, compared to its counterparts in England and western Europe.

The traditional music of Scotland is frequently categorised according to the medieval ecclesiastical modes, authentic and plagal. Further classification has been built on the fact that Scottish melodies in many instances appear deliberately to omit one or two notes of the mode in use. The pentatonic scale



is the most well-known of these 'gapped sequences', but the number and position of the gaps can vary, giving rise to an additional set of pentatonic and hexatonic scales or modes into which these melodies are placed. Francis Collinson, in the first chapter of *The Traditional and National Music of Scotland*,<sup>23</sup> sets out the seven medieval liturgical modes, together with some variants, and to these adds five pentatonic scales and nineteen hexatonic scales, the whole being a structure for the classification of native Scottish melodies. It does seem to have become a fairly ponderous and artificial system for codifying simple and spontaneous folk melodies. A liturgical origin for the tonal basis of these tunes cannot be ruled out, of course, but there may be an easier and more straightforward way in which to view the phenomenon of the gaps in sequences, as we shall see later.

As well as using modes, Scottish music has other characteristic melodic features which set it apart from traditional music south of the Border. Melodies frequently start and finish well away from the low tonic, and on almost any degree of scale. Taking 'start' as meaning the first beat of the first full bar (i.e. after any upbeat notes), we find that the second degree of the scale, the sixth degree, and also the high tonic are commonly found here, as well as the more conventional third and fifth degrees. Falling from a high tonic upbeat, usually to the fifth degree 'start' note, is also a typical feature (see item no. 02007). A favourite final note is the fifth degree, but other degrees are found such as second and third (see item nos. 28027 and 26049). This particular trait, failing to return to the tonic at the end of a tune, is almost totally unknown outside Scotland, and caused considerable problems for contemporary and later English arrangers of this music (see below). Movement to the sixth of the scale, rising or falling, seems to have an emotional importance in Scottish tonality, and placed prominently in a slow melody can be very beautiful (see item no. 26093).

Of the melodic intervals used, the third is very common. Thirds have always been part of British folk music; they sound pleasant and concordant and are easy to sing. In Scottish music, the interval of the third is employed as often as the more conventional stepwise second, and produces triadic shapes which suggest a transitory

### 3.07.1 *Tonality: melody*

[Insert after para 1 '... as we shall see later.' Endnotes i - v to be inserted between notes 23 and 24 on p 298]

The Collinson classifications are broadly aligned with those of North American scholars, most notably Bertrand H Bronson. Bronson stresses the importance of runs of notes common to more than one mode, a feature which he sees as significant in the occurrence of gapped modes and the development of melodic variants.<sup>i</sup> To support his arguments visually he devised the 'mode-star', a diagrammatic representation of common note-ranges working from mode to mode. From this he was able to generate the statistical and relational data cited in his reply to a critical article by Norman Cazden.<sup>ii</sup>

Cazden considered that the use of modal classification, stemming from ancient Greek or medieval Christian liturgical practice, is flawed from the outset, and that applying such a structure to traditional secular music is not only faulty in theory, but in practice misses vital folksong characteristics, such as patterns of melodic variance. The very flexibility of Cazden's approach, however, creates a wide-ranging method of classification as complex as anything put forward by Bronson or Collinson.

Without disputing the validity of any of these arguments or abandoning the standard Greek nomenclature, if we consider modality in relation to instruments it can become an essentially simple concept. A single sequence of notes, corresponding to the white keys of the modern keyboard, contains within itself all the modes. Early folksong melodies generally appear to have been limited to this fundamental set of notes. A likely reason for this constraint is that during the centuries in which folk tonality became established - the medieval period, and perhaps earlier - these were the only notes available on whichever instrument was used for accompanying, and perhaps teaching, vocal music. For this speculation to be valid, we have to assume that diatonically-tuned, fixed-pitch instruments were regularly used in the teaching and performance of song (and perhaps even liturgical chant). If this assumption is

made, however, not only is the modal melodic framework of Scottish music explained, but also the feature of gaps within the modes.<sup>iii</sup>

The position in Ireland may have been analogous. Indeed, the view that all the modes may have stemmed from a single sequence of notes is supported in a study of Irish folk tunes by Seán O Boyle.<sup>iv</sup> O Boyle's straightforward account of Irish traditional modality uses tonic solfa terminology (for example, the 're mode', or the 'mi mode') with reference to modes beginning on different degrees of a basic scale. He also links the development of these modes directly to harp tuning:

*Irish music is based ... on the scales within the compass of our national instrument. The Irish Harp, once it was tuned, was fixed and unalterable in pitch ... The harper's scales were therefore based on the only system possible on their instrument, and that was the Modal System.*

The underlying presence of the harp is also suggested in this present study.<sup>v</sup>

O Boyle takes the investigation further by examining the possibility of minimal re-tuning, but, throughout, he links the development of Irish modal melody to instrumental restrictions.

### ***Notes and References***

<sup>i</sup> Bronson, Bertrand Harris, 'Folk-Song and the Modes' and 'The Morphology of the Ballad Tunes: Variation, Selection, and Continuity' in *The Ballad as Song* (Berkeley, California, and London, 1969), pp 79-91, 144-61; idem, 'Are the Modes Outmoded?', *1972 Yearbook of the International Folk Music Council*, pp 23-31; idem, *The Traditional Tunes of the Child Ballads with their Texts* (Princeton, 1959-72). See also *New Grove*, s.n., Mode, Modal scales and folksong melodies, xii, pp 418-22.

<sup>ii</sup> Cazden, Norman, 'A Simplified Mode Classification for Traditional Anglo-American Song Tunes', *1971 Yearbook of the International Folk Music Council*, pp 45-78.

<sup>iii</sup> See below, 3.07.5.

<sup>iv</sup> O Boyle, Seán, *The Irish Song Tradition* (Dublin, 1976), pp 30-2.

<sup>v</sup> See below, pp 270-3.

harmonic framework in a single-line melody (see item no. 03003). Wide intervals are common, such as leaps of sixths, octaves and tenths, in both directions (see item no. 28015). One of these in a line of rising intervals can produce a soaring melody which, though very lovely, could perhaps have been awkward to sing (see item no. 01071).

### 3.07.2 *Tonality: harmony*

The frequently triadic nature of Scottish melodies can, as we have seen, often make them harmonically self-sufficient. This same feature, however, provides another typically Scottish characteristic, the apparent shifting of the tonal centre backwards and forwards within a piece. The most common manifestation of this is sometimes called the 'double tonic'. Here the music moves regularly between the chord based on the tonic and that based on the flattened seventh, a tone below. These secondary 'tonics' are not always a tone below the tonic; the note a tone above, for example, on the second degree of the scale, can also serve (see item no. 26111), as can the sixth, rising to the tonic, which gives a fleeting impression of 'relative minor' tonality (see item no. 03023).

However, none of this music is really in two keys because, though important, the second note never seriously threatens the sway of the first. There is no question of any real modulation; the two sets of harmonies co-exist. This tonal elusiveness can cause problems when attempts are made, for practical reasons, to categorise Scottish music into keys, as in the indexes in this study. The modal nature of the melodies, allied to frequent momentary changes in tonal centre, shows that their tonality is more complex than might at first appear. Many of them do not fit into the standard major/minor key pattern at all, even though their diatonic nature makes them appear perfectly pleasing and comfortable to ears accustomed to that pattern. In addition, some of the Renaissance ground basses, such as the *passamezzo antico* (see item no. 12021), can be detected as the underlying harmony. These 'grounds', of course, also grew out of the medieval modal system, and Scots musicians, as well as English and European, could have been familiar with them.

The form that seventeenth-century harmonising takes depends on the instrument. On instruments which play a single line of music, such as the violin (there seems to be no written evidence of double-stopping in the traditional music under study) and the recorder, the melody, as we have seen, often incorporates the notes of its own harmony. With pieces on instruments which can play more than one note at a time, such as the cittern, prolongation in performance of selected notes in a single melody line, usually those on strong beats, can create a strong illusion of harmonisation, an effect not unlike that of the contemporary French *style brisé*. Where a very rudimentary harmony is written in, as in many lyra-viol and a few of the lute pieces, it is often no more than an occasional doubling at the octave, which is nonetheless effective, especially when it involves the deep bass courses of the seventeenth-century lute. These evanescent ‘snatches’ of harmony, whether written or implied, follow the triadic changes closely, but cannot really be described in terms of formal harmonic progression. Where harmonising is fuller and more systematic, as in keyboard and some lute arrangements of traditional melodies, it still follows the pattern of the shifting triads, often very effectively. In the case of keyboard, this is usually in the form of two- and three-note chords, containing root and fifth of each triad (see item no. 09026). These keyboard arrangements were undoubtedly made in the seventeenth century, or the sixteenth, at the earliest, when this left-hand pattern was common.

### **3.07.3 Tonality: arrangements**

Arrangements of popular melodies have always been with us, and always will be, and it is a difficult, and probably not particularly useful exercise, to try to locate an ‘authentic’ original version of any particular tune. Pieces will have entered the national repertoire at different times, and from different places, and will have been arranged and re-arranged to suit the resources of different instruments, and the abilities of different performers. Decoration can become fully written out, as in Bowie (2.03), or, conversely, an *aide-mémoire* of basic melody notes may not even hint at the elaborations which would undoubtedly be improvised in performance. Guthrie (2.11) may be an example of this.

It was during the latter part of the seventeenth century that Scottish music started to be more widely appreciated, and arrangements reflecting the English and European style of the period began to be made by composers such as Purcell. Later, in Scotland itself, the increase in native 'art' music in the eighteenth and nineteenth centuries brought to the fore various arrangements of the traditional repertoire, a process which continues today.

Some of this treatment is highly successful. When well done, even if it is obviously reflecting contemporary tastes, it has a value of its own as part of the growth of the repertoire. Sometimes, however, the application of chords and chordal progressions of an alien type can destroy the delicate and beautiful harmonic structure contained in the melody itself. Melodies were often pushed into more conventional shapes, final notes especially being frequently forced back to the tonic. Some tunes presented more pitfalls than others in this respect, as David Johnson points out in his often amusing discussion of unsuccessful harmonisations, which includes a detailed analysis of the fate of the song 'Peggie, I must love thee' at the hands of arrangers, English and Scottish, from Purcell onwards.<sup>24</sup>

#### **3.07.4 *Tonality and instruments***

It has been suggested that the distinctive tonality of Scottish traditional music derives from the capabilities, and more importantly, the limitations of the instruments on which it is played.<sup>25</sup> The number of notes playable on the bagpipe is indeed limited, and it has been suggested that the importance of the flattened seventh, which is the only seventh achievable on the bagpipe, derived from the popularity of that instrument. This could be a 'chicken-and-egg' argument, however. The flattened seventh is such an intrinsic feature of Scottish tonality that it may even have been the reason for the growth in importance of the bagpipe, rather than the other way round. On the other hand, the wide melodic leaps easily obtainable on the fiddle by judicious use of different strings could certainly account for the large number of intervals of an octave or more occurring in Scottish tunes. It may be significant that most of these are found in fast-moving dance music, where the fiddle reigned supreme. The third of the instruments traditionally associated with Scotland, the

harp, was known to have been tuned diatonically.<sup>26</sup> At first sight this fact might not seem likely to have any far-reaching effects on the tonal development of the music. However, it is just possible that the tuning of this, the oldest of the native instruments, may hold the key to the understanding of much of the evolution of traditional Scottish tonality.

### ***3.07.5 Tonality: the legacy of the harp?***

The medieval ecclesiastical modes are often described using keyboard imagery. The white keys of the piano can each act as the starting-point for one of the seven authentic modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian, starting on C, D, E, F, G, A, and B respectively. These keys represent a diatonic sequence, an irregular grouping of tones and semitones which is natural and pleasing to the ear. One reason for this may be acoustic: the resonances set up are significant in the harmonic series, and may stimulate something in the structure of the human brain. Another may be the emotionally satisfying tonal stability of a 'home' point or keynote, which is constantly reinforced by the irregular positions of the semitones in the sequence. Where the notes of a sequence are evenly spaced, as in the chromatic or whole-tone scales, the sense of a tonal centre disappears, something which is deliberately cultivated in twentieth-century atonal music.

Whatever the reason, diatonic sequences or modes formed the basis of western melody, both sacred and secular, from the earliest times, and were still apparent in many folk traditions, including Scottish, well into the seventeenth century, at a time when 'art' music was in the process of adopting major/minor tonality, and was beginning to explore chromaticism.

Instruments also developed from diatonic to chromatic over the centuries, and it is no accident that the white keys of the keyboard can so easily display the medieval modes. In the modal environment of medieval times and earlier, any instrument which had a separate mechanism - key, string or pipe - for each note would almost certainly have been tuned diatonically, giving the same sequence of notes as the white keyboard keys. Chromatic possibilities would have been built in later, when

the need arose; in the case of the keyboard, 'black' notes were added one by one over a long period.<sup>27</sup> The harp is one of these early instruments, and in fact was one of the latest to be adapted in this way, the first serious chromatic stringing not having occurred until the Renaissance era.<sup>28</sup>

If an instrument of fixed pitch, tuned to a diatonic sequence, is routinely used to accompany the voice, constraints appear, which do not exist with unaccompanied singing. The same mode being always at the same pitch, extensive use of the more popular modes could result in a certain monotony. Perhaps more importantly, the system does not cater for the voice-ranges of different singers. One solution is to re-tune the instrument for a different singer or song; another is to have instruments of different sizes available. Yet another might be the addition of a chromatic note or two. In the case of the early keyboard, the first chromatic key to be added was B flat. This single extra note made possible much greater flexibility of pitch within the standard modal sequences.

The harp has always been the traditional bardic instrument of the Celtic peoples, and its rôle as the accompaniment to ballads and songs is well known.<sup>29</sup> The tuning of this ancient instrument was an important and apparently secretive process, involving a special (physical) key, which was valuable and jealously guarded.<sup>30</sup> It can therefore be assumed that tuning and re-tuning during performance was not common practice. As to the probability of a performer having more than one harp, the economics and practicality of this - many of these harpists were itinerant musicians - could not have made it an easy option. The addition of one or more strings tuned to chromatic notes would certainly have worked, but at the expense of the instrument's characteristic diatonic *arpeggio* sweeps. This could have been the reason for the harp's long resistance to chromatic stringing.

It is possible that Celtic harpists tackled the problem of their tuning constraints in a quite different, and very practical, way, by adjusting the tonality of their music. We have already noted that some modes were more attractive than others. Because the positions of the semitones give a mode its distinctive character, the effect of a less

pleasing mode could be cleverly annulled by omitting the semitones altogether and giving the illusion of semitones in other positions - in fact, giving the impression of another, more popular, mode, at the pitch of the less attractive one. This shaping of the tune to avoid awkward semitones would create the melodic twists, especially the movement in thirds, which give Scottish music its special character, and would explain the 'gapped' modes which are such a feature of that music. For example, if one plays the Lydian mode with the omission of the raised fourth and seventh, a classic pentatonic scale is produced. Similar experiments with the other modes will create scales with the gaps in different places, producing the variety of gapped sequences already noted by Collinson,<sup>31</sup> and there is no doubt that the resulting sounds have a 'Scottish' flavour. Collinson has postulated a vocal origin for the pentatonic scale, suggesting that its lack of semitones made it easier to sing.<sup>32</sup> The theory being put forward here is quite the reverse: instrumental restrictions meant certain notes, which were *not* the straightforward parts of the mode Collinson might have imagined, had to be left out in order to give the illusion of that mode.

The most popular mode in Scotland does not seem to have been the Ionian mode favoured south of the Border, and in western Europe generally, but rather a sequence of notes corresponding to the ecclesiastical Mixolydian mode. This mode sounds like a major scale with a flattened seventh, or like an octave of white notes on the piano, starting on G. Harmonically, it provides many opportunities for the 'double tonic' effect around the keynote, involving both major and minor triads.

The characteristic features of Scottish music, therefore, such as gapped sequences, melodic movement in thirds, and constantly shifting triadic tonality, could well have had their origin in the constraints of a diatonic fixed-pitch instrument. These constraints would, of course, have lessened as time went on and more and better instruments came into use, but the distinctive and attractive tonality must have remained, and even been developed with some national pride. By the seventeenth century the Scots and European repertoires were becoming familiar to each other. Scottish instruments had multiplied and developed, and by this time could, and did, play European tunes with ease. The Scottish repertoire, with its characteristic

tonality had seeped gradually into Northumbria over the centuries,<sup>33</sup> but after the Restoration in 1660 it entered southern England with a rush, where its freshness and playability made it instantly popular. Although in the later part of the century the meeting and merging of the two cultures can often make it difficult to distinguish the genuine Scottish repertoire from contemporary imitations, enough survives from three important early manuscripts (Rowallan (2.24), the Straloch copy (2.28) and Skene (2.26)), compiled by collectors aware of their heritage, to give a wide and true picture of the tonality of the authentic Scottish traditional repertoire.

### 3.07.5 *Rhythm: time-signatures*

The music of these manuscripts appears in 2-time (modern equivalents 2/2, 4/2, 4/4) and 3-time (modern 3/2 3/4, 6/4, 9/4) (NB 6/4 is treated here as in 3 rather than in 2 because this is the way it is seen in the manuscripts). Except in a few of the instances of older music with four minims to the bar, it is possible to retain the existing values in transcription. The 6/4 time-signature would, however, probably become 6/8 in modern performance. Changes of time-signature occur quite often in the English dance music, but rarely, if ever, in the Scottish traditional pieces. The actual time-signatures used are  $\text{♩}$  (*alla breve*), C (4/4), 3 and 3i (both can translate as 3/4 or 6/4). These early time-signatures also, of course, gave an indication of the tempo of the piece,  $\text{♩}$  (*alla breve*) and 3i implying a faster pace than the other two.

3-time can be fast and jig-like or slowly lilting. Occasionally a slow piece in 3/2 or 3/4 time is found elsewhere notated in 4/4, which sharpens the rhythm. This happens with 'I wish I were where Helen lies' in 4/4 in Balcarres (2.01), 3/2 elsewhere. In Leyden (2.14), 'The bonnie broobit (*or* 'brookit') lassie' is copied twice, quite deliberately, once in 4/4 and once in 6/4 time. Presumably the second version was the one preferred.

The lack of understanding of the notation of time-values, especially the placing of up-beats, is a fairly common feature in these manuscripts, and very often the mistakes themselves give an idea of the phrasing of the original as played or sung (see item no. 32009).

### 3.07.6 *Rhythm: phrasing and 'divisions'*

The traditional melodies tend to fall into natural phrases of four or eight bars, and are for the most part short. However, they can be extended by variations or 'divisions' on the original tune. These tend to become progressively livelier with ever-decreasing note-values, thinner texture and often some decoration. The violin is the main instrument for this type of performance, and the Bowie manuscript the main source. The Balcarres lute-book (2.01) contains several of these sets of variations, although there is the suspicion that Mr Beck was merely arranging violin music or copying a contemporary violin style. At the other end of the century, however, the Rowallan lute-book (2.24) contains a number of variations on different themes, often not immediately recognisable as such, as they are copied as separate pieces, and may even have been played separately as well as grouped together. The Skene mandore manuscript (2.26) also contains several sets of variations.

The purpose of the lively divisions, for the violin at least, must have been dancing, and it is not unlikely that this type of variation was also extemporised by an adept fiddler. The Guthrie, Gairdyn and Hume manuscripts (2.11, 2.10, 2.12) probably give only the slightest indication of the complexity, speed and skill of the music actually played.

### 3.07.7 *Rhythmic features*

The best-known rhythmic feature of Scottish traditional music is the 'Scotch snap', a short note on a strong beat immediately followed by a longer one, the reverse of the normal dotted-rhythm figure. This form of syncopation appears in many Scottish melodies, often those with a martial flavour, or the later slow Strathspey dance form. The snap may derive from bagpipe ornamentation, which frequently involves a drop from a high grace note on to the main beat of the bar,<sup>34</sup> something which could conceivably develop into an on-the-beat ornament. In fiddle-playing the first note of the snap used an up-bow in the seventeenth century, which again suggests this feature may originally have been a before-the-beat ornament.<sup>35</sup> The snap was seized upon eagerly by English and European composers from the seventeenth century onwards, and perhaps appears more in their 'Scottish' works than in the real thing.

Already mentioned in the section on tonality are the regular groupings of four quavers, often moving in thirds. This appears so commonly in violin music that it is often difficult to differentiate one dance tune from another. The effect certainly makes for foot-tapping, as does another rhythmic feature, the accented repetition of a crotchet in the middle of a bar (see item nos. 19007 and 26022).

### **3.07.8 *Rhythm: the possibility of percussion***

The strong and steady beat that this lively music obviously had makes one wonder if percussion instruments were also involved. Although the use of the *bodhrán* drum in Irish traditional music is well-known, and has a long history, there is, strangely, a lack of evidence, musical or pictorial, for any percussion in the Scottish tradition, even as an accompaniment to dancing. Perhaps, like the harmony, the beat was an intrinsic part of the music itself, and would be reinforced by the audience, who no doubt tapped, clapped, stamped and yelled as the dance progressed.

Military drums were another matter, of course, and they were used throughout the century on marches and parades.<sup>36</sup> No doubt the music of the Thomson manuscript (2.31) was accompanied by the beat of drums. Possibly the association of drums with military repression made them unwelcome as an accompaniment to social occasions.

## **3.08 *Titles***

### **3.08.1 *Language***

With some exceptions, the language used in the titling of Scottish seventeenth-century instrumental pieces is either English or the Lowland Scots dialect of English.

The exceptions are mainly foreign pieces, most of which are of French origin, with titles in that language. An occasional Spanish or Italian title is also found. What is surprising, however, is the almost total lack of titles in the Gaelic language, the only certain Gaelic word appearing being 'port' (*puirt*). This is all the more strange because the distinctive Scottish tonality, with its Celtic roots, pervades the music of

the Scottish repertoire in these manuscripts, and much, if not most, of it must have originated within the *gaedhealltachd* (the Gaelic-speaking area of Scotland), which was considerably wider in the seventeenth century than it is now.<sup>37</sup> One explanation, which could also account for the lack of surviving seventeenth-century sources of bagpipe and harp music, could be that literacy came later to the Gaelic-speaking population, whose strength had always lain in the oral transmission of poetry and music. The first to write down Scottish traditional music must have been English-speaking Scots, who either did not know Gaelic, or chose not to use it. Instead, they appear to have routinely applied titles and no doubt, where appropriate, verses, in the Scots form of English. Some of these will have been translations of the original Gaelic,<sup>38</sup> but many probably were not. An interesting area for research, arising from this speculation, would be a thematic comparison of the tunes in these manuscripts with the earliest known Gaelic sources of traditional melody.

### **3.08.2 Accents and speech**

Music which originated south of the Border generally retains its English titling in the Scottish manuscripts. However, some of the English ‘pseudo-Scots’ songs are obviously making fun of the Scots accent and dialect, and one wonders whether the scribes who copied these into Scottish manuscripts were aware of this. There is no doubt that the southern English saw the Scots as uncouth country cousins, to be lampooned in music and verse, as well as cartoons and drawings.<sup>39</sup> The name ‘Jockey’ as a derisive reference appears so frequently, often allied with ‘Moggy’ (Maggie), that the Scots origin of any song about ‘Jockey’ must be checked to ensure that it is not English and satirical.

However, at least one genuinely Scottish song has changed the spelling of its title over the centuries due to a local accent. ‘The rock and the wee pickle tow’ is nowadays known as ‘The Roke’ in Linlithgow, where it is traditionally played every year by the local band at the ancient ceremony of the Riding of the Marches. This title, including the spelling, has obviously derived from the local pronunciation, still detectable today, of ‘rock’.

### 3.08.3 *Instrumental titles*

The above title change seems to have come about because this tune was traditionally played by instruments rather than sung, at least in Linlithgow. Songs used mainly for marching or dancing can easily become detached from their verses over a period of time. A hint of this is given in the number of seventeenth-century pieces prefaced by 'new', such as 'New Donald Coupar', 'New highland laddie'. These are apparently new instrumental arrangements of well-known melodies. Purely instrumental performance of the traditional repertoire must have been commonplace, and could even lend respectability to tunes with verses known to be of a bawdy nature (see below, 3.08.5).

Many melodies, of course, never had verses in the first place, but were conceived from the beginning as instrumental works. These are mainly dances, and frequently have no more than 'generic' titles, such as minuet, almayne or courant, or Scots measure. Some, like the 'theatre tunes' in the Newbattle manuscripts, are obviously related to the London stage. Occasionally the same tune will appear in two manuscripts under different titles. 'Lady Howard's jump' in Cockburn (2.08), for example, appears in Sutherland (2.29) simply as 'Almayne'.

Another instrumental form of music is the exercise. These scale- or arpeggio-like sequences can be designed for beginners, in which case there is usually an accompanying 'gamut' diagram, or as warm-up exercises for a professional, such as a dance violinist. In either case, a title such as 'Prelude' indicates that serious performance has not yet begun. Normally there are not more than one or two of these in a music-book, but an important exception is the Thomson manuscript (2.31), which has been interpreted as being possibly of military origin. This contains a large number of exercises, possibly for more than one instrument, including 'florishes' in all major and minor keys, generally giving the impression of an intensive practice routine. The as yet unidentified non-Scottish music in the Panmure keyboard volume (2.19) could also be a particularly tuneful type of exercise, its complexity suggesting that the student had gone beyond the simple scale and arpeggio stage (although a 'prelud arpagio' is included).

### 3.08.4 *Song titles*

In spite of this large body of instrumental music, the seventeenth-century manuscripts include the titles of many popular songs, which must have been frequently sung as well as played from these volumes. The lack of written-down verses would not deter a singer who knew the repertoire (and indeed, texts are included in some cases).

Love-songs, both courtly and traditional, form the largest group, but contemporary political songs, such as 'When the king enjoys his own' and 'Killiecrankie', are also found. A number of humorous narrative ballads are found, many of which are rather risqué. In fact, enough bawdy titles appear across the manuscripts, often where they might least be expected, to warrant a brief examination of this *genre*.

### 3.08.5 *Profane and sacred*

The seventeenth century in Britain has a reputation for bawdiness. In England this was particularly marked after the restoration of the monarchy in 1660, when there was an explosion of licentious plays and songs following the severe Puritan morality of the Cromwell period. Scotland did not have such sudden changes in moral values imposed upon it, strict Calvinist morality having been in place since the Reformation. However, the incidence of titles which are ribald, openly or by implication, among the Scottish popular pieces in these manuscripts suggests that, in spite of the Church, an earthy tradition prevailed throughout the seventeenth century, a tradition which may well have stretched back to earliest times, long before the Reformation itself.<sup>40</sup>

Evidence for this can also be deduced from later writers. Allan Ramsay felt the need to remove 'all smut and ribaldry' from the words of many traditional Scottish songs before presenting them to elegant eighteenth-century society in his *Tea-Table Miscellany*.<sup>41</sup> *The Scots Musical Museum* likewise contains polite re-workings, usually by Robert Burns, of known bawdy verses,<sup>42</sup> while Daune's incomplete transcription in 1838 of the Skene Manuscript omits, among other things, all titles which are in any way suggestive.

At this point it may be as well to define 'bawdy' or 'ribald' as used in this study, in the face of shifting moral values from the seventeenth century to the present day. It is also necessary to distinguish what is pornographic from what is simply outspoken; much valuable, perhaps even beautiful, poetry has been lost because of eighteenth- and nineteenth-century concerns about propriety. The titles and, where possible, the verses to be considered 'bawdy' here are those which deal with sex, either explicitly or by innuendo, in an obscene way. Often, even without the verses, the music gives the clue to the spirit of the performance. The music for bawdy songs is invariably lively and rhythmic. By contrast, the melody of, for example, 'I long for your virginity' (Skene (2.26) Straloch (2.28)), a title which was considered offensive enough by Daunev to be omitted from his Skene transcriptions, is a lovely slow air, which probably accompanied a genuine, if frank, love-song.

It is difficult, from the evidence of the manuscripts alone, to judge just how much bawdiness in music existed in the seventeenth century, how widespread it was, and which sections of society went in for it, as little remains beyond the song titles. While it can be assumed that a bawdy title will have bawdy verses, the reverse need not be true. There is also the likelihood of obscene parodies being made of originally inoffensive songs, something which happens in any era. Nor can it be fully judged whether the instrumental performance alone of a known bawdy song would be considered more acceptable socially, or in the eyes of the church, than its performance with words attached.

Even with these reservations, an examination of some song titles in the instrumental manuscripts which are openly or potentially bawdy reveals some interesting points.

#### *Bawdiness in the manuscripts*

Groups of song titles can be found which are obviously related. One such group contains the titles 'Pitt in an inche and mair of it' (2.26), 'In ane inch I warrand yow' (2.24) and 'I wis In ane Inch and mair' (2.04). These three are obviously on the same theme, and all contain the phrase 'in an inch', which probably has a special or symbolic significance. The three melodies do not seem to be related, except possibly

in the underlying harmony. All three come early in the century, and are in the personal collections of scholars of note, namely, Sir John Skene of Hallyards, Sir William Mure of Rowallan and the distinguished Glasgow musician and Church of Scotland precentor, Duncan Burnett, although the Burnett song seems to have been added by a later hand.<sup>43</sup>

The next group of five melodies relate to the word 'ballap' (*ballap* = the flap at the front of the breeches). Three titles refer directly to the ballap: 'Hey ho the ballap' (2.03), 'The balip' (2.11) and 'The well-buked ballap' (2.31) (*buked* = rounded). The music for all three is clearly the same. However, the identical tune also appears twice in Balcarres (2.01) under the title 'The Parliament's rant'. This may be the original title, the 'ballap' version being a parody. However, the 'ballap' title seems the more popular - it appears in three separate manuscripts and there is one also in a contemporary Northumbrian source<sup>44</sup> - while 'the Parliament's rant' occurs in Balcarres alone. The latter could be an alternative, polite, title, perhaps even without verses and intended for instrumental use only. The Bowie-Balcarres connection is actually so close that it even seems possible that the 'ballap' title was deliberately rejected and the other substituted specially for transmission to Balcarres, another pointer to the idea that the Balcarres scribe may have been a lady of the nobility. The three 'ballap' manuscripts are believed, on the other hand, all to have been owned by men: a soldier (2.31), a tavern violinist (2.11) and a concert violin virtuoso (2.03). In contrast to the 'inch' tunes, all the 'ballap' and 'Parliament's rant' melodies are in manuscripts dateable to the period 1680-1710.

Other titles, though relatively inoffensive themselves, can be deduced by various means to have had ribald verses or parodies attached to them. One particular aid to this type of detective work is the collection of bawdy songs gathered together by Robert Burns, and published after his death as *The Merry Muses of Caledonia*.<sup>45</sup> Some of these verses are the ribald originals of polite parodies which Burns wrote for *The Scots Musical Museum*.<sup>46</sup> Others are referred to in Burns's letters as older songs which he was merely copying. These are of interest for seventeenth-century study, though we must not forget Burns's propensity to edit all poetry which passed through

his hands. There is no music in *Merry Muses*, but almost all the items have tune-names attached.

A comparison of the *Merry Muses* titles with seventeenth-century manuscripts produces fewer matches than might have been expected, and makes one suspect that more *Merry Muses* songs are by Burns than he has admitted, or at least that many of them were new in the eighteenth century. Some examples can, however, be traced back to seventeenth-century sources.

'John Anderson my jo', Burns's famous song about old age, is known to be a polite parody of a contemporary song about impotence, the original of which is in *Merry Muses*.<sup>47</sup> The title appears in two seventeenth-century instrumental manuscripts (2.26, 2.12), in one of which (2.12) the dance steps written out underneath prove that the tune was a popular dance melody.

The lively melody 'Clout the caldron' appears in *Merry Muses* as the tune for several different sets of verses. None of these would appear to have been the original words, which were reputedly also bawdy, a bowdlerised version appearing in Ramsay's *Tea-Table Miscellany* and Thomson's *Orpheus Caledonius*.<sup>48</sup> Chambers,<sup>49</sup> writing in 1862, felt that Ramsay had not gone far enough:

*The original song being quite too rough for introduction to a tea-table, Allan Ramsay modified it into a strain which he honestly believed to be fit ... but which we, in these days, would decidedly condemn to the back of the stable-door at best ...*

In the manuscripts in this study, 'Clout the caldron' appears only once, in Guthrie (2.11), and, unlike the eighteenth-century versions of the melody, begins with the chorus. Guthrie has an unusually high number of unique titles, compared with the other manuscripts, and it does seem likely that these represent a body of songs which were generally unacceptable socially, even by the standards of the time.

Only if one has come across the Guthrie title, 'My ladies cunt has hairs upond', will the title 'My Lady's gown there's gairs [strawberries] upon't' leap out from the pages of *The Scots Musical Museum* as a polite parody of what must have been a very obscene song.<sup>50</sup> This parody was, as might be expected, written by Burns. A comparison of the melodies shows enough correspondence for them to be considered the same, though a hundred years apart in date. William Stenhouse, however, in his notes to the 1839 edition of the *Museum*,<sup>51</sup> states:

*The words are adapted to a well-known strathspey, or reel, tune, composed by the late Mr James Gregg [1730-1817], an eminent teacher of dancing in Ayrshire. Gregg composed the strathspey, called "Gregg's Pipes", and many other excellent dancing tunes ...*

This may be so, of course, but it is perhaps more likely that Burns made use of a melodic similarity between 'Gregg's Pipes' and the seventeenth-century tune to disguise even further the parody's obscene origins. Disguise appears to have been necessary in this case. Unlike 'John Anderson my jo' which, retaining its original title, was reasonably open about its antecedents, 'My lady's gown' is meant to evoke a chuckle only from those in the know, at the expense of polite eighteenth-century society. Stenhouse goes on to say:<sup>52</sup>

*Johnson long hesitated to admit this song into his Museum; but, being blamed for such fastidiousness [can Stenhouse have really understood the problem?], he at length gave it a place in that work....*

Doubtless, Burns finally reassured Johnson that most people would not see the connection.

Oddly, the original version is not in *Merry Muses*, but it is known that many of Burns's papers were lost shortly after his death.<sup>53</sup> It is hard to believe that Burns did not know of this particular bawdy song, or make it part of his collection.

*The attitude of the Reformed Church*

The Church in seventeenth-century and eighteenth-century Scotland made strict pronouncements against sexual immorality and enforced them by means of public shaming and other penances. Burns himself was made to answer publicly to a charge of fornication, which he commemorated in an irreverent poem, 'The Fornicator' (to be sung to the tune of 'Clout the caldron').<sup>54</sup> We also know that the Church discouraged dancing as an activity likely to lead to immorality,<sup>55</sup> but, judging by the number of dance tunes in the seventeenth-century manuscripts, without a great deal of success. On the subject of music, however, the essential accompaniment to dancing, it is possible that the Church's attitude was more relaxed. In the Episcopalian-biased satirical work *Scotch Presbyterian Eloquence Display'd*, published anonymously in 1692,<sup>56</sup> an account of a sermon given by Rev. James Kirkton in 1691 suggests that so long as immoral behaviour was not actually taking place, many songs about it were acceptable to the Church, though it was sometimes necessary to draw the line. Kirkton is alleged to have said:<sup>57</sup>

*there be four kinds of Songs - Profane Songs, Malignant, Allowable, and Spiritual Songs. Prophane songs, My mother sent me to the Well, She had better gone herself, For what I got I dare not tell, but Kind Robin loves me. Malignant Songs, such as He, Ho, Gillicrankie, And the King enjoys his own again; against which I have not much to say. Thirdly, Allowable Songs, like Once I lay with another Man's Wife. Ye may be allowed Sirs to sing this, but I do not say, you are allowed to do this, for that's a great deal of Danger indeed. Lastly spiritual Songs, which are the Psalms of David ...*

Even if Kirkton did say this, and the anti-Presbyterian mockery contained in *Scotch Presbyterian Eloquence* must not be forgotten, he may simply have been giving his own interpretation of his Church's teaching. Nevertheless, the existence of the passage implies that this teaching was by no means clear, perhaps understandably, as his sermon took place not long after the establishment of 1690.

The categorising of the songs is interesting. ‘Malignant’ obviously refers to political songs, many of which were certainly abusive, but the Church seems to be steering clear of any comment on these. On the question of sexual *mores*, however, ‘Kind Robin’, a tale of a young girl’s seduction, is considered to be quite unacceptable, while ‘Once I lay with another man’s wife’ is ‘allowable’. This can only mean that the language of ‘Kind Robin’ was coarser than the other, and that coarseness of expression, rather than the morality of the content, was what the Church deplored. To be fair, ‘Kind Robin’, the first four lines of which are quoted in the passage above, certainly did have a special reputation for bawdiness, and appears to have been completely re-written in the eighteenth century. Chambers<sup>58</sup> describes it as ‘a very old song ... of a rude and homely character’.

Why did the minister Kirkton feel the need to quote four full lines of ‘Kind Robin’ in his sermon? Possibly because a politer version had already been produced by 1691, and he wished to make it clear which set of words he was condemning. This is interesting, in that it implies that the process of toning down bawdy verses may have begun even before the eighteenth century.

‘Kind Robin’ appears in only one seventeenth-century instrumental source, the Wighton-Blaikie copy (2.02). It is listed in the ‘index’ of the Leyden Lyra-viol manuscript, but not in the manuscript itself, perhaps having been lost, accidentally or deliberately. The Blaikie version (02025) is very short and rhythmically unclear, but has some links with the eighteenth-century tune (see Appendix A). Chambers gives, along with eighteenth-century words and music what purports to be the original chorus:<sup>59</sup>

*Hech, hey, Robin, quo’ she,*

*Hech, hey, Robin, quo’ she,*

*Hech, hey, Robin, quo’ she,*

*Kind Robin lo’es me.*

Interestingly, if the words ‘quo’ she’ are taken away from the chorus above, the remainder can be made to fit the Blaikie tune in a very lively way, implying that this melody could have been the original one. Both Leyden (2.14) and Blaikie (2.02) seem to have been perfectly respectable manuscripts belonging to the nobility, Blaikie even having been used by a young lady. The presence of this song in these manuscripts could certainly be explained by the existence of a contemporary expurgated version.

We have seen that the Church appears to have been relatively tolerant of bawdiness in song, or at least that its strictures against it were less clearly defined than those against immorality in action. According to Burns,<sup>60</sup> however, the early Reformers went further, themselves writing ribald verses:

*the tune [for his bawdy song ‘The grey goose and the gled’] is positively an old Chant of the ROMISH CHURCH; which corroborates the old tradition, that at the Reformation, the Reformers burlesqued much of the old Church Music with setting them to bawdy verses. As a further proof, the common name for this song is Cumnock Psalms ...*

Certainly, the *Cumnock Psalms* tune, which appears in *The Scots Musical Museum*,<sup>61</sup> has a definite modal flavour, and could easily be imagined as originating in pre-Reformation liturgy.

Finally, how significant is it that bawdy songs are found in the personal music-books of two seventeenth-century Church of Scotland precentors, Duncan Burnett (2.04) and Robert Taitt (2.30)? In the case of Burnett, only the title is given of the ‘inch’ tune which, as already noted, may not even be in his hand, and its placing among the psalms seems to have been a matter of finding a convenient space in a full manuscript. The Robert Taitt obscene verses, however, appear in full, making it look as if at least one religious functionary has fallen by the wayside. It also puts the songs into the category of vocal works, outside the scope of this thesis. Perhaps the most bizarre mixture of religious and ribald material is the Guthrie manuscript

(Source 2.11). It seems fairly clear that this book was not being used for devotional purposes once it had come into the ownership of the tavern violinist. How much the placing of such music within it was owed to the sheer convenience of its blank pages and hard cover, and how much to a desire to mock the Presbyterian faith, can never be determined. There was probably a bit of both. It would certainly make a good talking-point in the taverns.

### *Conclusions*

Although it is impossible to estimate exactly the incidence of bawdy songs in seventeenth-century Scottish traditional music, the available evidence suggests that the proportion was not especially high. The sheer concentration of obscene material in *The Merry Muses of Caledonia* is probably more indicative of Burns's taste than anything else. Very little of it can be definitely traced back to the seventeenth century. The eighteenth-century bowdlerising by Ramsay and others, in answer to growing cultured interest in traditional material, was probably greatly overdone, and much important Scottish poetry lost as a result. The lively tunes to which the ribald verses were sung were in many cases of high quality musically. Their agility and rhythmic beat made them ideal for dancing, and the dance steps detailed in Hume (2.12) inform us that the tune of one racy song at least, 'John Anderson my jo', was danced to by couples. The inference has to be that many of these tunes, while known to have had bawdy words, were acceptable in the presence of ladies when the performance was purely instrumental.

This ability to divorce a tune from its bawdy verses also puts into perspective the inclusion of pieces such as the 'inch' items within the music-books of Sir John Skene and Sir William Mure. Without their verses, these lively melodies made rich and no doubt perfectly acceptable additions to collections of some of the best Scottish traditional music. The seventeenth century in Scotland certainly seems to bear out John Wesley's famous complaint about the devil having 'all the best tunes'.

## Music and Society

This section is divided into two sub-sections (3.09 and 3.10). The first of these (3.09.1-3) presents some general conclusions derived from this manuscript evidence regarding the lives and customs of the people who compiled and used them, the place of instrumental music in seventeenth-century Scottish society, as part of education, as a livelihood, and as recreation pure and simple. The second part (3.10.1-2) discusses the seventeenth-century noble families who enabled the preservation of these instrumental manuscripts, and examines in more detail the now-extinct family of the Maules of Panmure, which made the greatest single contribution.

### 3.09 *General*

The rôle of instrumental music was important in seventeenth-century Scottish society. In spite of the Court's removal to England in 1603, there were still Scottish State occasions, such as the coronations of Charles I and James VII, both of which have been described as musically very lavish.<sup>62</sup> None of this music survives, but in the Thomson manuscript (2.31) there is a glimpse of the military repertoire at the end of the century, part of which may well have been used on formal and festive occasions.

The instrumental music which does survive comes from more private sources, and bespeaks a thriving art, an important feature of seventeenth-century day-to-day living. Bearing in mind the three categories of music scribes and music makers represented in the manuscripts - the learners, the professionals and the enthusiasts - what are the social implications of the instrumental manuscripts in the pursuit of education, recreation and livelihood?

#### 3.09.1 *Education*

Together with literature, philosophy, sport and other subjects considered to be part of a well-rounded 'Renaissance' education, performance on a musical instrument was a skill routinely taught to young noblemen as part of their upbringing. How far each young man developed his playing of one or more instruments probably depended on

the importance of the art to his parents, as well as his own inclination. Certainly, music seemed to be an integral part of the Grand Tour, lessons from European masters frequently being recorded among the expenses of these trips.<sup>63</sup> In fact, at one point young Robert and William Ker were felt by their parents to be giving too much time to their instruments during their stay in France, and were ordered to cut down their lessons. Harry Maule studied viol with the great French musician and composer, St Colombe, and Robert Ker took violin lessons in Paris from Constantin. Both these noblemen became skilled performers and enjoyed music as a recreation throughout their lives.

Young ladies were also taught music, but in a different, and inferior, way. The importance of the daughters of the nobility lay in their marriageability. Alliances between different families, with all their political, economic and religious implications, were forged by marriage, and the more elegant and accomplished the young ladies were, the greater the chance, for the whole family, of an advantageous union. Ability to play a musical instrument was therefore a social asset, part of the equipment needed to present to the world in general, and likely suitors in particular, a graceful and cultured picture of a young lady of quality.

It can be seen from the manuscripts that in most cases this skill was a veneer only. The music is simple and often obviously copied (and perhaps even taught) by an amateur. The easier the instrument the better, and it is no surprise that the vogue for simple melodies played on the viol 'lyra-way', which became popular in the second half of the seventeenth century, was readily adopted for this type of pupil.

Once married, most of the the girls probably never touched their instruments again. Manuscripts tended to remain in the parental home and be handed down to younger sisters or other relatives. The proportionate lack of survival of these books, compared to other categories of manuscript, suggests that they were never prized possessions, and that sooner or later they were discarded completely.

There are exceptions to this unhappy story, the most notable being the manuscripts belonging to Lady Jean Campbell, a skilled musician who took her music books with her to Panmure on her marriage (2.04, 2.05, 2.33, 2.44 and 2.45). Her parents were unusual, however, in allowing her talent to be developed to a degree far beyond that needed for the marriage market. Her education in other respects probably also went well beyond the norm. Certainly her handwriting is greatly superior to the semi-illiterate script of, say, Margaret Wemyss or Margaret Cochrane.

On a feminist note, then, the wide difference in male and female education in seventeenth-century Scotland left the females of even the highest social degree with no more than a smattering of any education at all. That they appear, from their music manuscripts, to be empty-headed and half-witted, is the inevitable result of this inequality of treatment. A quite frightening number of them went on to die in childbirth, often within a year of marriage; it is not uncommon to find a nobleman with a succession of three or four wives. Later, in the cultivated upper-class society of the eighteenth century, the rôle of women was to expand, and in music-making they would make their mark as performers and patrons. Seventeenth-century Scotland, however, in music as in everything else, was very much a man's world.

### **3.09.2 *The professionals: tutors, copyists, performers***

The professional musicians whose existence can be deduced from these manuscripts are a motley assortment, but are no doubt representative of those Scotsmen who earned their living by music in their native country after King James VI and his entourage moved to London. Although there was no longer a rôle for Court musicians in Scotland, other aspects of music-making still required paid personnel.

Reference has already been made to education. Tutors were required for the children of the nobility, gentry, and probably also wealthy tradespeople. Three of these teachers are known by name: Duncan Burnett and Andrew Adam in Glasgow, and Mr Beck in Edinburgh. All seem to have been prominent people in their locality, both Burnett and Adam being made burgesses of their city. Other tutors, though unnamed, taught Agnes Hume (2.12), Margaret Wemyss (2.32), Magdalen Cockburn

(**2.08**) and the sisters Margaret and Helen Cochrane (**2.29**). As we have seen, Helen's keyboard tutor was probably also a composer. Jean Campbell's early lute manuscript reveals that she was taught by at least one, and probably two, French masters. Young noblemen, such as Robert Ker and Harry Maule, must have also taught by professionals, and to a much higher level, in both practical and theoretical aspects of music. Admittedly much of their tuition took place during their travels abroad, but the teenage Harry who visited London in the 1670s was already highly literate musically, as can be seen by his contribution to Sources **2.20**, **2.21** and **2.22**.

Harry's collaborator in the compilation of these sources was the Panmure scribe. This person was another type of professional, although he apparently also had pupils, judging by the Cockburn manuscript (**2.08**). Whilst he must have been a skilled performer on more than one instrument, the copying out of music formed an important part of his work. His confident and skilled hand is found in three quite separate groups of the manuscripts in this study. This concentration on theoretical work may have been forced on him by his illness, which must have made performing difficult. Although he is generally assumed to be English and working mainly in London, his knowledge of the Scots repertoire, and the fact that his later copying projects include a greater proportion of Scottish items, hint that he may have retired to Scotland in the 1680s.

Other professional copyists can be detected. For example, the owner of the hand which copied an entire suite by Grabu, and nothing else, in **2.17**, was probably paid for his work by Robert Ker. The teacher Andrew Adam seems to have undertaken paid copying in the first part of the Leyden manuscript (**2.14**), compiled probably for a nobleman whose name has been lost.

The existence of professional performers in Scotland is revealed by several of the violin manuscripts. These belonged to the musician, or group of musicians, who provided music for entertainment, and especially dancing. Sources **2.10** (Gairdyn), **2.11** (Guthrie) and the latter part of **2.12** (Hume) are all small enough to have been

easily carried around, and very much worn. Unlike the young-lady teaching volumes, these books were subject to constant use, probably over a period of years. The survival of any of these suggests that there must have been a very large quantity of them originally, and that dancing, in spite of the strictures of the reformed Church, must have been very popular.

A single violin would have been enough to dance to, but the evidence of the Hume manuscript (2.12), which contains four copies of 'John Anderson my jo', one including dance steps, suggests that four was a regular number. Eighteenth-century pictures show other instruments, such as bagpipes or cellos playing along,<sup>64</sup> and similar combinations may have occurred in the seventeenth century, although they were certainly not necessary. The lively rhythms of the traditional Scottish repertoire are perfect for dancing to, and this evidence alone suggests that dancing was a favourite pastime, and not reserved for special occasions such as weddings. The Guthrie manuscript (2.11) probably also belonged to a dance musician, but was used in a lower-class, tavern, environment. The minimal amount of musical information in Guthrie, and the fact that Gairdyn (2.10) consists largely of *incipits* only, reveal that these books must often have been no more than *aide-mémoires*, reminding the performer of the contents of an enormous repertoire, which no doubt he could perform by heart.

Higher up the social scale, the Bowie manuscript (2.03) may also have been used for dancing, but its good condition and the intricate variation treatment of many of the melodies imply that its owner was a virtuoso of some education, whose fees would be high. Dated towards the end of the century, this manuscript, which may have been compiled by John McLachlan himself, looks forward to the artistic expansion, and concert-giving, of the following century.

Finally in this group there is the 'military' Thomson manuscript (2.31). This has all the hallmarks of the disciplined professional bandsman. It also reveals the importance attached to a visible (and audible) military presence in Scotland in the

reign of Queen Anne, when the Highlands were still seething with Jacobite disaffection, and the '15 and '45 rebellions were still to come.

### **3.09.3 *The amateur enthusiasts***

By far the largest proportion of the manuscripts considered in this study belonged to people who collected and performed music for its own sake. Most of these were men, and occasionally women, of the nobility, who had money and leisure to spare for this activity, such as Sir William Mure of Rowallan, Sir John Skene, Sir Robert Gordon of Straloch, the Maule family and the Balcarres copyist. Clergymen, too, such as Robert Edward, Alexander McAlman and possibly William Stirling, are occasionally found in this *aficionado* category. All these collections of music were carefully compiled and preserved, and it is not surprising that they form the bulk of the instrumental music that has come down to us.

## **3.10 *Patrons***

### **3.10.1 *General***

The following table shows the names and geographical locations of the families of the nobility and gentry known to be connected with the manuscripts in this study. The concentration of sources connected with Angus is, of course, explained by the presence there of the Maules of Panmure. The cluster of sources in Ayrshire, however, represents four separate families, and may indicate that the West of Scotland, which included teachers like Burnett, Adam, and, probably, Jean Campbell's French lute masters in Glasgow, was an important region musically. Similarly, the number of families based in Midlothian and Fife suggest a similar grouping centred on Edinburgh. Other parts of the country are well represented, however, as far north as Sutherland. When we consider that the surviving manuscripts must be only a small proportion of those existing in the seventeenth century, the inference is that the study and performance of instrumental music was a regular feature of the lives of the upper classes throughout Scotland, who kept the musical tradition alive after the departure of the Court. The employment of the same scribe by several different families, together with the fact that a loose Panmure folio

was found in a Newbattle manuscript (see above, **2.09** and **2.17**), suggests that there was an interchange of cultures between the families themselves which strengthened their interest and kept the musical tradition alive after the departure of the royal court.

<b><i>Family</i></b>	<b><i>Residence</i></b>	<b><i>Sources</i></b>
<b>Boyd</b>	Kilmarnock, Ayrshire	02
<b>Campbell</b>	Loudoun, Ayrshire	04, 05, 36, 37, 38
<b>Clerk</b>	Penicuik, Midlothian	06, 07
<b>Cochrane</b>	Dundonald, Ayrshire	29
<b>Gordon</b>	Straloch, Aberdeenshire	28
<b>Hume</b>	?Edinburgh	12
<b>Ker</b>	Newbattle, Midlothian	08, 13, 17, 18
<b>Lindsay</b>	Balcarres, Fife	01
<b>Mansfield</b>	Scone, Perthshire	16
<b>Maule</b>	Panmure, Angus	09, 19, 20, 21, 22, 23, 36, 37, 38, 39-43, 44
<b>McDougall</b>	Dunollie, Argyll	15
<b>Mure</b>	Rowallan, Ayrshire	24, 33
<b>Sinclair</b>	Glasgow	25
<b>Skene</b>	Hallyards, Midlothian	26
<b>Stirling</b>	Glorat, Stirlingshire	27
<b>Sutherland</b>	Dunrobin, Sutherland	29
<b>Wemyss</b>	Wemyss, Fife	32

### 3.10.2 *The Maules of Panmure*

The debt owed by Scottish music to the family of Maule of Panmure is unique. This royalist, Angus-based family is now extinct, but in the seventeenth and eighteenth centuries an intense interest in music and an undoubted talent for performing caused them to gather together a collection of music manuscripts which is unsurpassed. Not only Scottish manuscripts, but English, French and Italian feature in the collection, all of the highest interest and quality.

The following table lists the music manuscripts in the Panmure collections preserved in the National Library of Scotland and the National Archives of Scotland.

<i>Source</i>	<i>Short title</i>	<i>Location and shelfmark</i>	<i>Provenance</i>	<i>Instruments</i>
04	Burnett	NLS, MS 9447	Scottish	keyboard
05	Campbell	NLS, MS 9449	Scottish	keyboard, lute
09	Edward	NLS, MS 9450	Scottish	viol, cittern, keyboard
19	Panmure keyboard	NLS, MS 9458	Scottish	keyboard
20	Panmure viol 1	NLS, MS 9453	Scottish	viol
21	Panmure viol 2	NLS, MSS 9455,9456,9457	Scottish	viol
22	Panmure violin 1	NLS, MS 9454	Scottish	violin
23	Panmure violin 2	NAS, GD45/26/104	Scottish	violin
36	Matchett	NLS, MS 9448	English	keyboard
37	Panmure lute 1	NLS, MS 9451	French	lute
38	Panmure lute 2	NLS, MS 9452	French	lute
39	Panmure viol	NLS, MSS 9459-61	French	viol
40	Panmure viol	NLS, MSS 9462-3	French	viol
41	Panmure viol	NLS, MSS 9465-6	French	viol
42	Panmure viol	NLS, MS 9467	French	viol
43	Panmure viol	NLS, MSS 9468-9	French	viol
44	Panmure violin 3	NLS, MS 9464	Italian	violin

The Maule family<sup>65</sup> in Britain can be dated back to the time of the Norman Conquest. The family originated in Normandy and members of it came over with the Conqueror, moved north and prospered. With the marriage of Peter de Maule and Christina de Valognes in about 1224, the Maules became owners of the considerable Panmure lands in Angus. The family continued to gain in wealth, and their support of the Crown was rewarded in 1646 when Patrick Maule was created Earl of Panmure by Charles I. A year earlier, his eldest son, George, had married Lady Jean Campbell, elder daughter of Sir John Campbell, Earl of Loudoun in Ayrshire, Lord High Chancellor of Scotland and first Commissioner of the Treasury.

George Maule fought on the Royalist side in the Civil War: as colonel of a Forfarshire regiment, he took part in the Battle of Dunbar in September 1650 and was wounded at Inverkeithing in July 1651. He seems to have taken little further part in public matters under the Protectorate, but with the Restoration in 1660 the political climate became much more favourable for the Maule family. In 1661, on the death of his father, George became 2nd Earl of Panmure and he and Lady Jean, now Countess of Panmure, embarked on an ambitious plan to create a new and splendid family seat. The building of the house at Panmure occupied most of the succeeding decade and was not completed until after the Earl's death in 1671. George, the eldest of their three sons, succeeded as 3rd Earl but died in 1686 without an heir. His brother James became 4th Earl. Lady Jean herself lived on until about 1703.

The intense musical activity which took place at Panmure in the seventeenth and eighteenth centuries seems to have been a result of the arrival in the family of Lady Jean Campbell in 1645. As we have seen, it is very likely that the early keyboard and lute manuscripts (2.04, 2.05, 2.33, 2.44 and 2.45) were originally hers. Her younger sons James and Harry obviously inherited her love of music, and there must have been an enormous amount of family music-making at Panmure during the years of the Maules' prosperity in the second half of the seventeenth century. James and Harry made several journeys abroad during this period, visiting places of culture and bringing back music manuscripts and instruments. Even after the forfeiture in 1716

(see below) James spent time in Italy, and the score of an Italian Opera, 'Anagilda', dated 8 March 1717 at Pesaro, testifies to this visit.<sup>66</sup> Two manuscripts of violin music, and the fact that the first violin part of 'Anagilda' was also brought from Italy, suggests that James himself was a violinist. There is evidence (see 2.22) that Harry, too, played the violin, but his main interest seems to have been in the *viola da gamba*, on which he must have been an enthusiastic and talented performer, judging by the technical demands of many of the volumes. The survival of part-books for up to five players, as well as records of the purchase of chests of viols, implies that the Panmure musical gatherings were fairly large, probably involving friends as well as family. One known visitor and musical contributor at Panmure was Robert Edward, minister at the church of the nearby village of Murroes from 1648 to 1688. His Commonplace Book (2.09), containing a large amount of music, also forms part of the Panmure Collection in the National Library of Scotland.

The 4th Earl's Jacobite sympathies caused him and his brother Harry to take an active part in the Rebellion of 1715 and led to a temporary eclipse of the family fortunes when the Panmure estates were forfeited in the following year. On James's death in 1723, Harry succeeded to what was left of the family fortunes. As the earldom was forfeit, he was known simply as Mr Harry Maule of Kellie, a neighbouring barony still in the family's possession. After his death in 1734 his son, William, endeavoured to purchase back the Panmure estate, finally succeeding in 1764. William's sister, Jean, had married the son of the 6th Earl of Dalhousie, and through this connection the Panmure inheritance, including the manuscripts, ultimately came to the Dalhousie family.

### 3.10.3 *Some conclusions*

The group of people who did most to keep Scottish music alive during the period between the Unions was without doubt the Scottish nobility. Whether intelligent and inquisitive enthusiasts, like the Kers and the Maules, or simply following the current fashion in the education of their daughters, like the Cochrane and Wemyss families, they had the money to employ professional tutors and copyists, and the conditions in

which the volumes could then exist for three hundred years in the harsh and damp Scottish climate.

Nineteenth-century scholars have also played a part in publicising and preserving the Scottish musical heritage, as have the Library of the Faculty of Advocates in Edinburgh (now the National Library of Scotland) where so many of the books continue to be housed today. Nevertheless, these forty or so volumes can be only a minute portion of the music which actually circulated in the seventeenth century. Scotland between 1603 and 1707, far from being a musical backwater, enjoyed a richness of high quality traditional and art music which in many ways is superior to that of the present day, and which is worthy of serious revival.

### *Notes and References*

<sup>1</sup> Dr Kenneth Elliott disagrees with this observation.

<sup>2</sup> See Source 2.08.

<sup>3</sup> For these medical assessments I am grateful to Dr Robert Proudlove and Professor Brian Whiting.

<sup>4</sup> See Source 2.05.

<sup>5</sup> Spring, 'Balcarres', p 27.

<sup>6</sup> Breathnach, Breandán, *Folk Music and Dances of Ireland* (Dublin, 1971), pp 79-80; MacAoidh, Caoimhín, 'The Donegal Fiddle' (CD by RTE, n.d. but post-1980), sleeve notes. I am indebted to Ian Fisher for information on these and other sources of Irish music.

<sup>7</sup> David Johnson, in a personal communication, agrees that it is a 'male' instrument, but disagrees with the stigma. See also Alburger, *Fiddlers*, p 29, and above Source 2.11, especially note 5, in relation to the legendary Patie Birnie.

<sup>8</sup> Traficante, Frank, 'Lyra Viol Tunings: "All Ways have been Tryed to do It"', *Acta Musicologica*, xlii (1970), pp 183 *et seq.* See also idem in *New Grove*, xi, s.n. 'Lyra viol, 4.Tuning', pp 395-7 at 396.

<sup>9</sup> See Source 2.31.

<sup>10</sup> Collinson, *Traditional Music*, pp 159-97.

<sup>11</sup> Sanger and Kinnaird, *Tree of Strings*, p 95.

<sup>12</sup> Inglis, *Organ*, pp 78, 81.

<sup>13</sup> *Ibid.*, p 78.

<sup>14</sup> *Ibid.*, pp 80, 81.

- <sup>15</sup> Johnson, *Music and Society*, pp 15-16.
- <sup>16</sup> Chappell, *Popular Music*, pp 609-16, takes this to the point of believing that Scottish melodies are English in origin.
- <sup>17</sup> See Source 2.38.
- <sup>18</sup> Sanger and Kinnaird, *Tree of Strings*, p 14.
- <sup>19</sup> Sanger and Kinnaird, *Tree of Strings*, pp 11-40 passim.
- <sup>20</sup> Ballet Lute-book, Trinity College Library, Dublin, MS D.1.21/ii.
- <sup>21</sup> Sanger and Kinnaird, *Tree of Strings*, pp 103-4.
- <sup>22</sup> *Ibid.*, p 104.
- <sup>23</sup> Collinson, *Traditional Music*, pp 4-28.
- <sup>24</sup> Johnson, *Music and Society*, pp 151-7.
- <sup>25</sup> *Ibid.*, pp 158-9.
- <sup>26</sup> *New Grove*, viii, p 199.
- <sup>27</sup> *Ibid.*, x, p 9.
- <sup>28</sup> Baines, *Instruments*, pp 147-51; *New Grove*, viii, p 199.
- <sup>29</sup> Sanger and Kinnaird, *Tree of Strings*, pp 2, 172.
- <sup>30</sup> *Ibid.*, pp 107, 158.
- <sup>31</sup> Collinson, *Traditional Music*, pp 4-5.
- <sup>32</sup> *Ibid.*, p 9.
- <sup>33</sup> Seattle, *Dixon Master Piper*, p 8. It was a two-way process, of course.
- <sup>34</sup> Collinson, *Traditional Music*, p 27.
- <sup>35</sup> *Ibid.*, pp 221-2.
- <sup>36</sup> Baines, *Instruments*, p 308.
- <sup>37</sup> McNeill, Peter G B, and MacQueen, Hector L (eds), *Atlas of Scottish History to 1707* (Edinburgh, 1996), pp 427-8.
- <sup>38</sup> Fraser, Simon (ed.), *The Airs and Melodies Peculiar to the Highlands of Scotland and the Isles* (Edinburgh, 1816), contains a list of Gaelic melodies with their English equivalents, which are direct translations. I am grateful to Dr Kenneth Elliott for this reference.
- <sup>39</sup> D' Urfey, *Pills*, is so full of satire that the vernacular Scottish verses reproduced there were undoubtedly included with intent to mock. Though of a later period (c.1745), the cartoon of the barbarian Scot reproduced in Lynch, Michael, *Scotland, A New History* (1992 edn), following p 234, no.13 (original in British Museum), typifies seventeenth-century attitudes.

- <sup>40</sup> The Reformed Church's concern over bawdy traditional songs was already evident in the sixteenth century with the publication of the *The Gude and Godlie Ballatis* by the brothers Wedderburn. The earliest surviving edition of this collection of songs 'changet out of prophaine sangis' is dated 1576. <sup>1565</sup> See Elliott, Kenneth, and Rimmer, Frederick, *A History of Scottish Music* (London, 1973), p 25.
- <sup>41</sup> Steuart, *Tea-Table*, p v.
- <sup>42</sup> Burns, *Merry Muses*, pp 118, 139.
- <sup>43</sup> See above, note 1.
- <sup>44</sup> Henry Atkinson manuscript (1694), Society of Antiquaries, Newcastle-upon-Tyne. I am grateful to Matt Seattle for discussing this source with me.
- <sup>45</sup> See above, note 43.
- <sup>46</sup> E.g. Burns, *Merry Muses*, pp 118 ('Dainty Davie') and 139 ('Comin' through the rye').
- <sup>47</sup> *Ibid.*, p 142.
- <sup>48</sup> Steuart, *Tea-Table*, p 84; Thomson, *Orpheus*, p 58.
- <sup>49</sup> Chambers, *Songs*, p 216.
- <sup>50</sup> Johnson and Burns, *Museum*, p 573.
- <sup>51</sup> Stenhouse/Laing, *Museum*, p 484.
- <sup>52</sup> *Ibid.*, p 485.
- <sup>53</sup> Burns, *Merry Muses*, pp 17-18.
- <sup>54</sup> *Ibid.*, p 37.
- <sup>55</sup> Smout, T C, *A History of the Scottish People, 1560-1830* (London, 1969), pp 77-81.
- <sup>56</sup> [Gilbert Crokatt], *Scotch Presbyterian Eloquence Display'd*, (Edinburgh, 1692, 1748 edition), p 114.
- <sup>57</sup> *Ibid.*
- <sup>58</sup> Chambers, *Songs*, p 409.
- <sup>59</sup> *Ibid.*
- <sup>60</sup> Burns, *Merry Muses*, p 73.
- <sup>61</sup> Johnson and Burns, *Museum*, p 336 ('As I cam' down by yon castle wa'')
- <sup>62</sup> Inglis, *Organ*, pp 78, 81.
- <sup>63</sup> McCart, 'Kers and Maules', pp 7-12.
- <sup>64</sup> E.g. illustrations of 'A Highland Wedding' by David Allan, n.d., reproduced in Alburger, *Scottish Fiddlers*, following p 160, and Purser, *Scotland's Music*, p 204, plate 46.

<sup>65</sup> This summary of the Maule family history is based upon the accounts in *Scots Peerage*, vii, pp 2-25, and Stuart, John, *Registrum de Panmure* (Edinburgh, 1874), pp xliii-liii.

<sup>66</sup> National Library of Scotland, MSS 9470-2.

## Abbreviations used in the references

Alburger, <i>Fiddlers</i>	Alburger, Mary Anne, <i>Scottish Fiddlers and their Music</i> (London, 1983)
Baines, <i>Instruments</i>	Baines, Anthony, <i>The Oxford Companion to Musical Instruments</i> (Oxford and New York, 1992)
BL	British Library
Burns, <i>Merry Muses</i>	Burns, Robert (Barke, James, and Smith, Sydney Goodsir (eds)), <i>The Merry Muses of Caledonia</i> (London, 1965)
Cadell, 'Panmure'	Cadell, Patrick, The Panmure Music Manuscripts (Unpublished text of a lecture given to the Edinburgh Bibliographical Society, 25 October 1979)
Chambers, <i>Songs</i>	Chambers, Robert (ed.), <i>The Songs of Scotland prior to Burns</i> (Edinburgh and London, 1862)
Chappell, <i>Popular Music</i>	Chappell, William, <i>Popular Music of the Olden Time</i> (London, 1859)
CNRS	Centre nationale de la recherche scientifique, Paris
Collinson, <i>Traditional Music</i>	Collinson, Francis, <i>The Traditional and National Music of Scotland</i> (London, 1966)
Dart, 'New Sources'	Dart, Thurston, 'New Sources of Virginal Music', <i>Music and Letters</i> , xxxv (1954), pp 93-106
Dauney, <i>Melodies</i>	Dauney, William, <i>Ancient Scottish Melodies</i> (Edinburgh, 1838)
Day and Murrie, <i>Song-books</i>	Day, C L, and Murrie, E B, <i>English Song-books, 1651-1702: a Bibliography</i> (London, 1940)
D' Urfey, <i>Collection</i>	D' Urfey, Thomas, <i>A Collection of Songs</i> (London, c.1710)
D' Urfey, <i>Pills</i>	D' Urfey, Thomas, <i>Wit and Mirth, or Pills to Purge Melancholy</i> (London, 1699-1700)
Elliott, 'Music of Scotland'	Elliott, Kenneth, Music of Scotland, 1500-1700 (Unpublished Ph D dissertation, University of Cambridge, 1960)
Elliott, <i>Keyboard</i>	Elliott, Kenneth, <i>Early Scottish Keyboard Music</i> (London, 1958, 1967)
Elliott, <i>Musica Scotica</i>	Elliott, Kenneth (ed.), <i>Musica Scotica, Editions of Early Scottish Music</i> (Glasgow, 1996- )
Elliott and Shire, <i>Music of Scotland</i>	Elliott, Kenneth and Shire, Helena Mennie, <i>Music of Scotland 1500-1700, Musica Britannica</i> , xv (London, 1957, 1975)
EUL	Edinburgh University Library
<i>Fasti</i>	Scott, Hew, <i>Fasti Ecclesiae Scoticanae</i> (Edinburgh, nine volumes, 1915-61)
Galpin, <i>Instruments</i>	Galpin, Francis W (revised edition by Dart, Thurston), <i>Old English Instruments of Music</i> (London, 1910; revised edition 1965)
Gill, 'Skene'	Gill, Donald, 'The Skene Mandore Manuscript', <i>The Lute</i> , xxviii (1988), pp 19-33
Glen, <i>Melodies</i>	Glen, John, <i>Early Scottish Melodies</i> (Edinburgh, 1900)
Holman, <i>Violin</i>	Holman, Peter, <i>Four and twenty fiddlers: the violin at the English Court 1540-1690</i> (Oxford, 1993)
Inglis, <i>Organ</i>	Inglis, Jim, <i>The Organ in Scotland before 1700</i> (Schagen, Holland, 1991)
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Johnson and Burns, <i>Museum</i>	Johnson, James, and Burns, Robert, <i>The Scots Musical Museum</i> (Edinburgh, 1787-1803 facsimile edition, Aldershot, 1991)
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Munro, 'Scottish Church Music and Musicians'	Munro, Gordon J, 'Scottish Church Music and Musicians, 1500-1700' (Unpublished PhD thesis, University of Glasgow, 1999)
NAS	National Archives of Scotland (formerly Scottish Record Office)
<i>New Grove</i>	Sadie, Stanley (ed.), <i>The New Grove Dictionary of Music and</i>

- NLS  
 Playford, *Apollo*  
 Playford, *Banquet*  
 Playford, *Choice*  
 Playford, *Cithren*  
 Playford, *Dancing Master*  
 Playford, *Handmaid 1*  
 Playford, *Handmaid 2*  
 Playford, *Lyra*  
 Playford, *Scotch Tunes*  
 Playford, *Theater*  
 PRO  
 Purser, *Scotland's Music*  
 Sanger and Kinnaird, *Tree of Strings*  
 Scholes, *Companion*  
 Scots Peerage  
 Seattle, *Dixon Master Piper*  
 Simpson, *Broadside Ballad*  
 Spring, 'Balcarres'  
 Spring, 'Wemyss'  
 Stenhouse/Laing, *Museum*  
 Steuart, *Tea-Table*  
 Thomson, *Orpheus*  
 Ward, 'Broadside Ballad'  
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Adv.5.2.17	Agnes Hume's Music-book
Adv.5.2.18	Robert Gordon of Straloch's Lute-book
MS 2833	The James Thomson manuscript
MS 2834	The James Thomson manuscript; commentary by Davidson Cook, 1937
MS 3296 (Glen 143 (i))	Margaret Sinkler's Music-book
MS 3296 (Glen 143 (ii))	Margaret Sinkler's Music-book; contents list and commentary by Lady Dorothea Ruggles-Brise
MS 3298 (Glen 37)	The James Gairdyn manuscript
MS 5448	Lady Anne Ker's Music-book
MS 5777	Newbattle violin manuscript 2
MS 5778	Newbattle violin manuscript 1
MS 9447	Duncan Burnett's Music-book
MS 9448	Clement Matchett's Virginal Book
MS 9449	Lady Jean Campbell's Music-book
MS 9450	Robert Edward's Commonplace Book
MS 9451	French lute music
MS 9452	French lute music
MS 9453	Panmure viol manuscript 1
MS 9454	Panmure violin manuscript 1
MS 9455, 9456, 9457	Panmure viol manuscript 2
MS 9458	Panmure keyboard manuscript
MS 9459-61	viol music by Lully
MS 9462-3	viol music by Lully
MS 9464	Arie Diverse by Nicola Matteis
MS 9465-6	viol music by Marais
MS 9467	viol music by Marais
MS 9468-9	viol music by St Colombe
MS 9470-5	Italian operatic manuscripts
MS 9476	'Miss Maule's music book'
MS 9477	Alexander McAlman's Music-book
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GD 18/4538	Clerk of Penicuik manuscript 2
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GD 45/28/96	Panmure Corelli manuscript

#### *Edinburgh University Library*

La.111.111	James Guthrie manuscript
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La.111.487 William Mure of Rowallan's Lute-book  
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Atkinson MS Henry Atkinson manuscript

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## APPENDIXES: INTRODUCTION

**Appendix A** contains specimen illustrations and transcriptions. Each transcription is juxtaposed with a facsimile of the original manuscript which to a large extent obviates the need for detailed editorial notes in the brief accompanying commentary (although mention is made of major editorial problems). All time-signatures are editorial. The 20 pieces have been selected to illustrate the following points:

- the repertoire and forms of music for the violin, the most important Scottish instrument for which music was written down in the seventeenth century;
- Scottish tonality and rhythm, in support of sections 3.05 to 3.08, an area in which the magnificent repertoire of the Skene mandore manuscript (2.26) comes into play, copied in the first half of the century and reliably representing the native tradition;
- the simplicity yet harmonic completeness of Scottish melodies, turned to advantage in lyra-viol settings which provide easy-to-play material for young-lady learners; and finally but not least
- the emergence of two native musicians who deserve greater recognition for the contribution they have made to Scottish music as a whole - John McLachlan and Harry Maule.

Further facsimiles of manuscript pages give examples of significant scripts, mainly in support of sections 3.01 and 3.02, while two pages of pictorial illustrations show instruments and musicians of the period.

Appendixes B-E consist of seven computer-generated indexes which form four groups, arranged respectively by:

- source and item number (**Appendix B**)\*
- keyword in source standardised titles (**Appendix C1**)
- keyword in concordance source standardised titles (**Appendix C2**)\*
- standardised title (**Appendix D**)
- note letter-name (**Appendix E1**)\*

- degree of scale (**Appendix E2**)\*
- interval (**Appendix E3**)\*

\* Indicates those indexes which contain *incipits* to allow immediate comparison.

A brief explanatory note precedes each of these indexes. It is worth emphasising, however, that the two keyword indexes (**Appendix C1** and **Appendix C2**) have proved by far the most useful in the preparation of this study and have therefore been reproduced in full. Each of the following four experimental indexes (**Appendixes D, E1-E3**) runs to 61 pages, 244 pages in total. In order to keep this study within a reasonable two-volume length, here they have each been reduced to three-page samples, as explained in each prefatory note.

The concept of classifying musical indexes by theme is not a new one.<sup>1</sup> In this case the idea may have been taken further in that the system of creating the entries is fully interlocked with the related database structure and the *SCORE* music notation program. The interface between these applications is a series of specially designed computer programs in the *BASIC* language which enable the necessary data for each *incipit* entry in the title index and the three thematic indexes to be gathered as a fully automatic part of the *incipit* creation process. This data is then stored in text fields within the databases, for sorting and retrieval. A further group of *BASIC* programs uses the retrieved files to create macros readable by *SCORE*, which enable the high-speed compilation, formatting and printing of the final index pages within that application.

There are, however, problems which occur in any computerised attempt to sort music on a thematic basis. The main difficulty is training a computer to recognise logically a connection between two themes which is immediately obvious to the human brain. The complex nature of music itself is the cause of this. A theme which has been elaborated melodically or rhythmically, or both, will not always position itself next to a simpler version in a thematic index. As the elaborations themselves can vary widely, automatic methods for discarding them can never be fully satisfactory. Another problem is the recurrence of common melodic or rhythmic features in different melodies, which can be frequent enough to separate similar items

considerably in a thematic sequence. Two additional problems peculiar to the material in this study are how to present rhythmic data where it does not exist in the original manuscript, and how to deal with the Scottish modality in those indexes which are based on key.

The three experimental indexes submitted here attempt to resolve, at least partially, some of these problems. For ease of comparison, all *incipits* have been transposed into C major or C minor. The original key is given (with a warning if tonality seems ambiguous), and also an indication of how much editorial adjustment has been needed. Any upbeat notes are disregarded in sorting (although they appear in the printed *incipit*), all indexing beginning with the first full bar. The first thematic classification (**Appendix E1**), by *letter-name*, sets out the letter-names of the notes in the transposed *incipits*. The second classification (**Appendix E2**) is by *degree of scale*. Here, only the notes falling on the main beats of each bar are considered. The third method of thematic ordering (**Appendix E3**) is by *interval*. It, too, uses notes on each beat, determined by the time-signature, and displays a group of numbers for each *incipit*, the groups being sorted numerically.

None of these methods is wholly satisfactory, and some ‘bugs’, both in programming and data input, still require attention. However, enough interesting material has been produced so far to suggest that it would be useful to pursue this project further, and perhaps even to expand it to include concordance sources. Future experimentation would probably concentrate on the *BASIC* interface programs, widening and refining the computer’s recognition of similar themes by incorporating more complex criteria. After all, when the human brain carries out this function, it is using computer-style logic and reasoning, albeit at a much higher level! The challenge is certainly there.

### ***Note and References***

<sup>1</sup> See e.g. the tune index in Barlow, Jeremy (ed.), *The Complete Country Dance Tunes from Playford’s Dancing Master (1651-ca.1728)* (London, 1985), pp 129-31; and Barlow, Harold, and Morgenstern, Sam, *A Dictionary of Musical Themes* (New York, 1948 and later editions)

## Appendix A: specimen transcriptions and illustrations

Ref.	Item no.	Title	Source/arrangement
A.01	02007	The Bony Brow	Blaikie
A.02	02025	Kind Robin	Blaikie
A.03	02047	Ballow	Blaikie*
A.04	03023	pege I most Love the	Bowie
A.05	03048	Old Long Signe	Bowie
A.06	03050	wher Helen lies	Bowie
A.07	08008	Montros Ayre	Cockburn
A.08	09039	Bonie Jean	Edward**
A.09	11037	Clout the caldron	Guthrie
A.10	14054	Jockie went to the wood	Leyden
A.11	19012	[Through the wood, laddie]	Panmure keyboard**
A.12	22028	the Baggpipe tune	Panmure violin 1
A.13	22067	kick Malury	Panmure violin 1
A.14	22071	Kathren Oggie	Panmure violin 1
A.15	26022	I mett her in the medow	Skene
A.16	26049	My mistres blush is bonie	Skene
A.17	26093	The Flowres of the Forest	Skene
A.18	26111	Lady Cassilles Lilt	Skene
A.19	28015	Shoes rare and good in all (Lilt Ladie An Gordoun)	Straloch
A.20	28027	Gallua Tom	Straloch
A.21		Music script	
A.22		Instruments	
A.23		The Maules of Panmure	

\* Blaikie/Scott, arranged by Blaikie

\*\* I am indebted to Kenneth Elliott for these two transcriptions which will appear in a forthcoming edition of keyboard music in the *Musica Scotica* series.

A.04-6, A.08, A.11-20 are reproduced courtesy of the Trustees of the National Library of Scotland, A.07 and A.09 by permission of Edinburgh University Library, and A.10 by permission of Newcastle University Library. Five out of the six facsimiles of script reproduced in A.21 are courtesy of the Trustees of the National Library of Scotland; A.21.5 is by permission of Newcastle University Library.

A.01

## The Bony Brow

Blaikie MS p2

Lyra-viol

02007

A sweeping melody, which starts on a high tonic upbeat and returns to the same note at the finish, a typically Scottish feature. The line of rising intervals in bars 8-9, which include a sixth, is also characteristic. Rhythm-signs are not wholly reliable, but the melody can be reconstructed from other sources. The first B in bar 5 differs from the other versions, but the harmony suggests that it was intentional.

A.02

## Kind Robin

Blaikie MS p5

Lyra-viol

7 Fine

12 D C al Fine

02025

No 106 Kind Robin

No 39 Seek the Saints Brethren, Half Shab

This is the earliest surviving version of 'Kind Robin', the words of which were reputedly very bawdy (see 3.08.5). There is a melodic link with first part of the tune of 'Kind Robin loves me' in the *Scots Musical Museum* (p 492), especially around the cadence. The second part of the *Museum* melody is probably an eighteenth-century accretion, perhaps accompanying a bowdlerisation of the text. As noted in 3.08.5, the surviving chorus can be treated to fit the first eight bars of the Blaikie version. Bars 9-16 may have been the original tune for the bawdy verses. Certainly, the four lines quoted by Kirkton can be made to fit them.

## A.03

## Ballow

*Blaikie (Scott) MS p2*  
 Transcribed and arranged  
 by Andrew Blaikie

Keyboard

02047

*Ballow*

An attractive, decorated version of the well-known Christmas melody. Blaikie's nineteenth-century harmonising does not add a great deal. He has probably removed some harmony notes from the original.

A.04

## page I most Love the

*Bowie MS f16v*

Violin

6

11

16

21

03023



This is the traditional tune which caused some later arrangers problems with its constant alternation between sixth and tonic. The lively and rhythmic tune, ideal for accompanying dancing, is followed by an intricate variation which is almost certainly the work of John McLachlan.

A.05

## Old Long Syne

*Bowie MS f31v*

Violin

The musical score is written for a violin in G major, 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on G4 and moves through various intervals, including eighth and sixteenth notes. The second staff begins with a measure rest and a measure number '6'. The third staff begins with a measure rest and a measure number '10'. The fourth staff begins with a measure rest and a measure number '14'. The fifth staff begins with a measure rest and a measure number '18'. The sixth staff begins with a measure rest and a measure number '22'. The seventh staff begins with a measure rest and a measure number '26'. The eighth staff begins with a measure rest and a measure number '30'. The piece concludes with a double bar line and repeat dots.

Old Long Syne page 2



03048

*Old Long Syne*

A handwritten musical score for the piece "Old Long Syne". It is enclosed in a rectangular border and consists of five staves. The notation is in treble clef with a key signature of one flat. The score includes various musical notations such as notes, rests, slurs, and fingerings (e.g., 'i', '2'). The title "Old Long Syne" is written in cursive at the top of the first staff.



This is a virtuoso violin arrangement of the original 'Auld lang syne' tune. Although this older and more attractive melody is becoming popular once more, it tends nowadays to be sung slowly and sentimentally. The Bowie version, with its *alla breve* time-signature and set of fast moving variations, reveals that in the seventeenth century at least, the mood was totally different. It was almost certainly a very lively dance tune.

A.06

### I wish I wer for hellen lyes

Bowie MS f33

Violin 







03050



33

*I wish I wer for hellen lyes*

This block contains a handwritten musical score for the piece "I wish I wer for hellen lyes". It features five staves of musical notation. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The third staff contains the lyrics "I wish I wer for hellen lyes" written in cursive. The fourth and fifth staves are treble clefs with a key signature of one sharp (F#) and a common time signature (C). The score is enclosed in a rectangular border with the number "33" in the top right corner.

In contrast to the previous piece, this is a beautiful, gently decorated setting of the well-known lament, 'Helen of Kirkconnell'. Played slowly by a master of his instrument, it could be very poignant in performance. It must surely be another McLachlan arrangement.

A.07

## Montros Ayre

*Cockburn MS f2v*

Lyra-viol

6

10

14

08008

Like 'The Bony Brow', this is a sweeping yet simple melody, its shaping making use of gapped sequences, with several rhythmic touches, such as the 'snaps' in bar 14, which are clearly intended. The Cockburn manuscript contains the only reliable copying for lyra-viol, and it is by the Panmure scribe. Although it has been speculated that this volume was an early work of this scribe, and English in origin, the presence of this melody suggests he was aware of the Scottish repertoire.

Handwritten musical notation on five staves. Above the first staff are the letters "C B I . P I P B". The notation consists of notes and rests on a five-line staff, with some notes written below the staff. The notes are mostly lowercase letters 'a', 'e', 'r', 'a', 'f', and 'a', often with a dot above them. There are also some vertical lines and dots above the notes, possibly indicating dynamics or articulation. The notation is arranged in five horizontal staves, with the first staff starting with a treble clef and a forte dynamic marking 'f'.

Handwritten musical notation on a single staff. It begins with a treble clef and a forte dynamic marking 'f'. The notes are lowercase letters 'f', 'a', 'r', 'a', 'a', 'r', 'a', 'a', 'r', 'a', 'a', 'r', 'a', 'a', 'r', 'a'. There is a large, dark ink blot or smudge over the middle of the staff, partially obscuring the notes. To the right of the staff, the text "Mentros Ayre" is written in a cursive hand.

A.08

## 38. Bonie Jean



More rhythmic 'snaps', and a typically triadic melody. The accompaniment follows a steady chordal pattern, though with open fifths, a simple but effective treatment, which does not obscure the traditional melodic line.

I am indebted to Kenneth Elliott for this transcription which will appear in a forthcoming edition of keyboard music in the *Musica Scotica* series.

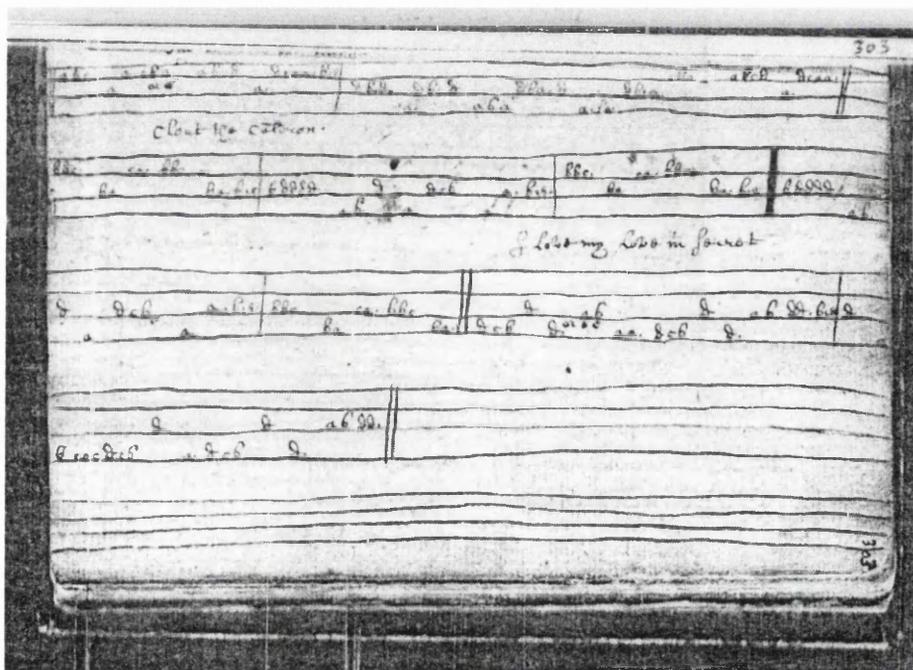
## A.09

## Clout the caldron

Guthrie MS p303

Violin

11037



The Guthrie manuscript gives so little information that this tune has had to be reconstructed in conjunction with eighteenth-century versions. Although it is recognisable as the same melody, the layout of its phrases is different, and much of the eighteenth-century melody does not appear at all. Like 'Kind Robin', this early version begins with the chorus, and goes on to a verse which is not dissimilar, and like 'Kind Robin' also, this title was noted for its bawdy verses. There is a good deal of repetition, both of notes and phrases, and a lively pace is assumed. The final four

bars are a fifth higher, and unlike the other phrases, are not repeated. Was this deliberate, or a mis-copying? Perhaps a sort of *coda*? Or was there an understood *da capo*? Or possibly even a form of descant?

## A.10

## Jockie went to the wood

Leyden MS f34v

Lyra-viol

14054

*Jockie went to the wood*

This is a 'pseudo-Scottish' melody, actually the work of the London composer William Gregory. Apart from a misplaced barline, it is an exact match of the version

in Simpson, *Broadside Ballad*, p 390. Simpson cites Playford, *Choice* and Playford, *Lyra*. The latter publication, in which the title is identical to the Leyden version, was probably the source copied by Andrew Adam.

## A.11

## 43. [Through the wood, laddie]

Printed musical score for "Through the wood, laddie". The score is in 3/4 time and consists of five systems of two staves each (treble and bass clef). The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and ornaments (marked with '+' and '='). Measure numbers 5, 10, 15, 20, and 25 are indicated. The score concludes with the instruction "[FINE]" and "[D.C. al FINE]" at measure 25.

Handwritten musical score for "Through the wood, laddie". The score is written on four staves (treble and bass clef) and includes various musical notations such as notes, rests, and ornaments (marked with '+' and '='). The handwriting is in ink and shows some corrections and flourishes.



This attractive ornamented setting for keyboard of a slow Scots tune has a simple, yet effective bass line, in keeping with the mood of the melody. This arrangement, which may even be Harry Maule's own (see **2.19**) is far more sensitive musically than the much later Blaikie 'Ballow' setting (above, A.03).

I am indebted to Kenneth Elliott for this transcription which will appear in a forthcoming edition of keyboard music in the *Musica Scotica* series.

## A.12

## the Baggpipe tune

*Panmure violin 1 MS f12v*

Violin

22028

This piece, copied by the Panmure scribe, is also found in Newbattle violin manuscript 1 (2.17), where the script is decidedly shakier. The interesting attempt at a 'drone' sound in the first few bars is the only evidence of double-stopping in a manuscript of this date. Whether the melody is actually Scottish is doubtful. Apart from the Newbattle concordance, it does not appear elsewhere in Scottish

manuscripts, and its placing here with the English items suggests it may be one of the many English 'pseudo-Scots' pieces.

A.13

## kick Malury

Panmure violin I MS f34

Violin

Violin score for 'kick Malury'. The score is written in treble clef and consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is a single melodic line. The second staff is marked with a '5' above the first measure. The third staff is marked with a '10' above the first measure. The fourth staff is marked with a '20' above the first measure. The score ends with a double bar line and repeat dots.

22067

Handwritten manuscript of 'kick Malury'. The score is written on five staves in treble clef. The music is a single melodic line. The handwriting is in ink and shows some signs of age. The title 'kick Malury' is written in cursive in the lower right of the manuscript. The score ends with a double bar line and repeat dots.

'Kickmaleerie' is defined in the *Scots Dictionary* as 'a flimsy trifling thing'.

Musically, it probably translates as a *bagatelle*. This lilting melody is anything but

trifling, however, and probably rates as one of the best in this study. Its genuineness as a Scottish piece is indicated by its Lowland Scots title, traditional tonality and placing in the manuscript. Nevertheless, it does not occur anywhere else. The script appears to be the hand of Harry Maule, and it is just possible that it is a composition of his own, which would also explain the unusually whimsical title.

## A.14

## Kathren Oggie

Violin *Panmure violin 1 MS f35v*

4

8

12

16

20

24

28

22071

This popular violin dance tune contains decorated variations in the style of McLachlan, although the dating of the Panmure manuscript to the 1670s (see 2.22) shows that this form of playing was in vogue at least twenty years before McLachlan's works. The quaver movement in thirds is very prominent here, shaping an underlying harmony, as is the accented repetition in the middle of a bar, both characteristic Scottish features (bars 6 and 18).

A handwritten musical score consisting of five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. The handwriting is in dark ink on aged paper.

15

A handwritten musical score on five staves. The first two staves contain musical notation. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C), followed by a double bar line and the title "Kathleen Laggie" written in cursive. The remaining two staves are empty. A small number "7" is written in the top right corner of the page.

7

## A.15

## I mett her in the medowe

*Skene MS p41*

Mandore

26022

This lively mandore melody obviously has a violin origin. Note the octave leaps, and the effective final leap of a tenth (bar 16). The presence of these expertly-constructed dance melodies with variations in this manuscript shows that this style of writing was fully-fledged 70 years before John McLachlan's works. Tonally, there is contained within the melody an implied regular harmonic shifting between tonic and flattened seventh triads, which is typical of the Scottish tradition.

Handwritten musical score on three staves. The first staff contains notes and lyrics: "a", "erre", "c", "f", "a", "e", "c", "a", "r", "a", "r", "a", "c", "a", "f", "e". The second staff contains notes and lyrics: "c", "e", "r", "e", "f", "a", "r", "f", "e", "f", "c", "e", "a", "f", "f", "i", "n", "i", "s". The third staff contains notes and lyrics: "I mett her in the medowe.", "a", "f", "c", "a", "r", "a", "a", "f", "c", "f", "f", "a", "c", "f", "a".

Handwritten musical score on three staves. The first staff contains notes and lyrics: "f", "c", "a", "a", "f", "c", "a", "r", "a", "a", "a", "a", "a", "c", "f", "c", "a", "a", "f", "f". The second staff contains notes and lyrics: "a", "r", "c", "f", "c", "a", "a", "a", "f", "f", "c", "f", "f", "c", "a", "a", "a", "f". The third staff contains notes and lyrics: "a", "f", "c", "a", "r", "a", "a", "f", "i", "n", "i", "s".

## A.16

## My mistres blush is bonie

Skene MS p101

Mandore

The first system of music is for the Mandore. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a simple accompaniment with a quarter note G3 in the first measure, and rests in the following measures.

The second system of music continues the piece. It features two staves. The treble staff starts with a measure rest marked with a '4' above it, followed by quarter notes G4, A4, B4, and C5. The bass staff has a quarter note G3 in the first measure, followed by quarter notes F3 and E3 in the second and third measures respectively.

The third system of music continues the piece. It features two staves. The treble staff starts with a measure rest marked with a '7' above it, followed by quarter notes G4, A4, B4, and C5. The bass staff has a quarter note G3 in the first measure, followed by quarter notes F3 and E3 in the second and third measures respectively.

The fourth system of music continues the piece. It features two staves. The treble staff starts with a measure rest marked with an '11' above it, followed by quarter notes G4, A4, B4, and C5. The bass staff has a quarter note G3 in the first measure, followed by quarter notes F3 and E3 in the second and third measures respectively.

The fifth system of music continues the piece. It features two staves. The treble staff starts with a measure rest marked with a '16' above it, followed by quarter notes G4, A4, B4, and C5. The bass staff has a quarter note G3 in the first measure, followed by quarter notes F3 and E3 in the second and third measures respectively.

The sixth system of music continues the piece. It features two staves. The treble staff starts with a measure rest marked with a '20' above it, followed by quarter notes G4, A4, B4, and C5. The bass staff has a quarter note G3 in the first measure, followed by quarter notes F3 and E3 in the second and third measures respectively.



Another lively set of dance variations, almost certainly derived from the fiddle. Note the 'double tonic' shifting and accented mid-bar repetition in bars 10-16. The quaver leap in the penultimate bar is slightly unconvincing, and would be more consistent if the middle F (note 3 on the upper staff) were omitted.

A.17

## The Flowres of the Forest

Skene MS p193

Mandore

9

17

26093



A lovely pentatonic melody with emphasis on the sixth degree of the scale. The note values are longer than those of most of the Skene manuscript, suggesting it was copied from an older source.

A.18

## Lady Cassilles Lilt

Skene MS p236

Mandore

26111

This attractive pentatonic tune appears in another manuscript under the title 'Sweet smiling Katie loves me' (2.09). The rhythms here are not entirely clear. Note the typically Scottish ending on the fifth degree of the scale.

A.19

**Shoes rare and good in all  
(Lilt Ladie An Gordoun)**

*Straloch MS (Graham copy) p15*

Lute

The first system of musical notation for the lute piece, measures 1-5. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody in the treble staff begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a similar rhythmic pattern. The bass staff provides a simple accompaniment with quarter notes.

The second system of musical notation, measures 6-11. It continues the melody and accompaniment from the first system. The treble staff shows a sequence of eighth and quarter notes, while the bass staff continues with quarter notes.

The third system of musical notation, measures 12-18. It begins with a repeat sign (double bar line with two dots) in both staves. The melody in the treble staff features a dotted quarter note followed by an eighth note, and the bass staff continues with quarter notes.

The fourth system of musical notation, measures 19-24. It continues the melody and accompaniment. The treble staff has a dotted quarter note followed by an eighth note, and the bass staff continues with quarter notes. The system ends with a double bar line.

28015

The image shows a handwritten musical score on four staves. The first staff begins with the title "Shoes rare and good in all." and contains a melody with notes and rests. The second staff continues the melody. The third staff contains a bass line with notes and rests. The fourth staff concludes the piece with the title "Ladies An Gordoun." and a double bar line. The handwriting is in ink on aged paper.

The rhythms are not clear, but it does appear as though this very striking melody could go from beginning to end without pause. Another possibility is a breathing-space of a bar inserted after bar 12, with the F-chord tied across the barline.

Although the two titles appear one at each end of the piece in Graham's copy, and definitely refer to it, it is possible that Graham, or even Robert Gordon himself, has wrongly assigned one of them to this music. The 'Shoes rare and good' words do not fit the melody, and may well apply to a different piece which Graham did not copy. The triple time also suggests that the 'Lilt' title is more likely here.

## A.20

## Gallua Tom

Straloch MS (Graham copy) p26

Lute

28027

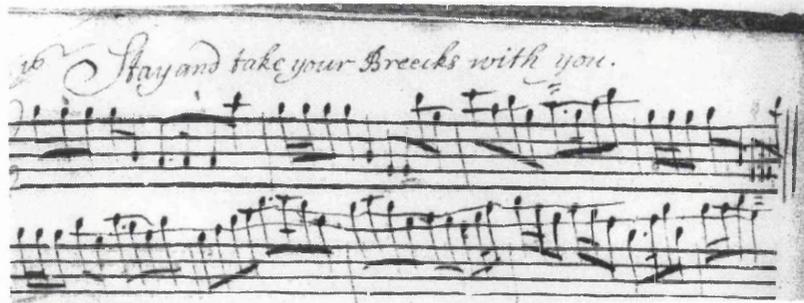
Another lively, triple-time tune. Again, the rhythms are not clear, but reconstruction has been made possible by reference to eighteenth-century concordances. The tonality shifts between tonic, sixth and second degrees of scale, and the melody finishes on the second degree.

## A.21 Music script

Examples of scripts old and new:

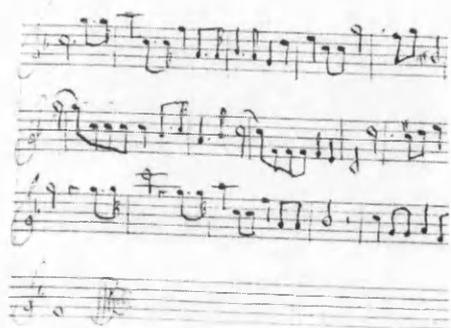


A.21.1 A page from William Stirling's Cantus part-book (2.27), which carries a 1639 date but was probably compiled much earlier in the century.

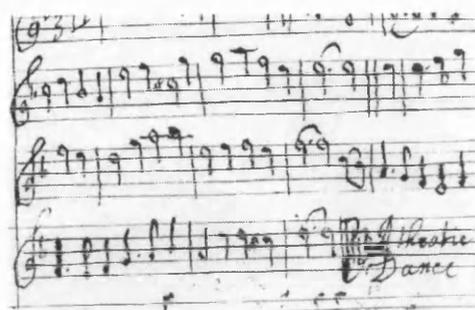


A.21.2 The Thomson manuscript (2.31) is dated 1702, and clearly shows the development of music script and handwriting during the intervening period.

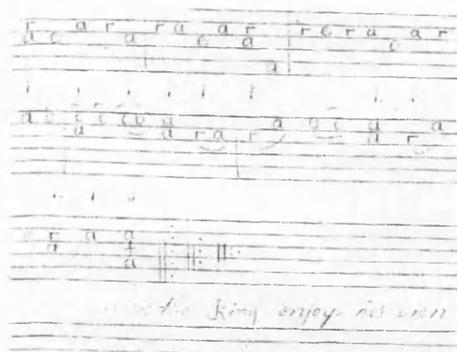
The hand of the Panmure scribe:



A.21.3 (above) in Panmure viol manuscript 2 (2.21); and A.21.4 (below) in Newbattle violin manuscript 2 (2.18) showing the deterioration in script



Andrew Adam's hand, a highly distinctive script:



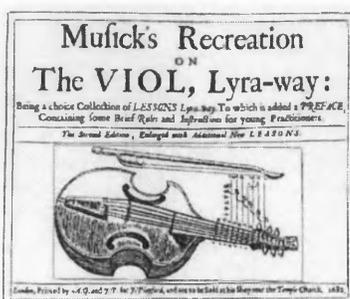
A.21.5 (above) in John Leyden's Lyra-viol manuscript (2.14); and A.21.6 (below) in Margaret Sinkler's Music-book (2.25)



## A.22 Instruments



A.22.1 Portrait by Soest, c.1670, of Margaret, Lady Ker, holding a Baroque lute (original painting in a private Scottish collection, photograph courtesy of the National Galleries of Scotland)



A.22.2 Title page of John Playford, *Musick's Recreation on the Viol, Lyra-way* (London, 1682 edition)



A.22.3 Patie Birnie (from Allan Ramsay, 'Elegie to Patie Birnie' (1721))

## A.23 Maules of Panmure



A.23.1 Portrait of Harry Maule (from Stuart, John, *Registrum de Panmure* (Edinburgh, 1874), where it was reproduced from the original painting then at Dalhousie Castle, Midlothian)



A.23.2 Portrait of James Maule (from Stuart, John, *Registrum de Panmure* (Edinburgh, 1874), where it was reproduced from the original painting then at Dalhousie Castle, Midlothian)



A.23.3 Panmure House, Angus (a sketch of the house as it was in the late eighteenth century reproduced in Stuart, John, *Registrum de Panmure* (Edinburgh, 1874))



A.23.4 Robert Edward's map of Angus, 1678 (much-reduced copy reproduced courtesy of the Trustees of the National Library of Scotland)



A.23.4 Robert Edward's map of Angus, 1678  
(reproduced by courtesy of the Trustees of the National Library of Scotland)

**Sources of Scottish Instrumental Music 1603 - 1707**

by

**Evelyn Florence Stell MA, BMus**

in two volumes

**Volume II**

Thesis presented for the degree of Doctor of Philosophy

University of Glasgow

Department of Music

October 1999

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## Appendix B: index by source and item number

In this index the *incipits* are ordered, first, by their two-digit source numbers, and within that grouping, as they appear sequentially in the source. This sequence corresponds exactly to the 5-digit computer number assigned to each *incipit*.

Source nos.	Item nos.	Source
01	01001-252	The Balcarres Lute-book
02	02001-69	The Blaikie manuscript
03	03001-55	The George Bowie manuscript
04	04001-2	Duncan Burnett's Music-book
05	05001-8	Lady Jean Campbell's Music-book
06		Clerk of Penicuik manuscript 1
07		Clerk of Penicuik manuscript 2
08	08001-101	Magdalen Cockburn's Music-book
09	09001-43	Robert Edward's Commonplace Book
10	10001-326+	The Gairdyn manuscript
11	11001-61	James Guthrie manuscript
12	12001-21	Agnes Hume's Music-book
13	13001	Lady Anne Ker's Music-book
14	14001-129	John Leyden's Lyra-viol manuscript
15	15001-2	Alexander McAlman's Music-book
16	16001-43	The Mansfield (or Scone Palace) Music-book
17	17001-74	Newbattle violin manuscript 1
18	18001-35	Newbattle violin manuscript 2
19	19001-12	Panmure keyboard manuscript
20	20001-7	Panmure viol manuscript 1
21	21001-72	Panmure viol manuscript 2
22	22001-77	Panmure violin manuscript 1
23	23001-22	Panmure violin manuscript 2
24	24001-38	The Rowallan Lute-book
25	25001-106	Margaret Sinkler's Music-book
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27		William Stirling's Cantus part-book
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29	29001-53	The Sutherland manuscript
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31	31001-146	The Thomson manuscript
32	32001-91	Lady Margaret Wemyss' Music-book
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- p2 the lasse, of Petties mill 01002
- p3 Maulslies scotts measure 01003
- p4 The New highland ladie 01004
- p5 Sweet Willie 01005
- p6 The more discreet,  
the wellcomer 01006
- p7 Yow minor beauties 01007
- p7 the lads, of gallowater 01008
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- p13 Amarillis 01022
- p14 Dearest Iockie 01023
- p14 Over the Dyke, and kisse  
her ladie 01024
- p14 Gerards mistres 01025
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- p15 I loue my love, in secret 01026  

- p15 A new scots Measure 01027  

- p16 Another new scots measure 01028  

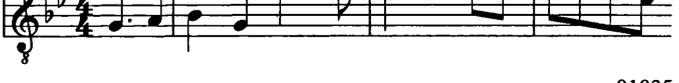
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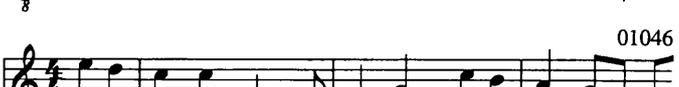
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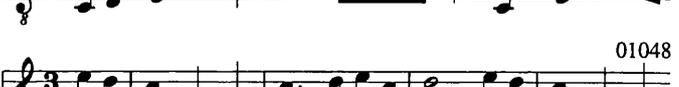
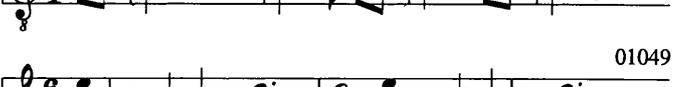
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- p36 My dearie, an thou dye 01068  

 Musical notation for 'My dearie, an thou dye' (p36) in 4/4 time, G major, starting on a treble clef. The melody consists of quarter and eighth notes.
- p36 My dearie, an thou dye 01069  

 Musical notation for 'My dearie, an thou dye' (p36) in 4/4 time, G major, starting on a treble clef. The melody features some sixteenth-note patterns.
- p36 la Galliard 01070  

 Musical notation for 'la Galliard' (p36) in 4/4 time, G major, starting on a treble clef. The melody is characterized by a mix of eighth and sixteenth notes.
- p38 Iock the lairds brother 01071  

 Musical notation for 'Iock the lairds brother' (p38) in 4/4 time, G major, starting on a treble clef. The melody is in a simple, folk-like style.
- p38 Iock the lairds brother 01072  

 Musical notation for 'Iock the lairds brother' (p38) in 4/4 time, G major, starting on a treble clef. This version has a slightly different melodic line than the previous one.
- p39 Rothymays lilt 01073  

 Musical notation for 'Rothymays lilt' (p39) in 3/4 time, G major, starting on a treble clef. The melody is a simple, rhythmic lilt.
- p39 Sugarcandie 01074  

 Musical notation for 'Sugarcandie' (p39) in 4/4 time, G major, starting on a treble clef. The melody is in a simple, folk-like style.
- p40 The horsemans Port, or the Black, and the brown 01075  

 Musical notation for 'The horsemans Port, or the Black, and the brown' (p40) in 4/4 time, G major, starting on a treble clef. The melody is in a simple, folk-like style.
- p43 The black ewe 01076  

 Musical notation for 'The black ewe' (p43) in 4/4 time, G major, starting on a treble clef. The melody is in a simple, folk-like style.
- p43 The lasse, which made the bed, to me 01077  

 Musical notation for 'The lasse, which made the bed, to me' (p43) in 4/4 time, G major, starting on a treble clef. The melody is in a simple, folk-like style.
- p44 The horsemans Port, or the black, and the brown 01078  

 Musical notation for 'The horsemans Port, or the black, and the brown' (p44) in 4/4 time, G major, starting on a treble clef. This version has a different melodic line than the previous one.
- p46 I never kew, I loved the 01079  

 Musical notation for 'I never kew, I loved the' (p46) in 4/4 time, G major, starting on a treble clef. The melody is in a simple, folk-like style.
- p46 Over the moore, to Maggie, the new way 01080  

 Musical notation for 'Over the moore, to Maggie, the new way' (p46) in 4/4 time, G major, starting on a treble clef. The melody is in a simple, folk-like style.
- p47 Port Gordon 01081  

 Musical notation for 'Port Gordon' (p47) in 4/4 time, G major, starting on a treble clef. The melody is in a simple, folk-like style.

- p48 Iohn cock thy beaver 01082  

- p49 Gavotte 01083  

- p50 Iohn cock thy beaver 01084  

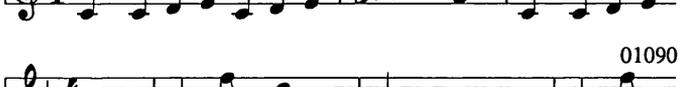
- p51 The Lady Errols  
delight, the 2d way 01085  

- p52 Cockston 01086  

- p53 God we with my bonnie  
loue 01087  

- p53 Saraband 01088  

- p54 Iohn come kisse me now,  
or the buffines 01089  

- p54 The Galloway horne pipe 01090  

- p55 Gearards mistres 01091  

- p56 The last tyme I came over  
the moore 01092  

- p57 Iamaica 01093  

- p58 I will haue my gown made 01094  

- p59 The Nightingale 01095  


- p59 I wish I were,  
where Helen lyes 01096
- p60 The Nightingale 01097
- p61 If the kirk wold lett  
me be 01098
- p62 Greensleeves 01099
- p63 The lady Binnies lilt 01100
- p64 Old sir simon the king 01101
- p65 A Scotts tune 01102
- p66 Donald Coupar 01103
- p67 Pantaloon 01104
- p67 Trenchmore 01105
- p68 For old long syne 01106
- p68 Good night, and God  
be with yow 01107
- p69 La Coquille 01108
- p70 Doun the burne davie 01109

- p71 Green grows the Rushes 01110  

- p72 Doun the burne davie 01111  

- p74 The touthing, of the string 01112  

- p74 The blackbird 01113  

- p75 The Lady Errolls delight, the 1st way 01114  

- p76 The Lady Errolls delight, the 3d way 01115  

- p76 Bonnie Christian 01116  

- p77 John Robisons Park 01117  

- p77 Amarillis, told her swanne 01118  

- p78 le Premier Mousquetair 01119  

- p78 le Second Mousquetair 01120  

- p79 le Troisieme Mousquetair 01121  

- p80 My Ladys night gown 01122  

- p80 Muncks March 01123  


- p80 Phill Porters rant 01124
- p81 Sarraband, to Phill Porters Rant 01125
- p81 amarillis 01126
- p81 Imperiall sweetnesse 01127
- p82 Sarraband Mercure 01128
- p82 Belle heureuse 01129
- p82 My own dear honey be kind to me, or the yellow haired ladie 01130
- p83 Courante Madame 01131
- p84 la Gavotte Frondeuse 01132
- p84 Gigue 01133
- p84 Gigue 01134
- p85 My Mistres is Prettie 01135
- p85 Sarraband 01136
- p86 Dragons 01137
-

- p86 le Canon Courante 01138
- p86 Courante 01139
- p87 Gigue 01140
- p87 Courante 01141
- p88 Thomas Tollits ground 01142
- p90 When she came in,  
she bobbed 01143
- p91 Simon brodie 01144
- p92 Peggie I must loue the 01145
- p93 The highland King 01146
- p93 Fairly shott off her 01147
- p93 The highland King 01148
- p94 The horsemans Port 01149
- p96 Over the moore, to maggie,  
the new way 01150
- p96 I never rew, I loued thee 01151
-

- p97 A gigge 01152  

- p98 loue is the cause of my mourning 01153  

- p98 When the bride was maried 01154  

- p99 Iockie leaped over the dyke 01155  

- p100 Bonnie Christien 01156  

- p100 Katie bairdie 01157  

- p101 Mr Kenneth mcKenzies scotts measure 01158  

- p101 The newest scotts measure 01159  

- p102 Where Will our goodman lye 01160  

- p103 Port Atholl 01161  

- p104 Old sir symon the king 01162  

- p106 It was but a furlong from edenburgh 01163  

- p106 The shoemaker 01164  

- p107 The Geeman 01165  


- p108 Cause give the bride  
her supper 01166
- p108 If thou wert my own thing 01167
- p109 Da mihi manum 01168
- p109 The kings gige 01169
- p110 Bobbing Io 01170
- p111 Wantones for evermore 01171
- p111 My Lord Elhoes minuett 01172
- p112 Skipp thom walker 01173
- p112 The bonniest lasse in  
the world 01174
- p113 Galloway thom 01175
- p114 Adieu to the Pleasures 01176
- p114 My Nannico 01177
- p115 This one night 01178
- p116 The Cameronian march 01179
- 

- p117 Sugercandie 01180  

- p118 Fair, and luckie 01181  

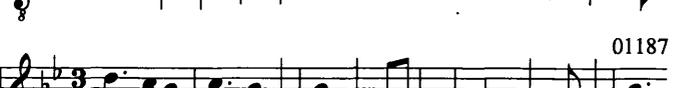
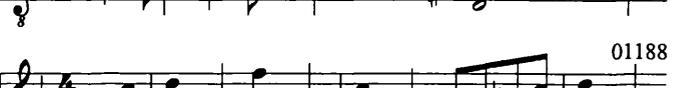
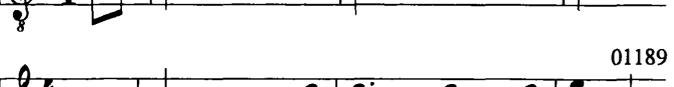
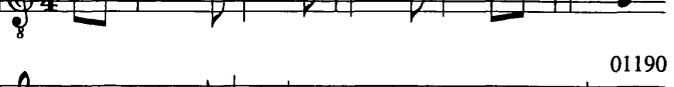
- p118 Helps gige 01182  

- p119 Woes my heart, that  
we should sunder 01183  

- p120 Cuttie spoon, and  
tree ladle 01184  

- p120 The Canaries, the old way 01185  

- p121 The Canaries, the new way 01186  

- p121 After the Paunges, of  
a desperat lover 01187  

- p122 Cause give the bride  
her supper 01188  

- p122 The new gilderoy 01189  

- p123 Devo's gige 01190  

- p123 Another of Devo's giges 01191  

- p124 Hallow my fancie 01192  

- p124 The caping trade 01193  




- p131 The kings Delight 01208  

- p132 The Lord Aboins Aire, or  
Welcome home, from London 01209  

- p132 Wapp at the Widdow,  
my Ladie 01210  

- p134 The Myters Rantt 01211  

- p134 Over the moor, to Maggie 01212  

- p134 The brome of Coudinknows 01213  

- p135 Minnies datie 01214  

- p135 Buckingham's Saraband 01215  

- p136 I loue my loue in Secret 01216  

- p136 Franking is fled away 01217  

- p136 The Parliaments Rant 01218  

- p137 The canaries 01219  

- p137 News are come to the town 01220  

- p138 The captain shall not  
gett the 01221  


- p139 Over the moore to  
maggie, the old way 01222
- p140 Cromlicks lilt 01223
- p140 Redings ground 01224
- p142 The Parliaments Rant 01225
- p144 The Chancellours farewell 01226
- p144 Hold her goeing 01227
- p145 If thou wert myne own thing 01228
- p146 The malt grinds well 01229
- p146 Bessie Bell 01230
- p147 Yaughtnies gige 01231
- p147 Another of Yaughtnies  
giges 01232
- p148 The Northland lad,  
and southland lassie 01233
- p148 For the loue of Iean 01234
- p148 The Black man, is  
the brauest 01235
-

- p149 An thy minnie bidding thee 01236
- p149 Keik bo 01237
- p150 The souters of Selkirk 01238
- p151 Northland Nannie 01239
- p216 If thou wert my own thing 01240
- p216 This one Night 01241
- p216 Montroses tune 01242
- p217 Full fortie tymes over 01243
- p217 Iohn come kisse me now 01244
- p218 Port Atholl 01245
- p218 Sarraband 01246
- p219 Sarraband 01247
- p219 Port Atholl 01248
- p220 The 1st of mr Fermers airs 01249
-

p220 The 2d of mr Fermers airs



01250

p220 For no mans sake, I  
will lightlie him



01251

p220 Saw yow our Pott cleps



01252

## B.02 The Blaikie manuscript

p1	Now we are met	02001
p1	Joy to the person	02002
p2	What if a Day	02003
p1	Sweet Willie	02004
p1	Another way of Sweet Willie	02005
p1	Bony Roaring Willie	02006
p2	The Bony Brow	02007
p2	Binnys Jigg	02008
p2	Lady Binnys Lilt	02009
p2	Hoptons Jigg	02010
p2	In January Last	02011

- p3 New Heiland Ladie 02012
- p3 Bonie Nanie 02013
- p3 A Health to Bettie 02014
- p3 Bonnie Lassie 02015
- p3 Jockie wed a owing go 02016
- p4 My Lord Aboyns Ayre 02017
- p4 For Lake of Gold She left me 02018
- p4 Put up thy Dagor Jennie 02019
- p4 Sheugare Candie 02020
- p4 Tow to Spine 02021
- p5 Lavinion Shore 02022
- p5 Hold away from me Donald 02023
- p5 Mack Beth 02024
- p5 Kind Robin 02025
-

- p5 Jock the Lairds Brother 02026
- p5 New cornriges 02027
- p6 King James March to Ireland 02028
- p6 Montrose march 02029
- p6 Montrose lynes 02030
- p6 The Beed to me 02031
- p7 Drumlenricks Ayr 02032
- p7 My Dearie if thou Dye 02033
- p7 The New Way of owing 02034
- p7 John come kiss me now 02035
- p8 The Last time I came over the Moor 02036
- p8 The Old Mans Wish 02037
- p8 Yet Meggie I Must Love The 02038
- p8 Where Hellen lays 02039
-

- p8 Gather your rosebuds  02040
- p1s1 Sweet Willie  02041
- p1 Sweet Willie - a different sett  02042
- p1 The bonny brow or In January Last  02043
- p1s2 Jockie wed a owing go  02044
- p2s Jockie went to the wood or Jockie went too  02045
- p2s Jockie drucken bauble  02046
- p2s Ballow  02047
- p3s Honest Lucky  02048
- p3s2 Drumlanrick's Air  02049
- p4s The lad's gane  02050
- p4s2 Jock the Laird's brother  02051
- p4s2 Bonie Nanie  02052
- p5s The Capita me  02053

- p5s Women's work will never  
be done 02054
- p6s2 The Beed to me 02055
- p6s Abbay hills Rant 02056
- p7s Hiland Ladie 02057
- p7s2 Put up thy dagor Jennie 02058
- p7s My Lady Errol's Lament 02059
- p8s My Lady Monteith's Lament 02060
- p8s1 Montrosse Lynes 02061
- p9s1 Montrosse March 02062
- p9s1 Bonnie Lassie 02063
- p9s Bonnie Christon 02064
- p10s2 Lady Binney's Lilt 02065
- p10s New Corn rigs 02066
- p10s2 Mack Beth 02067
- 

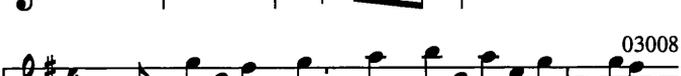
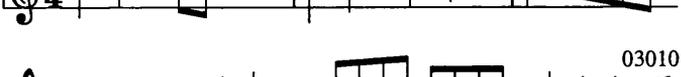
p11s Franklin is fled far away



p11s Ye Woods and Groves



### B.03 The George Bowie manuscript

f1v	the: widos: Lade		03001
f2v	the Capten: shall not get the:		03002
f3v	bone Cirste		03003
f4v	down the bowrn dewe:		03004
f5v	when the bred wase mered		03005
f6v	Love is the Caues of My mornen		03006
f7	(untitled)		03007
f7v	(untitled)		03008
f8	(untitled)		03009
f8v	hyland Lady		03010
f9v	Alen Watter		03011



- f17v A Scotts misur [Sir William Hope's] 03026
- f18v (untitled) 03027
- f18v (untitled) 03028
- f19v Catharin Logie 03029
- f19v (untitled) 03030
- f20 (untitled) 03031
- f20v (untitled) 03032
- f21 Tho' you make no return (song) 03033
- f21v (untitled) I:McI 03034
- f21v Cutie Clather 03035
- f22v I: Mc: Scotts Measure 03036
- f23 the highland kings Rant 03037
- f23v I: Mc:L: Menwett 03038
- f24 I: Mc: Lac: Menwet 03039

- f24v Cecoll Hen 03040
- f24v hit her upon thee bon  
and she come near me 03041
- f25v wher will oure Good man ly 03042
- f26v Old Simon Brodie 03043
- f27v Cattie Bardie 03044
- f28v when she came ben she bobbed 03045
- f29v Tibie fouller in the glen 03046
- f30v Peggy I mosst love thee  
Capt: Campbell his marsh 03047
- f31v Old Long Signe 03048
- f32v over the moor to magie 03049
- f33 I wish I wer for hellen lyes 03050
- f33v I Love my Love in secret 03051
- f34v heey ho the Balop 03052
- f38 (untitled) 03053

Source 03 Page 05

f83 (untitled)



f83 (untitled)



**B.04 Duncan Burnett's Music-book**

f145v I wis In ane Inche  
and mair



f157v my maistres knowes  
discretioun



## B.08 Magdalen Cockburn's Music-book

- f1 Allmane 08001
- f1 Ala Mode de ffrance 08002
- f1v The Kings kettie 08003
- f1v when the King enjoys  
his owne 08004
- f2 Mackbeth 08005
- f2 Duck of Lowraines march 08006
- f2v Corrant to the Duck of  
Lorraines March 08007
- f2v Montros Ayre 08008
- f3 Nightingall 08009
- f3v Canaries 08010
- f4v what if a Day 08011
-

- f4v Come Love Lets walke into  
the spring 08012
- f5 Allmaine Mr. young 08013
- f5 Sarraband Mr: young 08014
- f5v prethe love turn to me 08015
- f5v the Milking Peale 08016
- f6 Gather your Rosbuds 08017
- f6v Allmain Mr. Esto 08018
- f7 Corranto Mr. Esto 08019
- f7v Allmain Mr: Gregory 08020
- f8 Corranto Mr: Gregry 08021
- f8v Sarraband Mr: Gregory 08022
- f8v Prelude Mr: Gregory 08023
- f9 Allmaine Mr: Esto 08024
- f9v Corranto Mr. Gregrie 08025
-

- f10 Saraband Mr: Gregory 08026
- f10v The Bell by Mr: Jnkens 08027
- f11v Allmain Mr: Jnkens 08028
- f12v Ayre Mr: Jnkens 08029
- f12v Corranto 08030
- f13 Allmaine Mr: Simson 08031
- f13v Allmain Mr Jnkens 08032
- f14 Saraband Mr: Jnkens 08033
- f14v Allmain Mr: Growm 08034
- f14v Corranto Mr: Growme 08035
- f15v Saraband Mr: Growme 08036
- f15v Prelude Mr: Growme 08037
- f16 Allmaine Mr: Lyly 08038
- f16v Allmain Mr Lyly 08039
-

- f17 Corranto Mr: Lyly 08040
- f17v the Chanchlers Ayre 08041
- f18 Ayre 08042
- f18v What if a day 08043
- f18v Allmaine Mr: Hudson 08044
- f19 Saraband Mr: Hudson 08045
- f19v Allmaine Mr: Ives 08046
- f20 Corranto Mr: Ives 08047
- f20v A Trumpet preludem 08048
- f21 Trumpet Allmaine 08049
- f22v Allmaine Le Roy 08050
- f23 Corrant Le Roy 08051
- f23v Allmaine Mr: Moss ~~08052~~
- f23v Coranto Mr: Mosse 08053
-

- f24 Saraband Mr: [Mosse?] 08054
- f24v Jigg Allmaine 08055
- f25 La Vinione 08056
- f25v Amarillis 08057
- f26v My Lord Sandwich Ayre 08058
- f26v Hollow my ffancy 08059
- f27 Ayre Mr: Gregory 08060
- f27v (untitled) 08061
- f28v Preludem Mr: Gregory 08062
- f29 Allmain Mr: Gregorie 08063
- f29v Corranto 08064
- f30 Saraband Mr: Gregorie 08065
- f30v Jigg 08066
- f31 Drumlenricks welcom home 08067
-

- f31 Jockie and Sandie 08068
- f31v State and Ambition 08069
- f31v the Nighttingal 08070
- f32v Bonnie Nannie 08071
- f32v from the fair Lavinion Shore 08072
- f33 English Amarilles 08073
- f33 Wher Helen lyes 08074
- f33v Sandie shall never be my  
love again 08075
- f34v Allmane Mr: Gregory 08076
- f34v Saraband Mr: Gregory 08077
- f35 (untitled) 08078
- f36 (exercises in bass clef) 08079
- f38v Aires by Munsenur Grabue 08080
- f39 (untitled - [by Grabu?]) 08081
-

- f39v (untitled - [by Grabu?]) 08082
- f40 An the kirk would let me bee 08083
- f40v (untitled) 08084
- f41 (untitled) 08085
- f41v A miniwe 08086
- f42v (untitled) 08087
- f42v A miniwe 08088
- f43 A miniwe 08089
- f43 A miniwe 08090
- f43v A new minewe 08091
- f51 Celia I lov'd thee 08092
- f52 Have you seen but a whit Lylly grow 08093
- f54 Goe thy wayes since thou wilt goe 08094
- f55 O my Clarissa thou cruel ffaire 08095
- 
- 
- 
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- 
- 
- 
- 
- 
-

- f56 You musses nursses of delight 08096  

- f57 How col and temperat 08097  

- f58v fear not dear love 08098  

- f59 Gather your ros buds 08099  

- f60 3 Rules for the Ranter (exercise) 08100  

- f60 (exercises) 08101  


## B.09 Robert Edward's Commonplace Book

- f41 The buffins 09001
- f41 put on your sark on monenday 09002
- f41 Jhon come kisse me noue 09003
- f41v Over the mountaines 09004
- f41v till I be lullid beyond the. 09005
- f41v Shoe rowed it in hir aprone 09006
- f41v The Saraband 09007
- f41v Hey the day daws 09008
- f42 The carrier 09009
- f42 The Ile of Rea 09010
- f42 Amyntas on a Symmers day 09011
-

- f42 Quhat if a day 09012
- f42 Bonie Jean Lyndsay 09013
- f42v Goe where thou wilte goe. 09014
- f42v Wilte thou be gone 09015
- f42v Come sueit loue let  
soroue ceasse 09016
- f42v Joy to the persone of my loue 09017
- f42v The kings jofre 09018
- f42v Sueit smyling katie loves me 09019
- f43 Buckinghames branle 09020
- f43 Its uorse nor deathe to part  
withe the. 09021
- f43 The Laydie louthians ilite 09022
- f43 Sueit smyiling katie 09023
- f46 As I came to the uaterside 09024
- f46 What if a day 09025
-

- f46v The brume 09026
- f46v Love me as I deserve 09027
- f46a The lass of Peties mille 09028
- f46v The Gavat 09029
- f46av Leslies Jiogg 09030
- f46av The bonie Botsman 09031
- f46av Alexis 09032
- f47v Sillia I love the 09033
- f47v Armyda 09034
- f47v Nell Guine 09035
- f48v Courag 09036
- f48v The French tone 09037
- f49 My Lord aboind his  
welkum home 09038
- f49v Bonie Jean 09039

## B.11 James Guthrie manuscript

- p293 Imperiall sweetness 11001
- p293 Munks March a french thing 11002
- p293 The kings delight a french thing 11003
- p293 Imperiall Court or My Lady Hobers jump 11004
- p294 The gown made 11005
- p294 Green grows the rashes 11006
- p294 Skip Jon Waker wantonlie 11007
- p294 Get ye gone from me 11008
- p294 Ovr Late among the Broom 11009
- p295 Sweet Willie 11010
- p295 Once I Lov'd another mans wife an English thing 11011
-

- p295 That mouth of thine 11012
- p295 Bonnie Jean 11013
- p296 Corn bunting 11014
- p296 A Lankishire hornpipe or  
Tikled her ovr again 11015
- p297 The Laird of Clovys fyking it 11016
- p297 The malt grinds well 11017
- p298 The old man [?] it 11018
- p298 Ostend 11019
- p298 God be with my bonnie Love 11020
- p298 Fain would I be married 11021
- p299 The gee wife 11022
- p299 The Balip 11023
- p299 Long a growing 11024
- p299 Hold her going 11025

- p299 Hei cockeina a french thing 11026
- p299 Ketron Ogie 11027
- p300 Bonie Maidlen Wedderburn 11028
- p300 A french galzard 11029
- p300 We sall all ly together 11030
- p300 My Lady binnies Lilt 11031
- p300 Bessie bell 11032
- p301 Ranting Ladie 11033
- p301 It is brave sailing here 11034
- p301 Jon Robisons park 11035
- p303 The Wallie Warkloom 11036
- p303 Clout the caldron 11037
- p303 I Love my Love in secret 11038
- p304 The shoemaker 11039

- p304 If the kirk would let me be 11040
- p304 The king of france 11041
- p304 Sweet Willie 11042
- p305 The Blensh of Midlbie 11043
- p305 The bonnie broom 11044
- p305 The windie writer 11045
- p305 The high Court of justice 11046
- p305 Sweet Willie 11047
- p306 If thou wert my own thing 11048
- p306 My Love hath left me sick  
sick 11049
- p306 Stollen away when I was  
sleeping 11050
- p306 I Love my Love in secret 11051
- p306 Imperiall Court 11052
- p309 I long for thy virginie 11053

- p309 Katie thinkes not long to play  
with Peter at even 11054
- p309 My ladies cunt has hairs upond  
Sour grows ye tanzie 11055
- p309 Jockie drunken bable 11056
- p309 bonnie Christan 11057
- p309 Levnis rant 11058
- p310 joy to the person of my love 11059
- p310 good night & god be with yow 11060
- p310 Fair Scynthia 11061
-

## B.12 Agnes Hume's Music-book

- f1 Mary Scott 12001
- f1 The pitticott 12002
- f1v Glenbrissels Jigg 12003
- f2 Mary Scott 12004
- f2 New Ayelie 12005
- f2v Lillye Burlerro 12006
- f2v Jorkins gane to the Wood 12007
- f3 She gote money by it 12008
- f3v Athols L[ilt] 12009
- f3v The Kings Dellight 12010
- f4 A minaway 12011
-

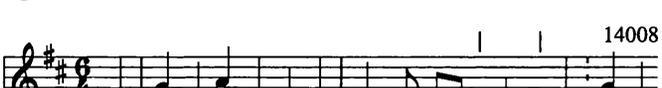
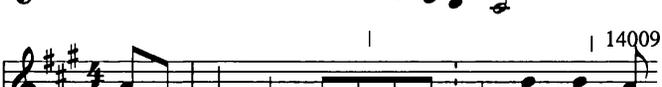
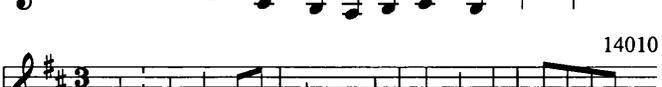
- f4 A Trumpett Minaway 12012
- f4v Markham's Scots Meassor 12013
- f5v Preludio 12014
- f5v Lady Streathelen's tune  
(I love my love in secret) 12015
- f7 (untitled) 12016
- f10v Shes sweet like sugarcandie 12017
- f18 John Anderson my Jo 12018
- f19 John Anderson my Jo 12019
- f20 John Anderson my Jo 12020
- f21 John Anderson my Jo 12021
-

**B.13 Lady Anne Ker's Music-book**

f4v Hutchesons galliard



### B.14 John Leyden's Lyra-viol manuscript

f7	when the King enjoys his own		14001
f7v	King James march to Irland		14002
f8	The old mans wish		14003
f8v	A March		14004
f9	Killie Crankie		14005
f9v	Saraband		14006
f10	A jigg		14007
f10v	Corant		14008
f11	over the Mure to Maggie		14009
f11v	A Minivet		14010
f12	A french March		14011

- f12v My dearie if thow dye 14012
- f13 Robin and Jonnet 14013
- f13v Money in both yr pockets 14014
- f14 The Ladys Goune 14015
- f14v Bonnie Nanie 14016
- f15 The duke of Lorains march 14017
- f15v Meggie I must love the 14018
- f16 where hellen lays 14019
- f16v The dance of it 14020
- f17 Almon 14021
- f17v Corrant 14022
- f18 Strick upon a Strogin 14023
- f18v hallo Even 14024
- f19 Mackbeth 14025
-

- f19v Katharine ogie 14026
- f20 what shall I do to show 14027
- f20v happie man is hee 14028
- f21 New hilland ladie 14029
- f21v if loves a sweet passion 14030
- f22 Celia that I once was blest 14031
- f22v when cold storms is past 14032
- f23 Womens work will never  
be done 14033
- f23v the prince of walles welcome  
to ye north 14034
- f24 The seven Bishops 14035
- f24v Mcleans Scots mesure 14036
- f25 Jocke ye lairds Brother 14037
- f25v vallent Jockie 14038
- f26 The prince of walles march 14039

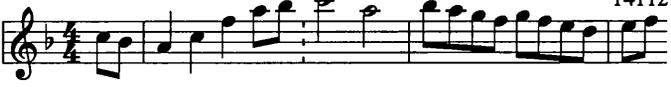
- f26v Ane Ayer 14040
- f27 The Scornfull Beauty 14041
- f27v young phaon 14042
- f28 Bonnie Lassie 14043
- f28v Jenney I told you 14044
- f29 The Queens almon 14045
- f29v Almon [Ives] 14046
- f30v The Gilliflower 14047
- f31 The bony brow 14048
- f31v The New Kirk Gavell 14049
- f32 Saraband [Gregory] 14050
- f32v Allmon 14051
- f33 Saraband 14052
- f33v The Nightingall 14053

- f34v Jockie went to the wood 14054
- f35 haill to the mirtle shade 14055
- f35v Adew to ye folles and pleasurs  
of love 14056
- f36 Montrosse lyns 14057
- f36v Gather your rose buds 14058
- f37 Come Love lets walk 14059
- f37v Joy to ye person 14060
- f38 Allmon [Young] 14061
- f38v Saraband [Young] 14062
- f39 haill Great Sr 14063
- f39v why are myne eyes 14064
- f40 The watter of Boyne 14065
- f40v Sweet Willie 14066
- f41 Bony Roaring Willie 14067

- f41v Lillebolero 14068
- f42 A Spanish jig 14069
- f42v oh ye bonny Christ Church Bells 14070
- f43 No charmes above her 14071
- f43v Katharine ogie 14072
- f44 Twide syde 14073
- f44v A Minive 14074
- f45 when she came ben 14075
- f45v I cannot wine at her 14076
- f46 A horn pyp 14077
- f46v The Kings health in a Mugg 14078
- f47 full fa my eyes 14079
- f47v A Minuit 14080
- f48 hiland Ladie 14081

- f48v [Sir William Hope's Scots measure] 14082
- f49v Minuit 14083
- f50 McLachlens scotts measure 14084
- f50v Love is the caus of my mourning 14085
- f51v Loudons scotch measure 14086
- f52 Young I am 14087
- f52v I am com to lock al fast 14088
- f53 two furlongs from Edz toun 14089
- f53v When the bryd cam ben she becked 14090
- f54v Ane royel bourie 14091
- f55 The saraband 14092
- f55 The Jeig [Devo] 14093
- f55v The Colleyrs daughter 14094
- f55v The Gray Eyed Morning 14095

- f56 Foull take the wars 14096
- f56 The milkeine pell 14097
- f56v My Lady Muntsross her scotts  
measure 14098
- f56v If loves a sweat pasion 14099
- f57 Great ware 14100
- f57v This Consenting maid 14101
- f58 Catherne Logie 14102
- f58v The Clock Cowpite 14103
- f59 (untitled) 14104
- f59v The gellie braes 14105
- f60 The bonie broobit Lasie blew  
beneath the eys 14106
- f60v The bonie brooked Lassie 14107
- f60v Court minuit 14108
- f61 A Jeig 14109

- f61v Jollie Breez  14110
- f62 A new minuit  14111
- f62v Caladonia Phillas  14112
- f62v The following Jeig  14113
- f63 Minuit  14114
- f63v Johnie is the blythest lad  14115
- f63v The enuchs fareweel  14116
- f64 The Capin Trade  14117
- f64v Jockie wood me long  14118
- f65 Queen maries minuit  14119
- f65v Minuit  14120
- f66v Barrick Johnie  14121
- f67v The ytallian pastrolla  14122
- f68 Bang the Brockere  14123

- f68v The Scots Shochone 14124
- f69v yonthea the Lovlay 14125
- f69v young Jockie hee was and  
Sandie was his nam 14126
- f69v The following 14127
- f70 Chikens and sparrow-grass 14128
- f70v The Smullichan 14129
-

**B.15 Alexander McAlman's Music-book**

f73 Put on your shirt on Monday 15001

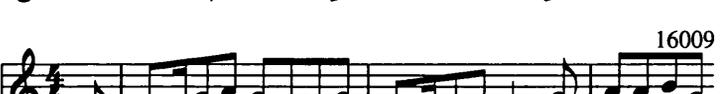
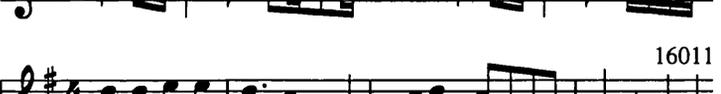
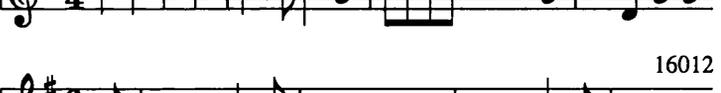
f73v (untitled) 15002

f74v (untitled) 15003

f74v (untitled) 15004

The image displays four musical staves. The first staff, labeled 'f73 Put on your shirt on Monday' and '15001', is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with a repeat sign. The second staff, labeled 'f73v (untitled)' and '15002', is in treble clef with a 3/4 time signature. The third staff, labeled 'f74v (untitled)' and '15003', is in treble clef with a 3/4 time signature. The fourth staff, labeled 'f74v (untitled)' and '15004', is in treble clef with a 3/4 time signature.

## B.16 The Mansfield (or Scone Palace) Music-book

Mackbeth		16002
Amaryllis		16003
The Scots Serenad		16006
Menaway		16007
The Sighing Lady		16009
Ane ayr		16010
I'll never love thee more		16011
Shepherd's Hay		16012
French Rant		16013
A Health to Bettie		16025
The King's Jegg		16029

She rose and let me in



16030

Reed House



16032

Sweet Willie



16034

Aboyn's Air



16035

Drumlanrig's Welcome Home



16036

Jock the laird's brother



16038

Lady Fair



16040

Nightingale



16041

(untitled)



16042

(untitled)



16043

## B.17 Newbattle violin manuscript 1

- f1v Courrant 17001
- f2v Allman Bannester 17002
- f3 Corrant [Banister] 17003
- f3v Contry dance [Banister] 17004
- f4 Jigg [Hopton's] 17005
- f5v Courant Mr Locke 17006
- f6 Tune Mr Locke 17007
- f7 Mrs Marshals tune 17008
- f8 Almand 17009
- f8v (untitled) 17010
- f9 Branle 17011
-

- f10 (untitled) 17012 Musical notation for f10 (untitled) in G minor, 3/4 time, starting with a treble clef and a key signature of two flats.
- f10v Suitte 17013 Musical notation for f10v Suitte in G minor, 3/4 time, starting with a treble clef and a key signature of two flats.
- Eco de Courteide 17014 Musical notation for Eco de Courteide in G minor, 3/4 time, starting with a treble clef and a key signature of two flats. The word "eco" is written below the staff.
- f11v Indian Emprior 17015 Musical notation for f11v Indian Emprior in G major, 3/4 time, starting with a treble clef and a key signature of one sharp.
- f12 Bourie 17016 Musical notation for f12 Bourie in G minor, 3/4 time, starting with a treble clef and a key signature of two flats.
- f15v Bannesters ffairwell 17017 Musical notation for f15v Bannesters ffairwell in G minor, 3/4 time, starting with a treble clef and a key signature of two flats.
- f15v Courrant 17018 Musical notation for f15v Courrant in G minor, 3/4 time, starting with a treble clef and a key signature of two flats.
- f16 Ayre J: Banester 17019 Musical notation for f16 Ayre J: Banester in G minor, 3/4 time, starting with a treble clef and a key signature of two flats.
- f16v Ayre Mr: Bannester 17020 Musical notation for f16v Ayre Mr: Bannester in G minor, 3/4 time, starting with a treble clef and a key signature of two flats.
- f17 Gavot Mr Bannester 17021 Musical notation for f17 Gavot Mr Bannester in G minor, 3/4 time, starting with a treble clef and a key signature of two flats.
- f17v Gavot Mr Bannester 17022 Musical notation for f17v Gavot Mr Bannester in G minor, 3/4 time, starting with a treble clef and a key signature of two flats.
- f18 Ayre Mr: Bannester 17023 Musical notation for f18 Ayre Mr: Bannester in G minor, 3/4 time, starting with a treble clef and a key signature of two flats.
- f18v [My Lady Buccleuch's air] 17024 Musical notation for f18v [My Lady Buccleuch's air] in G minor, 3/4 time, starting with a treble clef and a key signature of two flats.
- f24v Charles Brese 17025 Musical notation for f24v Charles Brese in G minor, 3/4 time, starting with a treble clef and a key signature of two flats.

- f25 Mr Banisters gigue 17026  

- f25 Clatons Air 17027  

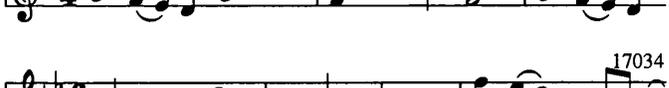
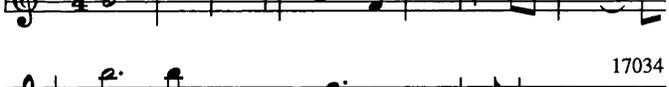
- f27v Indian Queene 17028  

- f28 the dance after 17029  

- f30v Allmaine B: 17031  

- f31 Sarraband [Banister] 17031  

- f31v Baggpipe tune 17032  

- f32v Jigg Mr. B: 17034  

- f33v Preludium Mr grabu 17034  

- f34 Air Mr Grabu 17035  

- f35 Mr Grabu 17036  

- f36 Mr Grabu martury 17037  

- f37 Air Mr Grabu 17038  

- f38 Rondeau Mr grabu 17039  


- f39 (untitled) 17040
- f40 (untitled) 17041
- f41 (untitled) 17042
- f41v Ballet 1 entre 17043
- f41v Ballet 2 entre 17044
- f42v Mr Baptista 17045
- f43 (untitled) 17046
- f43v Ayre Entry:3 Br 17047
- f43v Queens Saraband Br 17048
- f44 queens Gigue Br 17049
- f44 entry queens Ballet  
1671 Whithal Br 17050
- f44v queens aire Br 17051
- f45v Aire Suite, Rondeau,  
Mr Grabu 17052
- f45v Mrs Jhonsons Jeag 17053
-

- f46v Corrant Laraigne 17054
- f47v Lindienne 17055
- f48 Minuet Mr Smith 17056
- f49v Mr Smiths Ayre 17057
- f50 The Dance 17058
- f50v 1 Ayre 17059
- f50v 2 Ayre 17060
- f51 3 Ayre 17061
- f51v Ayre 17062
- f52v Mr Smeths Ayres 17063
- f53 Gavot 17064
- f54 (untitled) Mr Bannester 17065
- f54v Mr Jnkins Allamine 17066
- f67 Gavot 17067
-

- f1v Borie 18001
- f2 the Duck of Orleans March 18002
- f2v the Glory Isslington 18003
- f3 the Glory Isslington 18004
- f3v the Duck of Richmonds March 18005
- f4 Bore versail 18006
- f4v [A theatre dance] 18007
- f5 A theatre Dance 18008
- f6 A theatre Dance 18009
- f7 Meneut Dolphin 18010
- f6v the Galleard 18011
-

- f7v Menneways 18012
- f8 Boree ffountainBleau 18013
- f8v Menneways 18014
- f9 Menneways 18015
- f9v Menneways 18016
- f10 Menneways [McLachlan] 18017
- f10v the Gowone 18018
- f11 Willie Winkie 18019
- f11v preludem [Mell] 18020
- f12v My Derrie and thou die 18021
- f13 A health to Beattie 18022
- f13v Iannet drinks no water 18023
- f14 Jigg 18024
- f14v New Corn Rigs 18025
-

- f15 New donnald Cupper 18026
- 
- f16 (untitled) 18027
- 
- f16 (untitled) 18028
- 
- f16v (untitled) 18029
- 
- f17 (untitled) 18030
- 
- f18 (untitled) 18031
- 
- f19 (untitled) 18032
- 
- f19 (untitled) 18033
- 
- f19v The Chancelors delight 18034
- 
- f19v Donald Couper 18035
- 

## B.19 Panmure keyboard manuscript

- f4 (untitled) 19001
- f5 (untitled) 19002
- f7 Prelud arpagio 19003
- f8v (untitled) 19004
- f11v (untitled) 19005
- f46 (untitled) 19006
- f47 (untitled) 19007
- f48 (untitled) 19008
- f49 (untitled) 19009
- f50v (untitled) 19010
- f51v (untitled) 19011
-



## B.22 Panmure violin manuscript 1

- f1 Corranto 12001
- f1 [the King's delight?] 12002
- f1v Hoptons Jigg 12003
- f1v Bacaskie 12004
- f2 Jigg 12005
- f2v Duck of Buckingames  
Corrant 12006
- f2v Sarraband 12007
- f3v prelud Mr. Mell 12008
- f4v Ayre 12009
- f4v the Kings delight 12010
- f5 Corrant 12011
-

f5v Morisco 12012

f5v Saraband 12013

f6 Country Dance 12014

f6v Belle Rese 12015

f7 Borry Royall 12016

f6v Bannesters Allmaine 12017

f8 Corranto Mr B. 12018

f8v Gauot Banvester 12019

f9 Punch Enellow 12020

f9v Allmaine Baptist 12021

f10 Brall Mr. Baptist 12022

f10v Allman Mr Banster 12023

f11 Corranto Mr Banester 12024

f11v Contry Dance Banester 12025

- f12 Borrie ffountaine Blowe 12026
- f12 Antick Sarraband 12027
- f12v the Baggpipe tune 12028
- f13 Duck of Monmoths Jigg 12029
- f14 Gather your Ross buds 12030
- f14v Allmaind [Gautier] 12031
- f15 Corranto 12032
- f15v Sarraband 12033
- f16 Contry Dance 12034
- f16v Bralls Mr. Bannester 12035
- f17v Gavot 12036
- f17v Mellish hors 12037
- f18v Jigg [Yorkins] 12038
- f19 Jigg 12039
-

- f19v Jigg 12040
- f20 My Lady Balclughes Ayre 12041
- f20v Maddams Jigg 12042
- f20v Jigg Mr Clayton 12043
- f21v Mr. Clytons Jigg 12044
- f22 A neu Court Jigg 12045
- f22v O Love if ere should  
ease a heart 12046
- f23 my Lord Buckingams Ayre 12047
- f23v A New Ayre by  
Robert Smith 12048
- f24 Gavott 12049
- f24v My Rothus Ayre 12050
- f25v Jigg 12051
- f26v [Glenbristle's Jig] 12052
- f26v My Ladi glanbrislss Air 12053
-

f27 New Corn riggs

f27v When the breid  
was Mariedf27v Come ben and  
Clanck me Jof28 The Mor deiscrite  
the Wellcomeirf28v The fit is come  
over me now

f29 RH



f29 Minene



f29v (untitled)



f29v My La[dy] oxfourds Jege



f30 The Litille goodwife



f32v (untitled)



f33 Jigg



f33v My Lord Ayrelies ayre



f34 kick Malury



- f34v The thri ships skings 12068
- f35 The new good Man 12069
- f35 (untitled) 12070
- f35v Kathren Oggie 12071
- f36v Down the Burn Devie 12072
- f37v Green grows the Rushes 12073
- f38v Last time I came over  
the Mure 12074
- f41 Wellcome home my  
Bonny Love 22075
- f41v preludem 22076
- f41v preludem 22077
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 

## B.23 Panmure violin manuscript 2

f1 Ayre Jaferry Bannester 23001

f1v Ayre 23002

f2 Jigg Jafery Ban[ister] 23003

f3 the Kings Jigg 23004

f3v Glob by Mr Banester 23005

f4 Ayre Mr: Robart Smith 23006

f4v A dance 23007

f6v Ayr Mr: B 23008

f7 Sarraband Mr: B: 23009

f11 (untitled) 23010

f11v (untitled) 23011

The image displays 11 entries of musical notation from a violin manuscript. Each entry is presented on a single staff in treble clef. The entries are as follows:

- f1: Ayre Jaferry Bannester (23001), 4/4 time, B-flat major key signature.
- f1v: Ayre (23002), 4/4 time, B-flat major key signature.
- f2: Jigg Jafery Ban[ister] (23003), 3/4 time, B-flat major key signature.
- f3: the Kings Jigg (23004), 6/8 time, B-flat major key signature.
- f3v: Glob by Mr Banester (23005), 4/4 time, B-flat major key signature.
- f4: Ayre Mr: Robart Smith (23006), 4/4 time, B-flat major key signature.
- f4v: A dance (23007), 6/8 time, B-flat major key signature.
- f6v: Ayr Mr: B (23008), 4/4 time, B-flat major key signature.
- f7: Sarraband Mr: B: (23009), 3/4 time, B-flat major key signature.
- f11: (untitled) (23010), 4/4 time, D major key signature.
- f11v: (untitled) (23011), 4/4 time, D major key signature.

- f12 (untitled) 23012
- f12v (untitled) 23013
- f12v (untitled) 23014
- f13 (untitled) 23015
- f13 (untitled) 23016
- f13v (untitled) 23017
- f14 (untitled) 23018
- f14v [The Duke of Lorraines's march] 23019
- f15v the new heather 23020
- f16 Your welcome home 23021
- f16v Janie Nettle 23022
-

- p1 Wolt 24001
- p1 (untitled) 24002
- p2 Spynelet 24003
- p3 curent 24004
- p4 Gabot 24005
- p5 (untitled) 24006
- p6 Curnte 24007
- p8 Swit Sant nikcola 24008
- p9 [Whom scorn ye?] 24009
- p10 (untitled) 24010
- p12 (untitled) 24011
-

- p13 Labour 24012
- p14 Spyenelit reforme 24013
- p15 (untitled) 24014
- p16 (untitled) 24015
- p17 (untitled) 24016
- p18 Ane Scottis Dance 24017
- p20 Curent 24018
- p22 Curent 24019
- p24 (untitled) 24020
- p25 For kissing for clapping for  
loveing for proveing 24021
- p28 Mary betouns Row 24022
- p29 Corne yairds 24023
- p30 Battel of harlaw 24024
- p31 Maggie Ramsay 24025
-

- p33 Cummer tried 24026  

- p34 Our the dek davie 24027  

- p36 (untitled fragment) 24028  

- p36 for kissing for clapping for  
loveing & proving 24029  

- p39 (untitled) 24030  

- p40 (untitled) 24031  

- p41 (untitled) 24032  

- p42 In ane inch I warrand yow 24033  

- p44 (untitled) 24034  

- p44 (untitled) 24035  

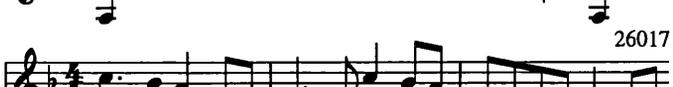
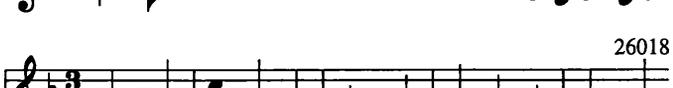
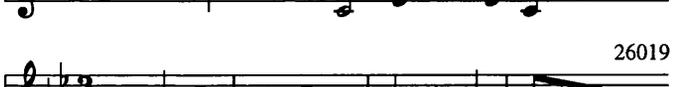
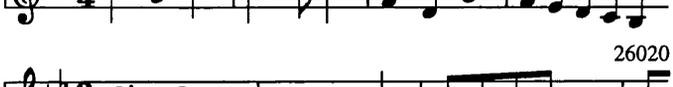
- p45 [For kissing for clapping for  
loving and proving] 24036  

- p46 Gypsyes Lilt 24037  

- p49 Kathrein bairdie 24038  


## B.26 John Skene of Hallyards Lute-book

- p3 Male simme 26001
- p5 Doun in yon banke 26002
- p6 O sillie soul alace 26003
- p8 Long er onie old man 26004
- p9 The Spanishe ladie 26005
- p10 My dearest sueat is fardest fra me 26006
- p12 I longe for your virginitie 26007
- p13 Hutchesouns galliard 26008
- p15 Pitt in an inche and mair of it 26009
- p17 A French Volt 26010
- p19 Ladie Elizabeths Maske 26011
-

- p21 Kette Bairde  26012
- p22 Trumpeters Currand  26013
- p24 Ioy to the Persoune  26014
- p25 Comoedians Maske  26015
- p26 Aderneis Lilt  26016
- p27 Sommersets Maske  26017
- p29 Iohne Devisons pint of win  26018
- p31 Horreis galziard  26019
- p35 Froggis Galziard  26020
- p40 I cannot live and want thee  26021
- p41 I mett her in the medowe  26022
- p43 Prettie weill begunn man  26023
- p44 Prince Henreis Maske  26024
- p51 Lady willt thow loue me  26025

- p52 The lass a Glasgowe 26026
- p53 Shoe Looks as shoe wold  
lett me 26027
- p54 Alace yat I came ovr the moor  
and left my love behind me 26028
- p56 Bonie Jean makis meikill of me  
Jocke please on lenneis fidle 26029
- p58 Lett never crueltie dishonour  
bewtie 26030
- p60 My love shoe winns not  
her away 26031
- p61 Iennet drinks no water 26032
- p83 A Frenche 26033
- p84 Scerdustis 26034
- p85 My Ladie Rothemais Lilt 26035
- p85 Blue Breiks 26036
- p87 Aberdeins currand 26037
- p89 Scullione 26038
- p89 [Lady Cassillis' lilt] 26039

- p90 My Lady Laudians lilt 26040  

- p91 Lesleis lilt 26041  

- p93 The keiking glasse 26042  

- p94 To dance about the Bailzeis dubb 26043  

- p95 I left my love behind me 26044  

- p96 Alace this night that we suld sunder 26045  

- p97 Pitt on your shirt on Monday 26046  

- p99 Horreis galziard 26047  

- p100 I dowe not qunne cold 26048  

- p101 My mistres blush is bonie 26049  

- p103 I longe for her virginie 26050  

- p103 A Saraband 26051  

- p105 (untitled) 26052  

- p113 What if a day 26053  


- p114 Floodis of teares  26054
- p116 nightingall  26055
- p117 The willow trie  26056
- p118 Marie me marie me quoth the bonie lass  26057
- p119 My Lord Hayis currand  26058
- p123 Ieane is best of onie  26059
- p125 What high offences has my fair love taken  26060
- p127 Alman Nicholas  26061
- p130 Sir John Hopes currand  26062
- p131 Huntars Carrier  26063
- p133 Blew ribbenn. at the bound rod  26064
- p134 I serve a worthy ladie  26065
- p145 Canareis  26066
- p146 Pitt on your shirt on Monday  26067

- p147 Scerdustis 26068  

- p148 She mowpitt it romming our  
the lie 26069  

- p151 Adew Dundie 26070  

- p154 Three sheeps skinns 26071  

- p155 Chrichtons gud night 26072  

- p156 Alace I lie my alon I'm lik  
to die awld 26073  

- p157 (untitled) 26074  

- p158 I love for love again 26075  

- p161 Sincopas 26076  

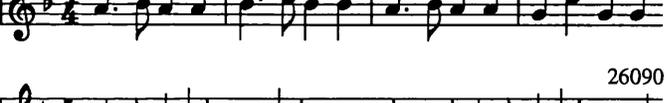
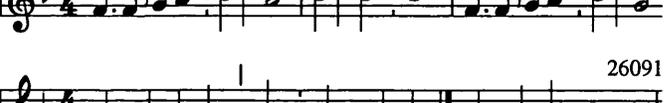
- p163 Almane Delorne 26077  

- p167 Whoe learned yow to dance  
and a towldle 26078  

- p170 Remember me at eveninge 26079  

- p173 Love is a labour in vaine 26080  

- p175 I dare not vowe I love thee 26081  


- p178 My Lord Dingwalls currand  26082
- p180 Brangill of Poictu  26083
- p181 Pantalone  26084
- p182 Ane Alman Moreiss  26085
- p183 Scullione  26086
- p185 My Ladie Laudians Lilt  26087
- p186 Queins currant  26088
- p191 (untitled)  26089
- p192 (untitled)  26090
- p192 Then wilt thou goe and  
leave me her  26091
- p193 I will not go to my bed till  
I suld die  26092
- p193 The Flowres of the Forest  26093
- p194 The fourth measur of the  
Buffins  26094
- p195 Shackle of hay  26095

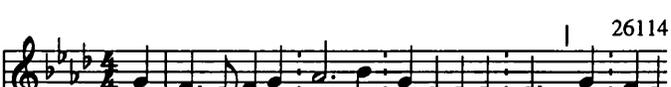
- p195 Com love lett us walk into  
the springe 26096
- p196 Sa mirrie as we have benn 26097
- p198 Kilt thy coat Maggie tilt ty  
coat Io 26098
- p198 Shipeherd saw thou not 26099
- p199 Piggie is over the sea with  
the soldier 26100
- p200 Lady Rothemayis lilt 26101
- p200 Omnia vincit amor 26102
- p201 I love my love for love again 26103
- p202 [The Spanish pavan] 26104
- p204 Ostend 26105
- p206 Sir John Moresons currant 26106
- p207 Praeludium 26107
- p225 (untitled) 26108
- p233 Gilcreichs Lilt 26109

- p234 Blew cappe 26110  

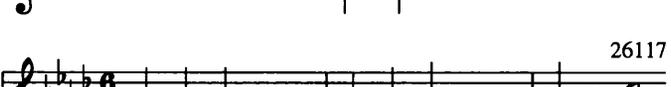
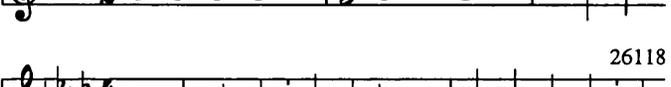
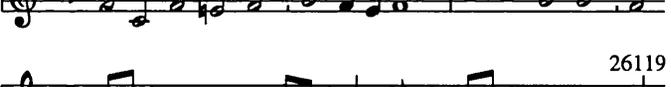
- p236 Lady Cassilles Lilt 26111  

- p237 Blew Breiks 26112  

- p238 Port Ballangowne 26113  

- p244 John Andersonne my Jo 26114  

- p246 Good night and God be with yow 26115  

- p248 A Sarabande 26116  

- p249 Like as the Dum Sol Sequium 26117  

- p250 Come sweat love lett sorrow  
cease 26118  

- p251 Deze Setta 26119  

- p252 A Sarabande 26120  


## B.28 Robert Gordon of Straloch's Lute-book

- p1 The buffens 28001
- p1 Sheepheard saw thou not 28002
- p2 Canaries 28003
- p2 The day dawis 28004
- p4 A port 28005
- p5 Port Priest 28006
- p6 The old man 28007
- p6 I long for the wedding 28008
- p7 Gray Steel 28009
- p8 Put on thy sark on Munday 28010
- p8 Brail de Poictou 28011
-

- p11 The Canaries 28012
- p12 Ostende 28013
- p14 God be with thee Geordie 28014
- p15 Shoes rare and good in all  
(Lilt Ladie An Gordoun) 28015
- p16 A daunce 'grein greus  
ye rasses' 28016
- p16 Hunters Careire 28017
- p17 Its a wonder to see 28018
- p18 An thou were myn own thing 28019
- p19 Port Jean Linsay 28020
- p20 Port Rorie Dall 28021
- p21 Ladie Laudian's Lilt 28022
- p22 Wo betyd thy waerie bodie 28023
- p23 A port 28024
- p24 Have over the water 28025
-

- p26 I long for thy virginie 28026  
Musical notation for 'I long for thy virginie' in G major, 4/4 time. The melody consists of quarter and eighth notes.
- p26 Gallua Tom 28027  
Musical notation for 'Gallua Tom' in G major, 4/4 time. The melody consists of quarter and eighth notes.
- p27 I kist her while she blusht 28028  
Musical notation for 'I kist her while she blusht' in G major, 4/4 time. The melody consists of quarter and eighth notes.
- p27 Whip my toudie 28029  
Musical notation for 'Whip my toudie' in G major, 3/4 time. The melody consists of quarter and eighth notes.
- p28 Heuch me Malie Gray 28030  
Musical notation for 'Heuch me Malie Gray' in G major, 4/4 time. The melody consists of quarter and eighth notes.

## B.29 The Sutherland manuscript

- p1 When The Kinge enjoys  
his own again 29001
- p1 franklon 29002
- p2 John Hays bony Lasy 29003
- p2 Alman 29004
- p3 Sarabran [Young] 29005
- p3 Ane Ayr 29006
- p4 Whom Scoren yea 29007
- p5 Bony peggie Ramsay 29008
- p5 Alamod afrance 29009
- p6 Over the mountains 29010
- p6 Sleep way ward thoughts 29011
-

- p7 The Canaries 29012
- p8 Silia 29013
- p8 Amirilas [told her swain] 29014
- p9 wher hilin Lys 29015
- p10 McBeth 29016
- p10 (untitled fragment) 29017
- p11 Gather your Ros buds 29019
- p11 Gather your Ros buds 29019
- p12 Jhon hays boney lasye 29020
- p12 Boney Cristan 29021
- p13 The Ducke of Lowrans March 29022
- p14 The Milken pealle 29023
- p14 an nou ayer 29024
- p15 John com kiss me nou 29025

- p15 (untitled) 29026 Musical notation for p15 (untitled) in G major, 4/4 time, starting with a treble clef and a key signature of one sharp (F#).
- p16 haptons jige 29027 Musical notation for p16 haptons jige in G major, 3/4 time, starting with a treble clef and a key signature of one sharp (F#).
- p16 What if A day 29028 Musical notation for p16 What if A day in F major, 4/4 time, starting with a treble clef and a key signature of one flat (Bb).
- p17 (untitled) 29029 Musical notation for p17 (untitled) in G major, 4/4 time, starting with a treble clef and a key signature of one sharp (F#).
- p19 Montroses Ayre 29030 Musical notation for p19 Montroses Ayre in G major, 4/4 time, starting with a treble clef and a key signature of one sharp (F#).
- p20 What if a day 29031 Musical notation for p20 What if a day in F major, 4/4 time, starting with a treble clef and a key signature of one flat (Bb).
- p21 Armeda 29032 Musical notation for p21 Armeda in F major, 3/4 time, starting with a treble clef and a key signature of one flat (Bb).
- p21 The Jeig to it 29033 Musical notation for p21 The Jeig to it in F major, 3/4 time, starting with a treble clef and a key signature of one flat (Bb).
- p22 Come Love lets walk 29034 Musical notation for p22 Come Love lets walk in F major, 4/4 time, starting with a treble clef and a key signature of one flat (Bb).
- p22 Joy to ye person 29035 Musical notation for p22 Joy to ye person in F major, 4/4 time, starting with a treble clef and a key signature of one flat (Bb).
- p23 Lady Hawards Jeemp 29036 Musical notation for p23 Lady Hawards Jeemp in G major, 4/4 time, starting with a treble clef and a key signature of one sharp (F#).
- p23 A Jige yorkins 29037 Musical notation for p23 A Jige yorkins in G major, 3/4 time, starting with a treble clef and a key signature of one sharp (F#).
- p25 the abay hill 29038 Musical notation for p25 the abay hill in G major, 4/4 time, starting with a treble clef and a key signature of one sharp (F#).
- p25 bony nanie 29039 Musical notation for p25 bony nanie in G major, 4/4 time, starting with a treble clef and a key signature of one sharp (F#).

- p26 Com lov lets walk 29040
- p26 Omnia vincet Amor 29041
- p28 Come prety wanton 29042
- p29 Scots wars 29043
- p30 Trickets deroy 29044
- p30 Saraban 29045
- p31 Introduction 29046
- p32 Scotts man 29047
- p32 Duch man 29048
- p34 Franch man 29049
- p35 Spaynard 29050
- p36 Walch man 29051
- p37 Irish man 29052
- p38 Inglishman 29053
-

## B.31 The Thomson manuscript

- p1 Empr March 31001
- p2 I Love my Love in Secret 31002
- p3 Minuit 31003
- p4 Richmond Ball 31004
- p5 Come sweet lass 31005
- p5 Saw you my Love Migey  
Linken over the Lee 31006
- p6 Happy Groves 31007
- p6 French Minuit 31008
- p8 Geld him Lasses 31009
- p9 Earish Ayre 31010
- p9 March 31011
-

- p10 Trumpet Tune 31012
- p10 Trumpet by Mr Shors 31013
- p11 Trumpet 31014
- p12 Shore's Trumpet minuet 31015
- p12 What shall I do to show 31016
- p13 French minuit 31017
- p14 Lady Blank 31018
- p14 The Birks of Abbergaldie 31019
- p15 Girdlin Geordy 31020
- p16 Trumpet Tune 31021
- p16 Minuit 31022
- p17 When ye cold winter nights  
were frozen 31023
- p17 The Ministers Rantt 31024
- p18 Green slives 31025

- p20 [Killiekrankie] 31026
- p21 Young I am 31027
- p21 I have fixed my fancie on her 31028
- p22 The Jolly Briese 31029
- p23 The Lasses of Edenburahe 31030
- p24 The Gray Eyed Morn 31031
- p24 Honie wilt thou take it 31032
- p25 Ayr 31033
- p26 The Pinken Durecken wives  
of Carilel 31034
- p27 Madam Labblimes minuet 31035
- p28 Il mak you be fain to  
follow me 31036
- p28 Good night and God be  
with you 31037
- p29 Minuit 31038
- p30 The well Buked Ballap 31039

- p30 Jigg 31040
- p31 My Daughter Shilo 31041
- p31 Bass Minuit 31042
- p32 Where shall our Good-man Lye  
in the Cold nights in Winter 31043
- p32 Jumping John 31044
- p33 The Lairds Good Brother 31045
- p33 The Banks of Yaro 31046
- p34 Well Danc'd Robin 31047
- p34 Pass By Minuit 31048
- p35 Allin Water 31049
- p36 The Dozen 31050
- p37 Mary Harvey att the Gaurd 31051
- p37 The Three Sheeps Skins 31052
-

- p38 The Countrymans Dance 31054
- p39 Horne Pipe 31055
- p39 Jameca 31056
- p40 Killie Krankie 31057
- p41 (untitled) 31058
- p41 (untitled) 31059
- p42 (untitled) 31060
- p42 (untitled) 31061
- p43 (untitled) 31062
- p43 (untitled) 31063
- p43 (untitled) 31064
- p44 (untitled) 31065
- p45 (untitled) 31066
- p46 A Minuett 31067
-

- p48 A Jigg 31068
- p48 A Jig 31069
- p50 A Minuett 31070
- p52 Florishes in all Keys Gamut flat 31071
- p52 Gamut sharp 31072
- p53 Are naturall 31073
- p54 Are Sharp 31074
- p55 Beme flat 31075
- p56 Beme sharp 31076
- p56 C naturall 31077
- p57 C flat 31078
- p59 D Naturale 31079
- p60 D Sharp 31080
- p60 E Natural 31081
-

- p61 E Sharp 31082  

- p61 F Natural 31083  

- p62 F flat 31084  

- p64 (untitled) 31085  

- p64 (untitled) 31086  

- p66 Jigg Round O 31087  

- p66 Aire slow A Round 31088  

- p68 Minuet 31089  

- p69 (untitled fragment) 31090  

- p70 (untitled) 31091  

- p71 (untitled fragment) 31092  

- p72 (untitled) 31093  

- p73 (untitled) 31094  

- p74 A Spanhette 31095  


- p75 (untitled) 31096 
- p76 (untitled) 31097 
- p78 Ayres for two viols by Mr Joh. Jenkins 31098 
- p80 (untitled) 31099 
- p81 (untitled - exercise?) 31100 
- p82 Adagio 31101 
- p84 (untitled - exercise?) 31102 
- p85 (untitled) 31103 
- p87 (untitled) 31104 
- p88 (untitled) 31105 
- p90 (untitled) 31106 
- p92 (untitled) 31107 
- p94 (untitled) 31108 
- p96 (untitled - exercise?) 31109 

- p98 (untitled)  31110
- p100 (exercise)  31111
- p100 Round O  31112
- p103 (untitled)  31113
- p104 (untitled)  31114
- p106 (exercise?)  31115
- p107 (untitled)  31116
- p110 (untitled - for two violins)  31117
- p110 Florish  31118
- p111 (untitled)  31119
- p112 (untitled)  31120
- p112 (untitled)  31121
- p113 The Bell Minuett  31122
- p113 (untitled)  31123

- p114 Scotch Tune 31124  

- p114 Florish 31125  

- p114 Gavot 31126  

- p115 (untitled) 31127  

- p116 (untitled) 31128  

- p118 (untitled) 31129  

- p118 (untitled) 31130  

- p121 (untitled) 31131  

- p122 (untitled) 31132  

- p123 (untitled) 31133  

- p124 (untitled) 31134  

- p125 (untitled) 31135  

- p126 (untitled) 31136  

- p132 A Ground Bass 31137  


- p134 (untitled) 31138
- p137 (untitled) 31139
- p138 (untitled) Adagio 31140
- p138 (untitled) 31141
- p141 Overture 31142
- p143 Minuet Round O 31143
- p143 Jigg 31144
- p144 (untitled) 31145
- p144 March 31146

## B.32 Lady Margaret Wemyss' Music-book

- f17 The day daus in the morning 32001
- f18v Tom of badlamad 32002
- f19 Ane Currant 32003
- f19v the giuen scaraband 32004
- f20 bauckingame gost 32005
- f20 though your strangness 32006
- f20v Ane mask 32007
- f20v ballatt 32008
- f21v Shiphard Sau you not 32009
- f21v Ane curant 32010
- f22 corantt 32011
-

- f22 curantt 32012
- f22v Sinkapace 32013
- f23 Saraband 32014
- f23 The Spanish pavin 32015
- f24 I left my tru lou 32016
- f24v Port Robart 32017
- f24v Hulie and farie 32018
- f25 You miner beautis of the night 32019
- f25 I newer rew I loued the 32020
- f25v The quins mask 32021
- f25v gautirs corant 32022
- f26 Gautr hiss Courante 32023
- f26 gutirs Saraband 32024
- f26v Saraband du guteir 32025
-

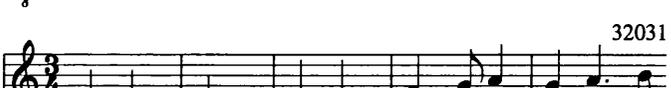
- f26v My lady binnes lilt 32026  

- f27 God be with my bone lowe 32027  

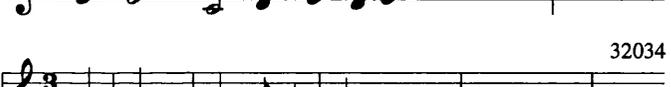
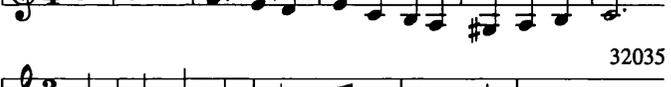
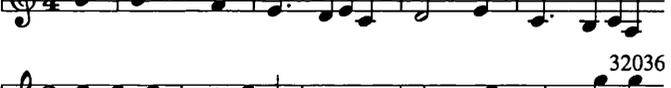
- f27 Corbe and the pyet 32028  

- f28 almond:dafo: 32029  

- f28v Curent dafo: 32030  

- f29 Saraband: dafo 32031  

- f29 Curent: dafo 32032  

- f29v Curent: Lamercure 32033  

- f29v Curent: 32034  

- f30 Curent: dafo 32035  

- f30 Saraband: dafo 32036  

- f30v Curent: dafo 32037  

- f31 Curent: Labellwell 32038  

- f31 Curent: dafo 32039  


- f31v Shooting dance 32040
- f31v Lilt: Milne 32041
- f32 Ruthueins: Lilt 32042
- f32 Almond: goutier 32043
- f32v Curent: goutier 32044
- f33 almond goutier 32045
- f33v lilt neidell-eye 32046
- f33v almond goutier 32047
- f34v The kings mask 32048
- f35 almond: goutier 32049
- f35v Through the wood Laudie 32050
- f35v almond: goutier 32051
- f36 Curent: dafo 32052
- f36v Our last good night 32053
-

- f37 Curent Lysabelle: Deles pin 32054
- f37 Saraband delis:pine 32055
- f37v almond 32056
- f38 almond 32057
- f38v almond 32058
- f39 Kilt thy cote magie 32059
- f39v Curant 32060
- f40 (untitled) 32061
- f40 (untitled) 32062
- f40v Sarabrand 32063
- f41 Meruells Sarraband 32064
- f41v Curant 32065
- f42 [Courant Dufaut] 32066
- f42 Saraband 32067

- f42v Saraband 32068
- f42v Saraband 32069
- f43 Irish port 32070
- f43 I uish I uer uher 32071
- f43 The broom 32072
- f43v Neu burn 32073
- f43v Generall leslys godnight 32074
- f44 Ladi ly nier mee 32075
- f44 Diafantas 32076
- f44v Doun in yon banks 32077
- f44v Ane Lilt 32078
- f45 I choys to ly my lon 32079
- f45 My lady binnis lilt 32080
- f45v Damiche manum 32081

- f46v Saraband 32082
- f46v Saraband 32083
- f47 Curant Gutier 32084
- f48 Nathaniell Gorgon 32085
- f48 Broom of couden knous 32086
- f48v Blew riben 32087
- f49 Good night and god  
be with yow 32088
- f49v Fair and louky 32089
- f50 (untitled) 32090
- f50 (untitled) 32091
-



## Appendix C1: keyword index by source standardised titles

In this index the important words of the c.1,400 standardised titles in the sources are isolated and sorted in order. Each keyword is followed by the title itself and its five-digit computer number, which consists of the two-digit source number followed by the item number within that source; an 'A' suffix indicates a secondary title. The titles are sorted alphabetically within each keyword grouping.

Keyword	Item no.	Title
ABBAY	29038	Abbey hill, The
ABBAY	02056	Abbey hills rant
ABERDEEN	26037	Aberdeen's courant
ABERDEEN	10262	Bonnie Jean of Aberdeen
ABERDEEN	03019A	Bonnie wives of Aberdeen, The
ABERDEEN	03020	Long Kell in Aberdeen
ABERDEEN	10029	Pease kail in Aberdeen
ABERGELDY	10008	Birks of Abergeldy
ABERGELDY	25033	Birks of Abergeldy
ABERGELDY	31019	Birks of Abergeldy, The
A-BLEEDING	10324	Love lies a-bleeding
ABOUT	26043	To dance about the Bailzies Dubb
ABOVE	10304	Bush above Traquair, The
ABOVE	10303	Flames of love hath pierced me, The / Bush above Traquair, The
ABOVE	01207	No charms above her
ABOVE	14071	No charms above her
ABOVE	25031	No charms above her
ABOYNE	16035	Aboyne's Air
ABOYNE	01209	Lord Aboyne's air
ABOYNE	09038	My Lord Aboyne his welcome home
ABOYNE	02017	My Lord Aboyne's air
ADAGIO	31101	Adagio
ADAGIO	31140	(untitled adagio)
ADERNEY	26016	Aderney's lilt
ADIEU	26070	Adieu Dundee
ADIEU	14056	Adieu to the follies and pleasures of love
ADIEU	01176	Adieu to the pleasures
AFTER	01187	After the pangs of a desperate lover
AFTER	17029	Dance after, The [Indian Queen]
AGAIN	26075	I love for love again
AGAIN	26103	I love my love for love again
AGAIN	01045	King enjoys his own again, The
AGAIN	08075	Sandy shall never be my love again
AGAIN	18025A	[Sandy shall never be my love again]
AGAIN	11015A	Tickled her over again
AGAIN	29001	When the king enjoys his own again
A-GROWING	11024	Long a-growing
AIR	16035	Aboyne's Air
AIR	08042	Air
AIR	14040	Air
AIR	16015	Air
AIR	17062	Air
AIR	21061	Air
AIR	21065	Air
AIR	21069	Air
AIR	22009	Air
AIR	23002	Air
AIR	31033	Air
AIR	16001	Air, An
AIR	16010	Air, An
AIR	29006	Air, An
AIR	05007	Air, An (Orlando)
AIR	17019	Air (Banister)

AIR	17020	Air (Banister)
AIR	17023	Air (Banister)
AIR	23008	Air (Banister)
AIR	17035	Air (Grabu)
AIR	17038	Air (Grabu)
AIR	08060	Air (Gregory)
AIR	23001	Air (Jeffrey Banister)
AIR	08029	Air (Jenkins)
AIR	17057	Air ([Robert] Smith)
AIR	23006	Air (Robert Smith)
AIR	20006	Air (Simpson)
AIR	17047	Air third entry (B[aniste]r)
AIR	17059	Air 1
AIR	17060	Air 2
AIR	17061	Air 3
AIR	01066A	[Chancellor's air, The]
AIR	08041	Chancellor's air, The
AIR	22050A	[Chancellor's air, The]
AIR	17027	Clayton's air
AIR	10185	Coridon Trumpet Air
AIR	17058	Dance, The [following Smith's Air?]
AIR	01016	Dolas air
AIR	01062	Drumlanrig's air
AIR	02032	Drumlanrig's air
AIR	02049	Drumlanrig's air
AIR	10211	Highland air
AIR	10209	Highland air or a Scots chaconne
AIR	31010	Irish air
AIR	25035	Lady Howard's air
AIR	01209	Lord Aboyne's air
AIR	08008	Montrose's Air
AIR	29030	Montrose's air
AIR	08092A	[Mr Robert Smith's air]
AIR	29013A	[Mr Robert Smith's air]
AIR	17024	[My Lady Buccleuch's air]
AIR	22041	My Lady Buccleuch's air
AIR	22053	My Lady Glenbristle's air
AIR	02017	My Lord Aboyne's air
AIR	22066	My Lord Airlie's Air
AIR	22047	My Lord Buckingham's air
AIR	01060A	[My Lord Sandwich's air]
AIR	08058	My Lord Sandwich's Air
AIR	29032A	[My Lord Sandwich's air]
AIR	2050	My Rothes air
AIR	22050	My Rothus air
AIR	29024	New air, A
AIR	22048	New air by Robert Smith, A
AIR	01015	Prince's air, The
AIR	14034A	[Prince's air, The]
AIR	17051	Queen's air (B[aniste]r)
AIR	31088	Slow air, a round
AIR	10179	Trumpet air
AIRE	17052	Aire Suite, Rondeau (Grabu)
AIRLIE	22066	My Lord Airlie's Air
AIRLIE	12005	New Airlie
AIRS	31098	Airs for two viols (Jenkins)
AIRS	08080	Airs (Grabu)
AIRS	17063	Airs (Smith)
AIRS	01249	First of Mr Farmer's airs, The
AIRS	01250	Second of Mr Farmer's airs, The
AIVER	10238	Gum ga'd aiver
ALAS	26073	Alas I lie alone, I'm like to die old
ALAS	26028	Alas that I came over the moor and left my love behind me
ALAS	10020	Alas the apron bidden down
ALAS	26045	Alas this night that we should sunder
ALAS	26003	O silly soul, alas
ALEXIS	09032	Alexis
ALL	10261	Bonniest lass in all the world
ALL	14088	I am come to lock all fast
ALL	26097A	[She's rare and good in all]
ALL	28015	She's rare and good in all
ALL	10339	There all clad [?] or with fleas or the way to Wallington
ALL	11030	We shall all lie together

ALL	10287	Where have you been all the [day?], Willy my Lad?
ALLAN	01057	Allan Water
ALLAN	03011	Allan Water
ALLAN	10281	Allan water
ALLAN	25062	Allan Water
ALLAN	31049	Allan Water
ALLAN	10293	Wat you what Marion Allan's got on?
ALLMAINE	17030	Allmaine B:
ALMAYNE	05003	Almayne
ALMAYNE	05004	Almayne
ALMAYNE	05005	Almayne
ALMAYNE	05006	Almayne
ALMAYNE	08001	Almayne
ALMAYNE	14021	Almayne
ALMAYNE	14051	Almayne
ALMAYNE	16004	Almayne
ALMAYNE	16005	Almayne
ALMAYNE	16016	Almayne
ALMAYNE	17009	Almayne
ALMAYNE	29004	Almayne
ALMAYNE	29036A	[Almayne]
ALMAYNE	32056	Almayne
ALMAYNE	32057	Almayne
ALMAYNE	32058	Almayne
ALMAYNE	23008A	[Almayne B]
ALMAYNE	17002	Almayne (Banister)
ALMAYNE	22023	Almayne (Banister)
ALMAYNE	22021	Almayne Baptiste [Lully?]
ALMAYNE	26077	Almayne Delorne
ALMAYNE	32029	Almayne (Dufaut)
ALMAYNE	08018	Almayne (Esto)
ALMAYNE	08024	Almayne (Esto)
ALMAYNE	22031	Almayne [Gautier]
ALMAYNE	32043	Almayne (Gautier)
ALMAYNE	32045	Almayne (Gautier)
ALMAYNE	32047	Almayne (Gautier)
ALMAYNE	32049	Almayne (Gautier)
ALMAYNE	32051	Almayne (Gautier)
ALMAYNE	08020	Almayne (Gregory)
ALMAYNE	08063	Almayne (Gregory)
ALMAYNE	08076	Almayne (Gregory)
ALMAYNE	08034	Almayne (Groom)
ALMAYNE	08044	Almayne (Hudson)
ALMAYNE	08046	Almayne (Ives)
ALMAYNE	14046	Almayne [Ives]
ALMAYNE	08028	Almayne (Jenkins)
ALMAYNE	08032	Almayne (Jenkins)
ALMAYNE	17066	Almayne (Jenkins)
ALMAYNE	08050	Almayne Le Roi
ALMAYNE	16018	Almayne le Roi
ALMAYNE	08038	Almayne (Lilly)
ALMAYNE	08039	Almayne (Lilly)
ALMAYNE	26085	Almayne morris, An
ALMAYNE	08052	Almayne (Moss)
ALMAYNE	14061	Almayne [Mr Young]
ALMAYNE	26061	Almayne Nicholas
ALMAYNE	04006	Almayne on the same [pavan], An
ALMAYNE	08031	Almayne (Simpson)
ALMAYNE	20002	Almayne (Simpson)
ALMAYNE	08013	Almayne (Young)
ALMAYNE	22017	Banister's almayne
ALMAYNE	08055	Jig almayne
ALMAYNE	14045	Queen's almayne, The
ALMAYNE	08049	Trumpet almayne
ALMAYNES	16039	Almaynes, courants and sarabands by Mr Young
ALONE	26073	Alas I lie alone, I'm like to die old
ALONE	32079	I choose to lie alone
AM	14088	I am come to lock all fast
AM	25082	I am the king and prince of drunkards
AM	14087	Young I am
AM	31027	Young I am
AMARYLLIS	01012	Amaryllis
AMARYLLIS	01022	Amaryllis

AMARYLLIS	01126	Amaryllis
AMARYLLIS	08057	Amaryllis
AMARYLLIS	16003	Amaryllis
AMARYLLIS	01118	Amaryllis told her swain
AMARYLLIS	29014	Amaryllis [told her swain]
AMARYLLIS	08073	English Amaryllis
AMBITION	08069	State and ambition
AMBITION	25030	State and ambition
AMONG	25067	Deil the rump among you
AMONG	11009	Over late among the broom
AMOR	29041	Omnia vincet amor
AMOR	26102	Omnia vincit amor
AMYNTAS	09011	Amyntas on a summer's day
ANDERSON	12018	John Anderson my Jo
ANDERSON	12019	John Anderson my Jo
ANDERSON	12020	John Anderson my Jo
ANDERSON	12021	John Anderson my Jo
ANDERSON	26114	John Anderson my Jo
ANN	28015A	Lilt Lady Ann Gordon
ANOTHER	01018	Celia, Another
ANOTHER	01019	Celia, Another
ANOTHER	01191	Dufaut's jigs, Another of
ANOTHER	01028	New Scots measure, another
ANOTHER	11011	Once I loved another man's wife, an English thing
ANOTHER	10186	Philander, Another
ANOTHER	10187	[Philander], Another
ANOTHER	02005	Sweet Willie, another way of
ANOTHER	01232	Yaughtnie's jigs, Another of
ANTIQUÉ	22027	Antique saraband
ANY	01046	Jean is best of any
ANY	26059	Jean is best of any
APRON	10020	Alas the apron bidden down
APRON	10269	My apron dearie [?]
APRON	09006	She rowed it in her apron
ARCHER	10044	Archer's March
ARMEDA	01060	Armeda
ARMEDA	08058A	[Armeda]
ARMEDA	09034	Armeda
ARMEDA	29032	Armeda
ARMEDA	29033	Jig to it (Armeda?), The
ARMS	10214	To arms
ARMS	25039	To your arms
ARPEGGIO	19003	Prelude arpeggio
ASHES	10216	I burn my brain consumes to ashes (song)
ATHOLL	12009	Atholl's L[ilt]
ATHOLL	01013	Port Atholl
ATHOLL	01161	Port Atholl
ATHOLL	01245	Port Atholl
ATHOLL	01248	Port Atholl
AULD	03048	Auld lang syne
AULD	01106	For auld lang syne
AULD	19005	[What shall a young lassie do wi' an auld man?]
AWAY	01217	Franklin is fled away
AWAY	02068	Franklin is fled far away
AWAY	02023	Hold away from me, Donald
AWAY	25069	My plaid away
AWAY	10227	Over the hills and far away
AWAY	11050	Stolen away when I was sleeping
A-WOOING	02016	Jockey would a-woeing go
A-WOOING	02044	Jockey would a-woeing go
AYR	17030A	[Ayr Mr:B]
B:	17030	Allmaine B:
BABBITY	10332	Babbity bowster
BABBLE	02046	Jockey's drunken babble
BABBLE	11056	Jockie drunken babble
BACASKIE	22004	Bacaskie
BAGPIPE	01234A	[Bagpipe Tune]
BAGPIPE	17032	Bagpipe tune
BAGPIPE	22028	Bagpipe tune, The
BAILZIES	26043	To dance about the Bailzies Dubb
BAIRDIE	26012	Kate Bairdie
BAIRDIE	01184A	[Katherine Bairdie]
BAIRDIE	24038	Katherine Bairdie

BAIRDIE	01157	Katie Bairdie
BAIRDIE	03044	Katie Bairdie
BALL	31004	Richmond Ball
BALLANGOWAN	26113	Port Ballangowan [?]
BALLANGOWAN	28021A	[Port Ballangowan]
BALLAP	01225A	[Ballap, The]
BALLAP	11023	Ballap, The
BALLAP	03052	Large hey ho the ballap
BALLAP	31039	Well-buked ballap, The
BALLET	32008	Ballet
BALLET	17043	Ballet first entry
BALLET	17044	Ballet second entry
BALLET	17050	Entry, Queen's ballet, 1671 Whitehall B[aniste]r
BALLIXIS	21054	Ballixis
BALOW	01036	Balow
BALOW	02047	Balow
BANESTER	17004	Country dance [Banester]
BANG	10208	Bang the broker
BANG	14123	Bang the broker
BANISTER	17019	Air (Banister)
BANISTER	17020	Air (Banister)
BANISTER	17023	Air (Banister)
BANISTER	23008	Air (Banister)
BANISTER	23001	Air (Jeffrey Banister)
BANISTER	17047	Air third entry (B[aniste]r)
BANISTER	23008A	[Almayne B]
BANISTER	17002	Almayne (Banister)
BANISTER	22023	Almayne (Banister)
BANISTER	22017	Banister's almayne
BANISTER	17017	Banister's farewell
BANISTER	22018	Corranto (B[anister])
BANISTER	22024	Corranto (Banister)
BANISTER	22025	Country dance Banister
BANISTER	17003	Courant [Mr Banister]
BANISTER	17050	Entry, Queen's ballet, 1671 Whitehall B[aniste]r
BANISTER	17021	Gavotte (Banister)
BANISTER	17022	Gavotte (Banister)
BANISTER	23005	Glob (Banister)
BANISTER	17033	Jig (B[anister])
BANISTER	23003	Jig (Jeffrey Ban[ister])
BANISTER	17026	Mr Banister's jig
BANISTER	17051	Queen's air (B[aniste]r)
BANISTER	17049	Queen's jig (B[aniste]r)
BANISTER	17048	Queen's saraband (B[aniste]r)
BANISTER	17031	Saraband [Banister]
BANISTER	23009	Saraband (Banister)
BANK	26002	Down in yon bank
BANKS	10353	Banks of Enormay [Birks of Invermay?]
BANKS	33002	Banks of Helicon, The
BANKS	31046	Banks of Yaro, The
BANKS	31023A	[Banks of Yarrow]
BANKS	32077	Down in yon banks
BANKS	10300	Ettrick banks
BANNERSTER	22035	Branles Mr Bannester
BANNERSTER	22019	Gavotte Bannester
BANNOCKS	25028	Bannocks of bear meal, cakes of crowdie
BAPTISTA	17045	(untitled) (Baptista)
BAPTISTE	22021	Almayne Baptiste [Lully?]
BAPTISTE	22022	Branle Mr Baptiste [Lully]
BARRACK	14121	Barrack Johnny
BASS	31042	Bass minuet
BASS	08079	(exercises in bass clef)
BASS	31137	Ground Bass, A
BATTLE	24024	Battle of Harlaw
BATTLE	04005	Battle of Pavia, The
BEAR	25028	Bannocks of bear meal, cakes of crowdie
BEARS'	05001	Bears' dance, The
BEATON	24022	Mary Beaton's Row
BEAUTIES	01007	You meaner beauties
BEAUTIES	32019	You meaner beauties of the night
BEAUTY	26030	Let never cruelty dishonour beauty
BEAUTY	14041	Scornful beauty, The
BEAVER	01082	John cock thy beaver

BEAVER	01084	John cock thy beaver
BECK	01205	Mr Beck's new tune
BECK	14086A	[Mr Beck's new tune]
BECKED	14090	When the bride came ben she becked
BED	02031	Bed to me, The
BED	02055	Bed to me, The
BED	26092	I will not go to my bed till I should die
BED	01077	Lass which made the bed to me, The
BEDLAM	32002	Tom of Bedlam
BEEN	10002	So merry as we have been
BEEN	26097	So merry as we have been
BEEN	28015B	[So merry as we have been]
BEEN	10287	Where have you been all the [day?], Willy my Lad?
BEFORE	10311	Kick the world before you
BEGUN	26023	Pretty well begun man
BEHIND	26028	Alas that I came over the moor and left my love behind me
BEHIND	26044	I left my love behind me
BELL	31122	Bell Minuet, The
BELL	08027	Bell, The, by Mr Jenkins
BELL	01230	Bessie Bell
BELL	11032	Bessie Bell
BELLE	01034	Belle heureuse
BELLE	01129	Belle heureuse
BELLE	22015	Belle heureuse [?]
BELLEVILLE	32038	Courant (La Belleville)
BELLS	14070	Oh, the bonnie Christ Church bells
BEN	10282	Blithe was she [the?] but and ben
BEN	22056	Come ben and clanck me, Jo
BEN	14075	When she came ben
BEN	25086	When she came ben
BEN	03045	When she came ben she bobbed
BEN	14090	When the bride came ben she becked
BENEATH	14106	Bonnie broobit lassie blew beneath the eyes
BERWICK	10235	Berwick Johnny
BERWICK	25096	Berwick Johnny
BESSIE	01230	Bessie Bell
BESSIE	11032	Bessie Bell
BESSIE	03018	Bessie's haggis
BESSIE	10242	Bessie's haggis
BESSIE	10276	Bessie's haggis[?]
BESSIE	10279	Bessie's haggis
BEST	01046	Jean is best of any
BEST	26059	Jean is best of any
BETIDE	28023	Woe betide thy weary body
BETTY	10053	Blink over the burn, sweet Betty
BETTY	02014	Health to Betty, A
BETTY	16025	Health to Betty, A
BETTY	18022	Health to Betty, A
BEYOND	09005	Till I be lulled beyond thee
BIDDEN	10020	Alas the apron bidden down
BIDDING	01236	An thy minnie bidding thee
BINNEY	02065	Lady Binney's lilt
BINNY	02008	Binny's Jig
BINNY	01100	Lady Binny's lilt
BINNY	02009	Lady Binny's lilt
BINNY	11031	My Lady Binny's Lilt
BINNY	32026	My Lady Binny's lilt
BINNY	32080	My Lady Binny's lilt
BIRD	01064	Come hither, my honey bird chuck
BIRD	01029	My bird, if I come near thee
BIRKS	10353	Banks of Enormay [Birks of Invermay?]
BIRKS	10008	Birks of Abergeldy
BIRKS	25033	Birks of Abergeldy
BIRKS	31019	Birks of Abergeldy, The
BIRNS	10001	Lads of Birns 1729
BISHOP	10129	Bishop's gown
BISHOPS	14035	Seven bishops, The
BLACK	01075A	Black and the brown, The
BLACK	01078A	Black and the brown, The
BLACK	27005	Black called music fine
BLACK	27006	Black called my delight
BLACK	01076	Black ewe, The
BLACK	10328	Black Jack

BLACK	18033	Black Jack
BLACK	10071	Black Jack, a country dance
BLACK	10100	Black Jack, country dance
BLACK	27003	Black major
BLACK	01235	Black man is the bravest, The
BLACK	27004	Black minor
BLACK	30002	Black minor
BLACKBIRD	01113	Blackbird, The
BLANK	31018	Lady Blank O, The
BLANTYRE	25095	Lennox's love to Blantyre
BLENSH	11043	Blensh of Middleby, The
BLEST	14031	Celia that I once was blest
BLEST	01017	Celia that once was blest
BLEW	14106	Bonnie broobit lassie blew beneath the eyes
BLINK	10053	Blink over the burn, sweet Betty
BLITHE	10282	Blithe was she [the?] but and ben
BLITHEST	14115	Johnny is the blithest lad
BLUE	26036	Blue breeks
BLUE	26112	Blue breeks
BLUE	26110	Blue cap
BLUE	32087	Blue riband
BLUE	26064	Blue riband at the bound rod
BLUSH	26049	My mistress's blush is bonny
BLUSHED	01110A	[I kissed her while she blushed]
BLUSHED	28028	I kissed her while she blushed
BO	01237	Keek bo
BOATMAN	10251	Boatman, The
BOATMAN	01040	Bonnie boatman, The
BOATMAN	09031	Bonnie boatman, The
BOBBED	03045	When she came ben she bobbed
BOBBED	01143	When she came in, she bobbed
BOBBING	01170	Bobbing Jo
BODY	28023	Woe betide thy weary body
BON	03041	Hit her upon the bon an she come near me
BONNIE	01040	Bonnie boatman, The
BONNIE	09031	Bonnie boatman, The
BONNIE	14107	Bonnie brooked lassie, The
BONNIE	11044	Bonnie broom, The
BONNIE	02007	Bonnie brow, The
BONNIE	14048	Bonnie brow, The
BONNIE	02043	Bonnie brow, The or In January last
BONNIE	01116	Bonnie Christian
BONNIE	01156	Bonnie Christian
BONNIE	02064	Bonnie Christian
BONNIE	03003	Bonnie Christian
BONNIE	11057	Bonnie Christian
BONNIE	29021	Bonnie Christian
BONNIE	10225	Bonnie Dundee
BONNIE	10109	Bonnie grey-eyed morn
BONNIE	09039	Bonnie Jean
BONNIE	11013	Bonnie Jean
BONNIE	09013	Bonnie Jean Lindsay
BONNIE	26029	Bonnie Jean makes meikle of me
BONNIE	10262	Bonnie Jean of Aberdeen
BONNIE	02015	Bonnie lassie
BONNIE	02063	Bonnie lassie
BONNIE	14043	Bonnie lassie
BONNIE	11028	Bonnie Madeleine Wedderburn
BONNIE	02013	Bonnie Nannie
BONNIE	02052	Bonnie Nannie
BONNIE	08071	Bonnie Nannie
BONNIE	29039	Bonnie Nannie
BONNIE	14016	Bonnie Nanny
BONNIE	29008	Bonnie Peggy Ramsay
BONNIE	02006	Bonnie roaring Willie
BONNIE	14067	Bonnie roaring Willie
BONNIE	03019A	Bonnie wives of Aberdeen, The
BONNIE	11020	God be with my bonnie love
BONNIE	29003	John Hay's bonnie lassie
BONNIE	29020	John Hay's bonnie lassie
BONNIE	14070	Oh, the bonnie Christ Church bells
BONNIE	10275	Up your heart, bonnie lass
BONNIEST	10261	Bonniest lass in all the world

BONNIEST	01174	Bonniest lass in the world, The
BONNY	01010	Corn rigs are bonnie
BONNY	01087	God be with my bonnie love
BONNY	32027	God be with my bonnie love
BONNY	26057	Marry me, marry me, quoth the bonny lass
BONNY	26049	My mistress's blush is bonny
BONNY	22075	Welcome home, my bonnie love
BOTH	14014	Money in both your pockets
BOUFFONS	01089A	Bouffons, The
BOUFFONS	09001	Bouffons, The
BOUFFONS	28001	Bouffons, The
BOUFFONS	26094	Fourth measure of the Bouffons, The
BOUND	26064	Blue riband at the bound rod
BOURREE	17016	Bourree
BOURREE	18001	Bourree
BOURREE	03015	Bourree, A
BOURREE	21057	Bourree d'Arvis
BOURREE	18013	Bourree Fontainebleau
BOURREE	22026	Bourree Fontainebleau
BOURREE	24012	Bourree, La
BOURREE	22016	Bourree Royal
BOURREE	18006	Bourree Versailles
BOURREE	21055	Grand bourree
BOURREE	14091	Royal bourree, A
BOW	10316	Wives of the Bow
BOWSTER	10332	Babbity bowster
BOYNE	14065	Water of Boyne, The
BRACEGIRDLE	10268	Mrs Bracegirdle
BRAES	14110	Jolly braes
BRAIN	10216	I burn my brain consumes to ashes (song)
BRANLE	28011	Branle de Poitou
BRANLE	22022	Branle Mr Baptiste [Lully]
BRANLE	26083	Branle of Poitou
BRANLES	22035	Branles Mr Bannester
BRAVE	11034	It is brave sailing here
BRAVEST	01235	Black man is the bravest, The
BRAWL	17011	Brawl
BRAWL	09020	Buckingham's brawl
BRED	10344	Peggie in devotion bred from tender years
BREEKS	26036	Blue breeks
BREEKS	26112	Blue breeks
BREEKS	10128	Stay and take your breeks wi ye
BREEKS	31053	Stay and take your breeks with you
BREEZE	25091	Jolly breeze
BREEZE	14105	Jolly breeze, The
BREEZE	31029	Jolly breeze, The
BRESE	17025	Charles Brese
BRIDE	10060	Bride next
BRIDE	10323	Bride next
BRIDE	01166	Cause give the bride her supper
BRIDE	01188	Cause give the bride her supper
BRIDE	14090	When the bride came ben she becked
BRIDE	01154	When the bride was married
BRIDE	03005	When the bride was married
BRIDE	22055	When the bride was married
BRITAIN	25040	Britain strike home
BRITONS	10215	Britons strike home
BRITANIA	10047	[Rule] Britania
BRODIE	03043	Old Simon Brodie
BRODIE	01144	Simon Brodie
BROKER	10208	Bang the broker
BROKER	14123	Bang the broker
BROOBIT	14106	Bonnie broobit lassie blew beneath the eyes
BROOKED	14107	Bonnie brooked lassie, The
BROOM	11044	Bonnie broom, The
BROOM	10030	Broom of Cowdenknowes
BROOM	01042	Broom of Cowdenknowes, The
BROOM	01213	Broom of Cowdenknowes, The
BROOM	32086	Broom of Cowdenknowes, [The]
BROOM	09026	Broom, The
BROOM	32072	Broom, the
BROOM	11009	Over late among the broom
BROTHER	01071	Jock the laird's brother

BROTHER	01072	Jock the laird's brother
BROTHER	02026	Jock the Laird's brother
BROTHER	02051	Jock the laird's brother
BROTHER	14037	Jock the laird's brother
BROTHER	16038	Jock the laird's brother
BROTHER	31045	Laird's good brother, The
BROW	02007	Bonnie brow, The
BROW	14048	Bonnie brow, The
BROW	02043	Bonnie brow, The or In January last
BROWN	01075A	Black and the brown, The
BROWN	01078A	Black and the brown, The
BRUCE	10245	Bruce's [?] minuet
BUCCLEUCH	17024	[My Lady Buccleuch's air]
BUCCLEUCH	22041	My Lady Buccleuch's air
BUCKINGHAM	09020	Buckingham's brawl
BUCKINGHAM	32005	Buckingham's Ghost[?]
BUCKINGHAM	01035	Buckingham's saraband
BUCKINGHAM	01215	Buckingham's saraband
BUCKINGHAM	05008A	[Buckingham's Saraband]
BUCKINGHAM	14044A	[Buckingham's saraband]
BUCKINGHAM	22006	Duke of Buckingham's Courante
BUCKINGHAM	22047	My Lord Buckingham's air
BUFFCOAT	01203	Buffcoat
BUNTING	11014	Corn bunting
BURN	10050	As I went down yon burn so clear
BURN	10053	Blink over the burn, sweet Betty
BURN	01109	Down the burn, Davie
BURN	01111	Down the burn, Davie
BURN	03004	Down the burn, Davie
BURN	22072	Down the burn, Davie
BURN	10216	I burn my brain consumes to ashes (song)
BURN	32073	New burn
BUSH	10304	Bush above Traquair, The
BUSH	10303	Flames of love hath pierced me, The / Bush above Traquair, The
BYRD	04018	Master Byrd his passmeasure[?]
CABER	25029	Cock up thy caber
CACKLE	03040	Cackle Hen
CAESAR	10019	Hail great Caesar
CAESAR	14063	Hail, great Caesar
CAESAR	25036	Hail, great [Caesar?]
CAKES	25028	Bannocks of bear meal, cakes of crowdie
CALEDONIA	14112	Caledonia Phyllis
CALL	10272	Call John who's the man that can
CALLED	27005	Black called music fine
CALLED	27006	Black called my delight
CAME	26028	Alas that I came over the moor and left my love behind me
CAME	09024	As I came to the waterside
CAME	10329	First when I came to this town
CAME	10260	Last time I came o'er the moor
CAME	22074	Last time I came over the moor
CAME	01092	Last time I came over the moor, The
CAME	02036	Last time I came over the moor, The
CAME	19011	[Last time I came over the moor, The]
CAME	26044A	[Last time I came over the moor, The]
CAME	03034	[Last time I came over the moor, The] I: McL
CAME	14075	When she came ben
CAME	25086	When she came ben
CAME	03045	When she came ben she bobbed
CAME	01143	When she came in, she bobbed
CAME	14090	When the bride came ben she becked
CAMERONIAN	01179	Cameronian march, The
CAMPBELL	03047A	Captain Campbell his march
CAN	10272	Call John who's the man that can
CAN	10334	How can I be Charlie [Charlie?]?
CANARIES	08010	Canaries
CANARIES	26066	Canaries
CANARIES	28003	Canaries
CANARIES	01219	Canaries, The
CANARIES	28012	Canaries, The
CANARIES	29012	Canaries, The
CANARIES	01186	Canaries, the new way, The
CANARIES	01185	Canaries, the old way, The
CANDY	02020	Sugar candy

CANNOT	26021	I cannot live and want thee
CANNOT	14076	I cannot wine at her
CANON	01138	Canon courante, Le
CAP	26110	Blue cap
CAPING	01193	Caping trade, The
CAPING	14117	Caping trade, The
CAPITA	02053	Capita me, The
CAPTAIN	03047A	Captain Campbell his march
CAPTAIN	25041	Captain Ramsay's Scots measure
CAPTAIN	10127	Captain shall not get me
CAPTAIN	01206	Captain shall not get thee, The
CAPTAIN	01221	Captain shall not get thee, The
CAPTAIN	03002	Captain shall not get thee, The
CAPTAIN	10274	Captain shall not get you
CAREER	09009	Career, The
CAREER	26063	Hunters career
CAREER	28017	Hunters career
CARICOTS	10010	Tom [?]'s lass of Caricots [?]
CARLIE	10334	How can I be Carlie [Charlie?]?
CARLISLE	25074	Drunken wives of Carlisle
CARLISLE	31034	Pinken[?], drunken wives of Carlisle, The
CARRICK	10321	Carrick's reel
CASSILIS	26039	[Lady Cassillis Lilt]
CASSILLIS'	26111	Lady Cassillis' lilt
CATTLE	10308	I'm the lad that feeds the cattle
CAULDRON	11037	Clout the cauldron
CAUSE	01166	Cause give the bride her supper
CAUSE	01188	Cause give the bride her supper
CAUSE	01153	Love is the cause of my mourning
CAUSE	03006	Love is the cause of my mourning
CAUSE	10326	Love is the cause of my mourning
CAUSE	14085	Love is the cause of my mourning
CAUSE	25002	Love is the cause of my mourning
CEASE	09016	Come, sweet love, let sorrow cease
CEASE	09042	Come, sweet love, let sorrow cease
CEASE	26118	Come, sweet love, let sorrow cease
CELIA	02027A	[Celia]
CELIA	29013	Celia
CELIA	01018	Celia, Another
CELIA	01019	Celia, Another
CELIA	09033	Celia, I love thee
CELIA	08092	Celia, I loved thee
CELIA	17057A	[Celia, I loved thee]
CELIA	23006A	[Celia, I loved thee]
CELIA	14031	Celia that I once was blest
CELIA	01017	Celia that once was blest
CELIA	01020	Since Celia is my foe
CHACONNE	10209	Highland air or a Scots chaconne
CHACONNE	03021	Scots Chaconne, The
CHANCELLOR	01066A	[Chancellor's air, The]
CHANCELLOR	08041	Chancellor's air, The
CHANCELLOR	22050A	[Chancellor's air, The]
CHANCELLOR	18034	Chancellor's delight, The
CHANCELLOR	01226	Chancellor's farewell, The
CHARLES	17025	Charles Brese
CHARLIE	10334	How can I be Carlie [Charlie?]?
CHARMS	01207	No charms above her
CHARMS	14071	No charms above her
CHARMS	25031	No charms above her
CHI	10221	Chi non vult pone [?]
CHICKENS	14128	Chickens and sparrow-grass
CHOOSE	32079	I choose to lie alone
CHRIST	14070	Oh, the bonnie Christ Church bells
CHRISTIAN	01116	Bonnie Christian
CHRISTIAN	01156	Bonnie Christian
CHRISTIAN	02064	Bonnie Christian
CHRISTIAN	03003	Bonnie Christian
CHRISTIAN	11057	Bonnie Christian
CHRISTIAN	29021	Bonnie Christian
CHUCK	01064	Come hither, my honey bird chuck
CHURCH	14070	Oh, the bonnie Christ Church bells
CIMMERS	10110	Cimmers of Largo
CIMMERS	10241	Cimmers of Largo

CINQUE	32013	Cinque pas
CINQUEPAS	26076	Cinquepas
CLAD	10339	There all clad [?] or with fleas or the way to Wallington
CLAME	10285	Clame Ma Whatle
CLANCK	22056	Come ben and clanck me, Jo
CLAPPING	24029	For kissing, for clapping, for loving and proving
CLAPPING	24021	For kissing, for clapping, for loving, for proving
CLAPPING	24036	[For kissing for clapping for loving for proving]
CLARISSA	08095	O my Clarissa thou cruel fair
CLATHER	01155A	[Cutie Clather]
CLATHER	03035	Cutie Clather
CLAYTON	17027	Clayton's air
CLAYTON	22043	Jig Mr Clayton
CLAYTON	22044	Mr Clayton's jig
CLEAR	10050	As I went down yon burn so clear
CLEF	08079	(exercises in bass clef)
CLIPS	01252	Saw you our pot clips
CLOCK	14103	Clock Cowpit, The
CLOCK	31005A	[Clock cowpite [cupid?], The]
CLOUT	11037	Clout the cauldron
CLOUTINACH	17074	Cloutinach, The
CLOVYS	11016	Laird of Clovys fyking it
COAT	32059	Kilt thy coat, Maggie
COAT	26098	Kilt thy coat, Maggie, tilt thy coat Jo
COATIE	10042	Yellow coatie
COCK	25029	Cock up thy caber
COCK	01082	John cock thy beaver
COCK	01084	John cock thy beaver
COCKEINA	11026	Hei cockeina, a French thing
COCKSTON	01086	Cockston
COLD	10045	Cold's taken my goodman
COLD	26048	I dowe not queen cold
COLD	14032	When cold storms is past
COLD	31023	When the cold winter nights were frozen
COLD	31046A	[When the cold winter nights were frozen]
COLD	31043	Where shall our goodman lie in the cold nights in winter?
COLD	10306	Winter night is cold, The or Hap me with your petticoat
COLEMAN	16023	Prelude Dr Coleman
COLEMAN	16024	Saraband Dr Coleman
COLLIER	10034	Collier's daughter
COLLIER	25061	Collier's daughter
COLLIER	14094	Collier's daughter, The
COME	22056	Come ben and clanck me, Jo
COME	01064	Come hither, my honey bird chuck
COME	08012	Come, love, let's walk into the spring
COME	14059	Come, love, let's walk [into the spring]
COME	25047	Come, love, let's walk [into the spring]
COME	26096	Come, love, let's walk into the spring
COME	29034	Come, love, let's walk [into the spring]
COME	29040	Come, love, let's walk [into the spring]
COME	29042	Come, pretty wanton
COME	14103A	[Come sweet lass]
COME	25032	Come, sweet lass
COME	31005	Come, sweet lass
COME	09016	Come, sweet love, let sorrow cease
COME	09042	Come, sweet love, let sorrow cease
COME	26118	Come, sweet love, let sorrow cease
COME	10234	Fit is come o'er me now, The
COME	22058	Fit is come over me now, The
COME	03041	Hit her upon the bon an she come near me
COME	14088	I am come to lock all fast
COME	01089	John come kiss me now
COME	01244	John come kiss me now
COME	02035	John come kiss me now
COME	09003	John come kiss me now
COME	25043	John come kiss me now
COME	29025	John come kiss me now
COME	01029	My bird, if I come near thee
COME	01220	News are come to the town
COMEDIANS'	26015	Comedians' masque
COMMANDS	10068	Such commands are my fate
COMPANY	03019	Hale and sound to company
CONSENTING	14101	This consenting maid

CONSUMES	10216	I burn my brain consumes to ashes (song)
COOF	10014	Coof [?] has got my M[aiden?][h[ead?], The
COOL	08097	How cool and temperate
COQUILLE	01108	Coquille, La
CORBIE	32028	Corbie and the Piet, [The]
CORIDON	10185	Coridon Trumpet Air
CORN	11014	Corn bunting
CORN	10031	Corn rigs
CORN	01010	Corn rigs are bonnie
CORN	24023	Corn yards
CORN	02066	New corn riggs
CORN	08075A	[New corn riggs]
CORN	02027	New corn rigs
CORN	18025	New corn rigs
CORN	22054	New corn rigs
CORNRIGS	01018A	[New cornrigs]
CORRANTO	08030	Corranto
CORRANTO	08064	Corranto
CORRANTO	22001	Corranto
CORRANTO	22032	Corranto
CORRANTO	22018	Corranto (B[anister])
CORRANTO	22024	Corranto (Banister)
CORRANTO	08019	Corranto (Esto)
CORRANTO	08021	Corranto (Gregory)
CORRANTO	08025	Corranto (Gregory)
CORRANTO	08035	Corranto (Groom)
CORRANTO	08047	Corranto (Ives)
CORRANTO	08051	Corranto Le Roi
CORRANTO	08040	Corranto (Lilly)
CORRANTO	08053	Corranto (Moss)
COUNTRY	10071	Black Jack, a country dance
COUNTRY	10100	Black Jack, country dance
COUNTRY	10088	Country dance
COUNTRY	10090	Country dance
COUNTRY	10106	Country dance
COUNTRY	10116	Country dance
COUNTRY	10118	Country dance
COUNTRY	10159	Country dance
COUNTRY	22014	Country dance
COUNTRY	22034	Country dance
COUNTRY	10059	Country dance, A
COUNTRY	10069	Country Dance, A
COUNTRY	17004	Country dance [Banester]
COUNTRY	22025	Country dance Banister
COUNTRY	10152	New country dance
COUNTRYMAN	31054	Countryman's dance, The
COUPAR	01103	Donald Coupar
COUPAR	10006	Donald Coupar
COUPAR	18035	Donald Coupar [frag]
COUPAR	18026	New Donald Coupar
COURAGE	09036	Courage
COURANT	26037	Aberdeen's courant
COURANT	01139	Courant
COURANT	01141	Courant
COURANT	10165	Courant
COURANT	14008	Courant
COURANT	14022	Courant
COURANT	16014	Courant
COURANT	17001	Courant
COURANT	17018	Courant
COURANT	21021	Courant
COURANT	21042	Courant
COURANT	21068	Courant
COURANT	22011	Courant
COURANT	24004	Courant
COURANT	24007	Courant
COURANT	24018	Courant
COURANT	24019	Courant
COURANT	32011	Courant
COURANT	32012	Courant
COURANT	32034	Courant
COURANT	32060	Courant
COURANT	32065	Courant

COURANT	32003	Courant, A
COURANT	32010	Courant, A
COURANT	32030	Courant (Dufaut)
COURANT	32032	Courant (Dufaut)
COURANT	32035	Courant (Dufaut)
COURANT	32037	Courant (Dufaut)
COURANT	32039	Courant (Dufaut)
COURANT	32052	Courant (Dufaut)
COURANT	32066	[Courant Dufaut]
COURANT	32044	Courant (Gautier)
COURANT	32084	Courant (Gautier)
COURANT	21039	Courant (John Jenkins)
COURANT	32038	Courant (La Belleville)
COURANT	17054	Courant La Reine
COURANT	32033	Courant (Lamercurie)
COURANT	16019	Courant le Roi
COURANT	17006	Courant (Locke)
COURANT	32054	Courant Lysabelle delespin
COURANT	01131	Courant Madame
COURANT	17003	Courant [Mr Banister]
COURANT	20003	Courant (Simpson)
COURANT	08007	Courant to the Duke of Lorraine's March
COURANT	32023	Gautier his courant
COURANT	26082	My Lord Dingwall's courant
COURANT	26058	My Lord Hay's courant
COURANT	26088	Queen's courant
COURANT	26062	Sir John Hope's courant
COURANT	26106	Sir John Morrison's courant
COURANT	25059	[Trumpeter's Courant]
COURANT	26013	Trumpeter's courant
COURANTE	01138	Canon courante, Le
COURANTE	22006	Duke of Buckingham's Courante
COURANTE	32022	Gautier's courante
COURANTS	16039	Almaynes, courants and sarabands by Mr Young
COURT	14108	Court minuet
COURT	11046	High court of justice, The
COURT	11004	Imperial court
COURT	11052	Imperial court
COURT	22045	New court jig, a
COURTEIDE	17014	Eco de Courteide
COWDENKNOWES	10030	Broom of Cowdenknowes
COWDENKNOWES	01042	Broom of Cowdenknowes, The
COWDENKNOWES	01213	Broom of Cowdenknowes, The
COWDENKNOWES	32086	Broom of Cowdenknowes, [The]
COWGATE	17073	Cowgate jig
COWPIT	14103	Clock Cowpit, The
COWPITE	31005A	[Clock cowpite [cupid?], The]
CRANSTON	10318	My Lord Cranston Minuet
CRICHTON	26072	Crichton's goodnight
CROMLICK	01009	Cromlick's lilt
CROMLICK	01223	Cromlick's lilt
CROWDIE	25028	Bannocks of bear meal, cakes of crowdie
CRUEL	08095	O my Clarissa thou cruel fair
CRUELTY	26030	Let never cruelty dishonour beauty
CUCKOLD	10036	Cuckold Geo[rge?]
CUMMER	24026	Cummer tried
CUMULANO	27010	Francisco Cumulano
CUNT	11055	My ladies cunt has hairs upon't
CUPID	31005A	[Clock cowpite [cupid?], The]
CUTIE	01155A	[Cutie Clather]
CUTIE	03035	Cutie Clather
CUTTIE	01184	Cuttie spoon and tree ladle
CUTTIE	24038A	[Cuttie spoon and tree ladle]
CYNTHIA	09041	Fair Cynthia
CYNTHIA	11061	Fair Cynthia
DA	01168	Da mihi manum
DA	32081	Da mihi manum
DADDY	10228	Duke's dung o'er my daddy
DAGGER	02058	Put up thy dagger, Jamie [Jenny?]
DAGGER	02019	Put up thy dagger, Jennie
DAINTY	19008	[Dainty Davie]
DALL	26113A	[Port Rory Dall]
DALL	28021	Port Rory Dall

DANCE	05001	Bears' dance, The
DANCE	10071	Black Jack, a country dance
DANCE	10100	Black Jack, country dance
DANCE	10088	Country dance
DANCE	10090	Country dance
DANCE	10106	Country dance
DANCE	10116	Country dance
DANCE	10118	Country dance
DANCE	10159	Country dance
DANCE	22014	Country dance
DANCE	22034	Country dance
DANCE	10059	Country dance, A
DANCE	10069	Country Dance, A
DANCE	17004	Country dance [Banester]
DANCE	22025	Country dance Banister
DANCE	31054	Countryman's dance, The
DANCE	23007	Dance, A
DANCE	17029	Dance after, The [Indian Queen]
DANCE	14020	Dance of it, The
DANCE	17058	Dance, The [following Smith's Air?]
DANCE	10141	Figure dance
DANCE	10152	New country dance
DANCE	24017	Scottish Dance, A
DANCE	10072	Shepherd's dance
DANCE	32040	Shooting dance
DANCE	18007	[Theatre dance, A]
DANCE	18008	Theatre dance, A
DANCE	18009	Theatre dance, A
DANCE	26043	To dance about the Bailzies Dubb
DANCE	26078	Who learned you to dance and a towdle
DANCED	31047	Well danced, Robin
DARE	26081	I dare not vow I love thee
D'ARVIS	21057	Bourree d'Arvis
DATIE	01214	Minnies datie
DAUGHTER	10034	Collier's daughter
DAUGHTER	25061	Collier's daughter
DAUGHTER	14094	Collier's daughter, The
DAUGHTER	31041	My daughter Shilo
DAUPHIN	10145	Minuet Dauphin
DAUPHIN	18011	Minuet Dauphin
DAUPHINE	10146	Minuet Dauphine
DAVIE	19008	[Dainty Davie]
DAVIE	01109	Down the burn, Davie
DAVIE	01111	Down the burn, Davie
DAVIE	03004	Down the burn, Davie
DAVIE	22072	Down the burn, Davie
DAVIE	24027	O'er the dyke, Davie
DAVISON	26018	John Davison's pint of wine
DAWNS	32001	Day dawns in the morning, The
DAWNS	28004	Day dawns, The
DAWNS	09008	Hey the day dawns
DAY	09011	Amyntas on a summer's day
DAY	32001	Day dawns in the morning, The
DAY	28004	Day dawns, The
DAY	09008	Hey the day dawns
DAY	02003	What if a day
DAY	08011	What if a day
DAY	08043	What if a day
DAY	09012	What if a day
DAY	09025	What if a day
DAY	16022	What if a day
DAY	26053	What if a day
DAY	29028	What if a day
DAY	29031	What if a day
DAY	01200	What if a day, a month, or a year
DAY	10287	Where have you been all the [day?], Willy my Lad?
DE	08002	A la mode de France
DE	29009	A la mode de France
DE	28011	Branle de Poitou
DE	10181	Duchess de Savoy
DE	17014	Eco de Courteide
DE	29044	Triquets de Roy
DEAD	01197	If thy wife were dead, laddie

DEAR	08098	Fear not dear love
DEAR	01130	My own dear honey be kind to me
DEAREST	01023	Dearest Jockey
DEAREST	26006	My dearest sweet is farthest from me
DEARIE	10269	My apron dearie [?]
DEARIE	01068	My dearie, an thou die
DEARIE	01069	My dearie, an thou die
DEARIE	10335	My dearie an thou die
DEARIE	18021	My dearie an thou die
DEARIE	02033	My dearie, if thou die
DEARIE	14012	My dearie if thou die
DEATH	09021	It's worse nor death to part with thee
DEIL	25067	Deil the rump among you
DELESPIN	32054	Courant Lysabelle delespin
DELESPIN	32055	Sarabande (Delespin)
DELIGHT	27006	Black called my delight
DELIGHT	18034	Chancellor's delight, The
DELIGHT	04002	Johnson's delight
DELIGHT	01208	King's delight, The
DELIGHT	08003A	[King's delight, The]
DELIGHT	12010	King's delight, The
DELIGHT	22002	[King's delight?, The]
DELIGHT	22010	King's delight, The
DELIGHT	11003	King's delight, The, a French thing
DELIGHT	01114	Lady Errol's delight, the first way, The
DELIGHT	01085	Lady Errol's delight, the second way, The
DELIGHT	01115	Lady Errol's delight, the third way, The
DELIGHT	08096	You muses, nurses of delight
DELORNE	26077	Almayne Delorne
DERBY	10248	Derby's M[inuet]
DESERVE	01047	Love me as I deserve
DESERVE	09027	Love me as I deserve
DESERVE	16031	Love me as I deserve
DESPERATE	01187	After the pangs of a desperate lover
DEVIL	25070	Devil's dozen
DEVO	03033A	Jig [Devo]
DEVO	14093	Jig, The [Devo]
DEVOTION	10344	Peggie in devotion bred from tender years
DEZE	26119	Deze setta
DIAFANTES	32076	Diafantes
DIE	26073	Alas I lie alone, I'm like to die old
DIE	26092	I will not go to my bed till I should die
DIE	01068	My dearie, an thou die
DIE	01069	My dearie, an thou die
DIE	10335	My dearie an thou die
DIE	18021	My dearie an thou die
DIE	02033	My dearie, if thou die
DIE	14012	My dearie if thou die
DIE	09043	Shall I die like a dog, says Geordie
DIFFERENT	02042	Sweet Willie - a different set
DINGWALL	26082	My Lord Dingwall's courant
DISCREET	01006	More discreet, the welcomer, The
DISCREET	22057	More discreet the welcomer, The
DISCRETION	04025	My mistress knows discretion
DISHONOUR	26030	Let never cruelty dishonour beauty
DO	19005	[What shall a young lassie do wi' an auld man?]
DO	10070	What shall I do to show
DO	14027	What shall I do to show
DO	31016	What shall I do to show
DOG	09043	Shall I die like a dog, says Geordie
DOLAS	01016	Dolas air
DONALD	01103	Donald Coupar
DONALD	10006	Donald Coupar
DONALD	18035	Donald Coupar [frag]
DONALD	02023	Hold away from me, Donald
DONALD	18026	New Donald Coupar
DONE	02054	Women's work will never be done
DONE	14033	Women's work will never be done
DONEGAL	25094	Donegal's rant
DOWE	26048	I dowe not queen cold
DOWN	10020	Alas the apron bidden down
DOWN	10050	As I went down yon burn so clear
DOWN	26002	Down in yon bank

DOWN	32077	Down in yon banks
DOWN	01109	Down the burn, Davie
DOWN	01111	Down the burn, Davie
DOWN	03004	Down the burn, Davie
DOWN	22072	Down the burn, Davie
DOWN	10067	Down Tweedside
DOZEN	25070	Devil's dozen
DOZEN	31050	Dozen, The
DOZEN	10157	Round Dozen
DR	16023	Prelude Dr Coleman
DR	16024	Saraband Dr Coleman
DRAGOONS	01137	Dragoons
DRINKS	01196	Janet drinks no water
DRINKS	18023	Janet drinks no water
DRINKS	26032	Janet drinks no water
DRUMLANRICK	02049	Drumlanrig's air
DRUMLANRIG	01062	Drumlanrig's air
DRUMLANRIG	02032	Drumlanrig's air
DRUMLANRIG	08067	Drumlanrig's welcome home
DRUMLANRIG	16036	Drumlanrig's welcome home
DRUMMER	10352	Drummer
DRUNKARDS	25082	I am the king and prince of drunkards
DRUNKEN	10257	Drunken Meg Young
DRUNKEN	25074	Drunken wives of Carlisle
DRUNKEN	02046	Jockey's drunken babble
DRUNKEN	11056	Jockie drunken babble
DRUNKEN	31034	Pinken[?], drunken wives of Carlisle, The
DUBB	26043	To dance about the Bailzies Dubb
DUCHESS	10181	Duchess de Savoy
DUFAUT	32029	Almayne (Dufaut)
DUFAUT	32030	Courant (Dufaut)
DUFAUT	32032	Courant (Dufaut)
DUFAUT	32035	Courant (Dufaut)
DUFAUT	32037	Courant (Dufaut)
DUFAUT	32039	Courant (Dufaut)
DUFAUT	32052	Courant (Dufaut)
DUFAUT	32066	[Courant Dufaut]
DUFAUT	01190	Dufaut's jig
DUFAUT	01191	Dufaut's jigs, Another of
DUFAUT	32031	Sarabande (Dufaut)
DUFAUT	32036	Sarabande (Dufaut)
DUKE	08007	Courant to the Duke of Lorraine's March
DUKE	22006	Duke of Buckingham's Courante
DUKE	12016	[Duke of Lorraine's March]
DUKE	23019	[Duke of Lorraine's March]
DUKE	08006	Duke of Lorraine's march, The
DUKE	14017	Duke of Lorraine's march, The
DUKE	29022	Duke of Lorraine's march, The
DUKE	22029	Duke of Monmouth's jig, The
DUKE	18002	Duke of Orleans' march, The
DUKE	18005	Duke of Richmond's march, The
DUKE	10228	Duke's dung o'er my daddy
DUKE	01067	Duke's port, The
DUKE	01050	New Duke of Lorraine's march, The
DUKE	01052	Old Duke of Lorraine's march, The
DUM	26117	Like as the dum solsequium
DUNDEE	26070	Adieu Dundee
DUNDEE	10225	Bonnie Dundee
DUNG	10228	Duke's dung o'er my daddy
DUTCHMAN	29048	Dutchman
DYKE	01155	Jockey leaped over the dyke
DYKE	03035A	[Jockey leapt over the dyke]
DYKE	24027	O'er the dyke, Davie
DYKE	01024	Over the dyke and kiss her, laddie
EARNED	10246	She got the thing she earned [yeared?] for
EASE	22046	O love, if ere should ease a heart
ECHO	21037	Echo John Jenkins
ECO	17014	Eco de Courteide
EDINBURGH	01163	It was but a furlong from Edinburgh
EDINBURGH	25098	Lasses of Edinburgh
EDINBURGH	31030	Lasses of Edinburgh, The
EDINBURGH	14089	Two furlongs from Edinburgh town
EDINBURGH	25073	Within a furlong of Edinburgh

ELCHOE	01172	My Lord Elchoe's minuet
ELDEST	10294	King George's eldest son
ELIZABETH	26011	Lady Elizabeth's masque
EMPEROR	31001	Emperor march
EMPEROR	25001	Emperor's march
EMPEROR	25075	Emperor's march
EMPEROR	17015	Indian Emperor
ENDYTING	15002	My heart endyting is
ENGLAND	04020	Queen of England's lesson, The
ENGLISH	08073	English Amaryllis
ENGLISH	11011	Once I loved another man's wife, an English thing
ENGLISHMAN	29053	Englishman
ENJOYS	01045	King enjoys his own again, The
ENJOYS	08004	When the king enjoys his own
ENJOYS	14001	When the king enjoys his own
ENJOYS	25060	When the king enjoys his own
ENJOYS	29001	When the king enjoys his own again
ENORMAY	10353	Banks of Enormay [Birks of Invermay?]
ENTRY	17047	Air third entry (B[aniste]r)
ENTRY	17043	Ballet first entry
ENTRY	17044	Ballet second entry
ENTRY	17050	Entry, Queen's ballet, 1671 Whitehall B[aniste]r
ERE	26004	Long ere ony old man
ERE	22046	O love, if ere should ease a heart
ERROL	01114	Lady Errol's delight, the first way, The
ERROL	01085	Lady Errol's delight, the second way, The
ERROL	01115	Lady Errol's delight, the third way, The
ERROL	02059	My Lady Errol's lament
ESTO	08018	Almayne (Esto)
ESTO	08024	Almayne (Esto)
ESTO	08019	Corranto (Esto)
ETTRICK	10300	Ettrick banks
EUNUCH	14116	Eunuch's farewell, The
EVEN	11054	Katie thinks not long to play with Peter at even
EVENING	26079	Remember me at evening
EVERMORE	01171	Wantonness for evermore
EVERMORE	10312	Wantonness for evermore
EWE	01076	Black ewe, The
EYES	14106	Bonnie broobit lassie blew beneath the eyes
EYES	14079	Full fa' my eyes
EYES	14064	Why are mine eyes
FA'	14079	Full fa' my eyes
FAIN	11021	Fain would I be married
FAIN	31036	I'll make you be fain to follow me
FAIR	01181	Fair and lucky
FAIR	32089	Fair and lucky
FAIR	09041	Fair Cynthia
FAIR	11061	Fair Cynthia
FAIR	01051	From the fair Lavinion shore
FAIR	08072	From the fair Lavinion shore
FAIR	16040	Lady Fair
FAIR	10327	My love's fair, my love's rare
FAIR	09040	My sweet love is fair to see
FAIR	08095	O my Clarissa thou cruel fair
FAIR	26060	What high offences has my fair love taken?
FAIRLY	01147	Fairly shot of her
FAIRLY	32018	Hooly and fairly
FAIRLY	10338	Well me, I'm fairly shot of her
FAITHFUL	10218	Must then a faithful lover go (song)
FANCY	21066	Fancy
FANCY	01043	Fancy free
FANCY	01044	Fancy free
FANCY	01192	Hollow my fancy
FANCY	08059	Hollow my fancy
FANCY	31028	I have fixed my fancy on her
FANCY	04017	Kinloch his fancy
FANCY	30001	Wilsons fancy
FANCY	33003	Wilsons fancy
FAR	02068	Franklin is fled far away
FAR	10227	Over the hills and far away
FARANDOLAS	25004	Farandolas ground
FAREWELL	17017	Banister's farewell
FAREWELL	01226	Chancellor's farewell, The

FAREWELL	14116	Eunuch's farewell, The
FARMER	01249	First of Mr Farmer's airs, The
FARMER	17070	Jig (Farmer)
FARMER	01250	Second of Mr Farmer's airs, The
FARTHEST	26006	My dearest sweet is farthest from me
FAST	14088	I am come to lock all fast
FATE	10068	Such commands are my fate
FAULDS	10299	Milking in the faulds
FEAR	08098	Fear not dear love
FEEDS	10308	I'm the lad that feeds the cattle
FIDDLE	26029A	Jockey plays on Jenny's fiddle
FIE	10112	Fie on the wars, saraband
FIGARIOS	10336	Figarios [?]
FIGURE	10141	Figure dance
FINE	27005	Black called music fine
FIRST	17043	Ballet first entry
FIRST	01249	First of Mr Farmer's airs, The
FIRST	10329	First when I came to this town
FIRST	01114	Lady Errol's delight, the first way, The
FIT	10234	Fit is come o'er me now, The
FIT	22058	Fit is come over me now, The
FIXED	31028	I have fixed my fancy on her
FLAMES	10303	Flames of love hath pierced me, The / Bush above Traquair, The
FLAMES	10291	Flames of love hath pierced me, The, or Traquhair
FLAT	31075	Flourish - B flat major
FLEAS	10339	There all clad [?] or with fleas or the way to Wallington
FLED	01217	Franklin is fled away
FLED	02068	Franklin is fled far away
FLOODS	26054	Floods of tears
FLOURISH	31118	Flourish
FLOURISH	31125	Flourish
FLOURISH	31074	Flourish - A major
FLOURISH	31073	Flourish - A minor
FLOURISH	31075	Flourish - B flat major
FLOURISH	31076	Flourish - B minor
FLOURISH	31077	Flourish - C major
FLOURISH	31078	Flourish - C minor
FLOURISH	31080	Flourish - D major
FLOURISH	31079	Flourish - D minor
FLOURISH	31082	Flourish - E major
FLOURISH	31081	Flourish - E minor
FLOURISH	31083	Flourish - F major
FLOURISH	31084	Flourish - F minor
FLOURISH	31072	Flourish - G major
FLOURISH	31071	Flourish - G minor
FLOWER	10015	Mary Scott the flower of Yarrow
FLOWERS	26093	Flowers of the forest, The
FOE	01020	Since Celia is my foe
FOLLIES	14056	Adieu to the follies and pleasures of love
FOLLOW	31036	I'll make you be fain to follow me
FOLLOWING	17058	Dance, The [following Smith's Air?]
FOLLOWING	14113	Following jig, The
FOLLOWING	14127	Following, The
FONTAINEBLEAU	18013	Bourree Fontainebleau
FONTAINEBLEAU	22026	Bourree Fontainebleau
FORBADE	10182	My minnie forbade me when I was young
FOREST	26093	Flowers of the forest, The
FORTY	01243	Full forty times over
FOUL	14096	Foul take the wars
FOURTH	26094	Fourth measure of the Bouffons, The
FOWLER	03046	Tibbie Fowler in the glen
FOWLER	31051A	[Tibbie Fowler in the glen]
FRANCE	08002	A la mode de France
FRANCE	29009	A la mode de France
FRANCE	11041	King of France, The
FRANCISCO	27010	Francisco Cumulano
FRANKLIN	29002	Franklin
FRANKLIN	01217	Franklin is fled away
FRANKLIN	02068	Franklin is fled far away
FREE	01043	Fancy free
FREE	01044	Fancy free
FRENCH	26033	French, A
FRENCH	11029	French galliard, A

FRENCH	14011	French march, A
FRENCH	31008	French Minuet
FRENCH	31017	French minuet
FRENCH	09037	French [psalm] tune, The
FRENCH	16013	French Rant
FRENCH	26010	French volt, A
FRENCH	11026	Hei cockeina, a French thing
FRENCH	11003	King's delight, The, a French thing
FRENCH	11002	Monk's march, a French thing
FRENCHMAN	29049	Frenchman
FRIAR	10345	Friar and the nun
FRISKERS	10343	Friskers
FROG	26020	Frog's galliard
FRONDEUSE	01132	Gavotte Frondeuse, La
FROZEN	31023	When the cold winter nights were frozen
FROZEN	31046A	[When the cold winter nights were frozen]
FULL	14079	Full fa' my eyes
FULL	01243	Full forty times over
FURLONG	01163	It was but a furlong from Edinburgh
FURLONG	25073	Within a furlong of Edinburgh
FURLONGS	14089	Two furlongs from Edinburgh town
FY	10032	Fy gar rub her
FYKING	11016	Laird of Clovys fyking it
GABERLUNZIE	10263	Gaberlunzie man
GABERLUNZIE	01031	Gaberlunzie man, The
GA'D	10238	Gum ga'd aiver
GALASHIELS	10350	Galashiels
GALLANT	10266	Gallant shoemaker
GALLIARD	11029	French galliard, A
GALLIARD	26020	Frog's galliard
GALLIARD	04013	Galliard
GALLIARD	04015	Galliard
GALLIARD	27011	[Galliard]
GALLIARD	01070	Galliard, La
GALLIARD	20005	Galliard Mr Simpson
GALLIARD	04009	Galliard of the long pavan
GALLIARD	18010	Galliard, The
GALLIARD	27002	Galliard, The
GALLIARD	26019	Harry's galliard
GALLIARD	26047	Harry's galliard
GALLIARD	13001	Hutcheson's galliard
GALLIARD	26008	Hutcheson's galliard
GALLIARD	30005	Hutcheson's galliard
GALLIARD	33001	Hutcheson's galliard
GALLIARD	21056	La galliard
GALLOWATER	01008	Lads of Gallowater, The
GALLOWAY	01090	Galloway hornpipe, The
GALLOWAY	01175	Galloway Tom
GALLOWAY	28027	Galloway Tom
GALLOWAY	25076	Galloway's lament
GAR	10032	Fy gar rub her
GAR	10290	Lasses gar your tails toddle
GATHER	02040	Gather your rosebuds
GATHER	08017	Gather your rosebuds
GATHER	08099	Gather your rosebuds
GATHER	14058	Gather your rosebuds
GATHER	22030	Gather your rosebuds
GATHER	29019	Gather your rosebuds
GAUTIER	22031	Almayne [Gautier]
GAUTIER	32043	Almayne (Gautier)
GAUTIER	32045	Almayne (Gautier)
GAUTIER	32047	Almayne (Gautier)
GAUTIER	32049	Almayne (Gautier)
GAUTIER	32051	Almayne (Gautier)
GAUTIER	32044	Courant (Gautier)
GAUTIER	32084	Courant (Gautier)
GAUTIER	32023	Gautier his courant
GAUTIER	32022	Gautier's courante
GAUTIER	32024	Gautier's saraband
GAUTIER	01246	Saraband [Gautier]
GAUTIER	32025	Sarabande (Gautier)
GAVEL	14049	New kirk gavel, The
GAVOTTE	01083	Gavotte

GAVOTTE	17064	Gavotte
GAVOTTE	17067	Gavotte
GAVOTTE	21043	Gavotte
GAVOTTE	22036	Gavotte
GAVOTTE	22049	Gavotte
GAVOTTE	24005	Gavotte
GAVOTTE	31126	Gavotte
GAVOTTE	17021	Gavotte (Banister)
GAVOTTE	17022	Gavotte (Banister)
GAVOTTE	22019	Gavotte Bannester
GAVOTTE	01132	Gavotte Frondeuse, La
GAVOTTE	09029	Gavotte, The
GEE	11022	Gee wife, The
GEEMAN	01165	Geeman, The
GELD	31009	Geld him, lasses
GENERAL	32074	General Leslie's goodnight
GEORDIE	28014	God be with thee, Geordie
GEORDIE	25079	Jingling Geordie
GEORDIE	31020	Jingling Geordie
GEORDIE	09043	Shall I die like a dog, says Geordie
GEORGE	10036	Cuckold Geo[rge?]
GEORGE	10294	King George's eldest son
GERARD	01025	Gerard's mistress
GERARD	01091	Gerard's mistress
GERARD	16026	Gerard's mistress
GERARD	29018	Gerard's mistress
GET	10127	Captain shall not get me
GET	01206	Captain shall not get thee, The
GET	01221	Captain shall not get thee, The
GET	03002	Captain shall not get thee, The
GET	10274	Captain shall not get you
GET	11008	Get ye gone from me
GHOST	32005	Buckingham's Ghost[?]
GIBBONS	05008	Saraband (Orlando [Gibbons?])
GILCHRIST	26109	Gilchrist's lilt
GILDEROY	01021	Gilderoy
GILDEROY	01189	New Gilderoy, The
GILLIEFLOWER	14047	Gillieflower, The
GIVE	01166	Cause give the bride her supper
GIVE	01188	Cause give the bride her supper
GIVEN	32004	Given sara[band], The
GLASGOW	26026	Lass of Glasgow, The
GLASS	26042	Keeking glass, the
GLEN	03046	Tibbie Fowler in the glen
GLEN	31051A	[Tibbie Fowler in the glen]
GLENBRISTLE	12003	Glenbristle's Jig
GLENBRISTLE	22052	[Glenbristle's Jig]
GLENBRISTLE	22053	My Lady Glenbristle's air
GLOB	23005	Glob (Banister)
GLORY	18004	Glory Islington, The
GO	08094	Go thy ways since thou wilt go
GO	09014	Go where thou wilt go
GO	26092	I will not go to my bed till I should die
GO	02016	Jockey would a-woeing go
GO	02044	Jockey would a-woeing go
GO	10218	Must then a faithful lover go (song)
GO	26091	Then wilt thou go and leave me here
GOD	01087	God be with my bonnie love
GOD	11020	God be with my bonnie love
GOD	32027	God be with my bonnie love
GOD	28014	God be with thee, Geordie
GOD	11060	Good night and God be with you
GOD	26115	Good night and God be with you
GOD	01107	Goodnight and God be with you
GOD	31037	Goodnight and God be with you
GOD	32088	Goodnight and God be with you
GOING	01227	Hold her going
GOING	11025	Hold her going
GOING	25006	Stir her up and had her going
GOLD	02018	For lack of gold she left me
GONE	11008	Get ye gone from me
GONE	12007	Jorkins gone to the wood
GONE	02050	Lad's gone, The

GONE	10007	Nancy's to the greenwood gone
GONE	09015	Wilt thou be gone?
GOOD	25081	Good night
GOOD	11060	Good night and God be with you
GOOD	26115	Good night and God be with you
GOOD	31045	Laird's good brother, The
GOOD	26097A	[She's rare and good in all]
GOOD	28015	She's rare and good in all
GOODMAN	10045	Cold's taken my goodman
GOODMAN	22069	New goodman, The
GOODMAN	10054	Where shall our goodman lie?
GOODMAN	31043	Where shall our goodman lie in the cold nights in winter?
GOODMAN	01160	Where will our goodman lie
GOODMAN	03042	Where will our goodman lie?
GOODMAN	10027	Ye'd never be like my last goodman
GOODMAN	10278	Ye'll never be like my last goodman
GOODNIGHT	26072	Crichton's goodnight
GOODNIGHT	32074	General Leslie's goodnight
GOODNIGHT	01107	Goodnight and God be with you
GOODNIGHT	31037	Goodnight and God be with you
GOODNIGHT	32088	Goodnight and God be with you
GOODNIGHT	32053	Our last goodnight
GOODWIFE	22063	Little goodwife, The
GORDON	28015A	Lilt Lady Ann Gordon
GORDON	32085	Nathaniel Gordon
GORDON	01038	Nathaniel Gordon, the new way
GORDON	01037	Nathaniel Gordon, the old way
GORDON	01081	Port Gordon
GOT	10014	Coof [?] has got my M[aiden?]h[ead?], The
GOT	12008	She got money by it
GOT	10246	She got the thing she earned [yearned?] for
GOT	10293	Wat you what Marion Allan's got on?
GOWAN	18018	Gowan, The
GOWN	10129	Bishop's gown
GOWN	11005	Gown made, The
GOWN	01094	I will have my gown made
GOWN	10315	I would have my gown made
GOWN	25015	I would have my gown made
GOWN	14015	Lady's gown, The
GRABU	17035	Air (Grabu)
GRABU	17038	Air (Grabu)
GRABU	17052	Aire Suite, Rondeau (Grabu)
GRABU	08080	Airs (Grabu)
GRABU	17037	Martury[?] (Grabu)
GRABU	17034	Prelude (Grabu)
GRABU	17039	Rondo (Grabu)
GRABU	08081	(untitled) (Grabu?)
GRABU	08082	(untitled) (Grabu?)
GRABU	17036	(untitled) (Grabu)
GRAND	21055	Grand bourree
GRAY	28030	Heuch me Malie Gray
GREAT	14100	Great ware
GREAT	10019	Hail great Caesar
GREAT	14063	Hail, great Caesar
GREAT	25036	Hail, great [Caesar?]
GREEN	28016	Green grow the rashes
GREEN	01110	Green grow the rushes
GREEN	11006	Green grow the rushes
GREEN	22073	Green grow the rushes
GREEN	28028A	[Green grow the rushes]
GREEN	25090	Green sleeves and pudding pies
GREEN	10240	Polwarth on the green
GREENSLEEVES	01099	Greensleeves
GREENSLEEVES	31025	Greensleeves
GREENWOOD	10007	Nancy's to the greenwood gone
GREGORY	08060	Air (Gregory)
GREGORY	08020	Almayne (Gregory)
GREGORY	08063	Almayne (Gregory)
GREGORY	08076	Almayne (Gregory)
GREGORY	08021	Corranto (Gregory)
GREGORY	08025	Corranto (Gregory)
GREGORY	08023	Prelude (Gregory)
GREGORY	08062	Prelude (Gregory)

GREGORY	08022	Saraband (Gregory)
GREGORY	08026	Saraband (Gregory)
GREGORY	08077	Saraband (Gregory)
GREGORY	14050	Saraband [Gregory]
GREGORY	08065	Saraband (Mr Gregory)
GREY	25064	Grey morning
GREY	28009	Grey steel
GREY-EYED	10109	Bonnie grey-eyed morn
GREY-EYED	31031	Grey-eyed morn, The
GREY-EYED	14095	Grey-eyed morning, The
GRINDS	01229	Malt grinds well, The
GRINDS	11017	Malt grinds well, The
GROOM	08034	Almayne (Groom)
GROOM	08035	Corranto (Groom)
GROOM	08037	Prelude (Groom)
GROOM	08036	Saraband (Mr Groom)
GROUND	25004	Farandolas ground
GROUND	03022	Ground, A
GROUND	31137	Ground Bass, A
GROUND	04003	Kinloch his ground
GROUND	01224	Reding's ground
GROUND	01142	Thomas Tollit's ground
GROUND	25042	Thomas Tollit's ground
GROVES	31007	Happy groves
GROVES	02069	Ye woods and groves
GROW	28016	Green grow the rashes
GROW	01110	Green grow the rushes
GROW	11006	Green grow the rushes
GROW	22073	Green grow the rushes
GROW	28028A	[Green grow the rushes]
GROW	08093	Have you seen but a white lily grow?
GROWS	11055A	Sour grows ye tanzie
GUARD	03046A	[Mary Harvey at the guard]
GUARD	31051	Mary Harvey at the guard
GUIDED	10297	My wife she'll never be guided
GUM	10238	Gum ga'd aiver
GWYNN	09035	Nell Gwynn
GYPSY	24037	Gypsy's Lilt
HAD	25006	Stir her up and had her going
HAGGIS	03018	Bessie's haggis
HAGGIS	10242	Bessie's haggis
HAGGIS	10276	Bessie's haggis[?]
HAGGIS	10279	Bessie's haggis
HAIL	10019	Hail great Caesar
HAIL	14063	Hail, great Caesar
HAIL	25036	Hail, great [Caesar?]
HAIL	14055	Hail to the myrtle shade
HAIRS	11055	My ladies cunt has hairs upon't
HALE	03019	Hale and sound to company
HALLOWE'EN	01055	Hallowe'en
HALLOWEEN	03024	Halloween
HALLOWEEN	14024	Halloween
HALLOWEEN	25017	Halloween
HANDSOME	25013	I loved a handsome laddie
HAP	10259	Hap me with thy petticoat
HAP	10307	Hap me with your petticoat
HAP	10306	Winter night is cold, The or Hap me with your petticoat
HAPPY	31007	Happy groves
HAPPY	14028	Happy man is he
HARLAW	24024	Battle of Harlaw
HARRY	26019	Harry's galliard
HARRY	26047	Harry's galliard
HARVEY	03046A	[Mary Harvey at the guard]
HARVEY	31051	Mary Harvey at the guard
HAS	10014	Coof [?] has got my M[aiden?]h[ead?], The
HAS	11055	My ladies cunt has hairs upon't
HAS	26060	What high offences has my fair love taken?
HATH	10303	Flames of love hath pierced me, The / Bush above Traquair, The
HATH	10291	Flames of love hath pierced me, The, or Traquhair
HATH	11049	My love hath left me sick, sick, sick
HAVE	28025	Have over the water
HAVE	08093	Have you seen but a white lily grow?
HAVE	31028	I have fixed my fancy on her

HAVE	01094	I will have my gown made
HAVE	10315	I would have my gown made
HAVE	25015	I would have my gown made
HAVE	10002	So merry as we have been
HAVE	26097	So merry as we have been
HAVE	28015B	[So merry as we have been]
HAVE	10287	Where have you been all the [day?], Willy my Lad?
HAY	29003	John Hay's bonnie lassie
HAY	29020	John Hay's bonnie lassie
HAY	26058	My Lord Hay's courant
HAY	26095	Shackle of hay
HAY	16012	Shepherd's Hay
HE	14028	Happy man is he
HE	14126	Young Jockey he was and Sandy was his name
HEALTH	02014	Health to Betty, A
HEALTH	16025	Health to Betty, A
HEALTH	18022	Health to Betty, A
HEALTH	14078	King's health in a mug, The
HEART	15002	My heart endyting is
HEART	22046	O love, if ere should ease a heart
HEART	10275	Up your heart, bonnie lass
HEART	01183	Woe's my heart that we should sunder
HEATHER	23020	New heather, The
HEI	11026	Hei cockeina, a French thing
HELEN	25016	Helen Hume's Scots measure
HELEN	01096	I wish I were where Helen lies
HELEN	03050	I wish I were where Helen lies
HELEN	32071	I wish I were where [Helen lies]
HELEN	02039	Where Helen lies
HELEN	08074	Where Helen lies
HELEN	10013	Where Helen lies
HELEN	14019	Where Helen lies
HELEN	29015	Where Helen lies
HELICON	33002	Banks of Helicon, The
HELPS	01182	Helps jig
HEN	03040	Cackle Hen
HENRY	26024	Prince Henry's masque
HERE	11034	It is brave sailing here
HERE	26091	Then wilt thou go and leave me here
HEUCH	28030	Heuch me Malie Gray
HEUREUSE	01034	Belle heureuse
HEUREUSE	01129	Belle heureuse
HEUREUSE	22015	Belle heureuse [?]
HEY	09008	Hey the day dawns
HEY	10309	Hey tuttie tattie
HEY	03052	Large hey ho the ballap
HIGH	11046	High court of justice, The
HIGH	26060	What high offences has my fair love taken?
HIGHLAND	10211	Highland air
HIGHLAND	10209	Highland air or a Scots chaconne
HIGHLAND	01146	Highland king, The
HIGHLAND	01148	Highland king, The
HIGHLAND	10061	Highland king's rant
HIGHLAND	25022	Highland King's rant
HIGHLAND	03037	Highland king's rant, The
HIGHLAND	02057	Highland laddie
HIGHLAND	03010	Highland laddie
HIGHLAND	14081	Highland laddie
HIGHLAND	25025	Highland laddie
HIGHLAND	10025	Highland tune
HIGHLAND	10078	Highland tune
HIGHLAND	10231	Highland tune
HIGHLAND	10295	Highland tune
HIGHLAND	10022	Highland tune, second part
HIGHLAND	10150	John Highland Man
HIGHLAND	02012	New highland laddie
HIGHLAND	14029	New highland laddie
HIGHLAND	19007	[New Highland Laddie]
HIGHLAND	01004	New highland laddie, The
HILL	29038	Abbey hill, The
HILLS	02056	Abbey hills rant
HILLS	10227	Over the hills and far away
HIT	03041	Hit her upon the bon an she come near me

HITHER	01064	Come hither, my honey bird chuck
HO	03052	Large hey ho the ballap
HOBERS'JUMP	11004A	My Lady Hobers'jump
HOLD	02023	Hold away from me, Donald
HOLD	01227	Hold her going
HOLD	11025	Hold her going
HOLLOW	01192	Hollow my fancy
HOLLOW	08059	Hollow my fancy
HOME	25040	Britain strike home
HOME	10215	Britons strike home
HOME	08067	Drumlanrig's welcome home
HOME	16036	Drumlanrig's welcome home
HOME	09038	My Lord Aboyne his welcome home
HOME	01209A	Welcome home from London
HOME	22075	Welcome home, my bonnie love
HOME	23021	Your welcome home
HONEST	02048	Honest lucky
HONEY	01064	Come hither, my honey bird chuck
HONEY	31032	Honey wilt thou take it
HONEY	01130	My own dear honey be kind to me
HOOLY	32018	Hooly and fairly
HOPE	26062	Sir John Hope's courant
HOPE	01202	Sir William Hope's Scots measure
HOPE	14082	[Sir William Hope's scots measure]
HOPE'S	03026	Scots measure, A [Sir William Hope's]
HOPTON	02010	Hopton's Jig
HOPTON	22003	Hopton's Jig
HOPTON	29027	Hopton's jig
HOPTON'S	17005	Jig [Hopton's]
HORNPIPE	01090	Galloway hornpipe, The
HORNPIPE	10101	Hornpipe
HORNPIPE	10250	Hornpipe
HORNPIPE	17068	Hornpipe
HORNPIPE	31055	Hornpipe
HORNPIPE	14077	Hornpipe, A
HORNPIPE	25099	Hornpipe, A
HORNPIPE	11015	Lancashire hornpipe
HORSEMAN	01075	Horseman's port
HORSEMAN	01078	Horseman's port
HORSEMAN	01149	Horseman's port, The
HORSEMAN	25068	Horseman's port, The
HOUSE	10342	Pinkie House
HOUSE	16032	Reed House
HOW	10334	How can I be Carlie [Charlie?]?
HOW	08097	How cool and temperate
HOWARD	25035	Lady Howard's air
HOWARD	08001A	[Lady Howard's jump]
HOWARD	29036	Lady Howard's jump
HUDSON	08044	Almayne (Hudson)
HUDSON	08045	Saraband (Hudson)
HUME	25016	Helen Hume's Scots measure
HUNTERS	26063	Hunters career
HUNTERS	28017	Hunters career
HUTCHESON	13001	Hutcheson's galliard
HUTCHESON	26008	Hutcheson's galliard
HUTCHESON	30005	Hutcheson's galliard
HUTCHESON	33001	Hutcheson's galliard
HUTCHESON	30004	Hutcheson's pavan
I:	03034	[Last time I came over the moor, The] I: McL
IANTHE	10217	Ianthe
IANTHE	14125	Ianthe the lovely
I'LL	31036	I'll make you be fain to follow me
I'LL	16011	I'll never love thee more
I'M	26073	Alas I lie alone, I'm like to die old
I'M	10308	I'm the lad that feeds the cattle
I'M	10338	Well me, I'm fairly shot of her
IMPERIAL	11004	Imperial court
IMPERIAL	11052	Imperial court
IMPERIAL	01127	Imperial sweetness
IMPERIAL	11001	Imperial sweetness
INCH	04024	I was in an inch and more
INCH	24033	In an inch I warrant you
INCH	26009	Put in an inch and more of it

INDIAN	17029	Dance after, The [Indian Queen]
INDIAN	17015	Indian Emperor
INDIAN	17028	Indian Queen
INTO	08012	Come, love, let's walk into the spring
INTO	14059	Come, love, let's walk [into the spring]
INTO	25047	Come, love, let's walk [into the spring]
INTO	26096	Come, love, let's walk into the spring
INTO	29034	Come, love, let's walk [into the spring]
INTO	29040	Come, love, let's walk [into the spring]
INTRODUCTION	29046	Introduction
INVERMAY	10353	Banks of Enormay [Birks of Invermay?]
IRELAND	02028	King James's march to Ireland
IRELAND	14002	King James's march to Ireland
IRISH	31010	Irish air
IRISH	32070	Irish port
IRISH	25063	Irish tune, An
IRISHMAN	29052	Irishman
ISLE	09010	Isle of Rea, The
ISLINGTON	18004	Glory Islington, The
ITALIAN	14122	Italian pastorale, The
IVES	08046	Almayne (Ives)
IVES	14046	Almayne [Ives]
IVES	08047	Corranto (Ives)
JACK	10328	Black Jack
JACK	18033	Black Jack
JACK	10071	Black Jack, a country dance
JACK	10100	Black Jack, country dance
JACK	10320	Jack Latin
JAMAICA	01093	Jamaica
JAMAICA	10099	Jamaica
JAMAICA	31056	Jamaica
JAMES	27008	James Lauder's Pavan
JAMES	25072	King James's march
JAMES	02028	King James's march to Ireland
JAMES	14002	King James's march to Ireland
JAMIE	10011	Jockey plays with Jamie
JAMIE	02058	Put up thy dagger, Jamie [Jenny?]
JANET	01196	Janet drinks no water
JANET	18023	Janet drinks no water
JANET	26032	Janet drinks no water
JANET	14013	Robin and Janet
JANUARY	02043	Bonnie brow, The or In January last
JANUARY	02011	In January last
JANUARY	02043A	In January last
JEAN	09039	Bonnie Jean
JEAN	11013	Bonnie Jean
JEAN	09013	Bonnie Jean Lindsay
JEAN	26029	Bonnie Jean makes meikle of me
JEAN	10262	Bonnie Jean of Aberdeen
JEAN	01234	For the love of Jean
JEAN	17032A	[For the love of Jean]
JEAN	01046	Jean is best of any
JEAN	26059	Jean is best of any
JEAN	28020	Port Jean Lindsay
JEDBURGH	03025	Jedburgh's march
JEFFREY	23001	Air (Jeffrey Banister)
JEFFREY	23003	Jig (Jeffrey Ban[ister])
JENKINS	08029	Air (Jenkins)
JENKINS	31098	Airs for two viols (Jenkins)
JENKINS	08028	Almayne (Jenkins)
JENKINS	08032	Almayne (Jenkins)
JENKINS	17066	Almayne (Jenkins)
JENKINS	08027	Bell, The, by Mr Jenkins
JENKINS	21039	Courant (John Jenkins)
JENKINS	21037	Echo John Jenkins
JENKINS	08033	Saraband (Mr Jenkins)
JENNIE	02019	Put up thy dagger, Jennie
JENNY	01215A	[Jenny I told you]
JENNY	14044	Jenny, I told you
JENNY	10233	Jenny Nettles
JENNY	23022	Jenny Nettles
JENNY	26029A	Jockey plays on Jenny's fiddle
JIG	02008	Binny's Jig

JIG	17073	Cowgate jig
JIG	01190	Dufaut's jig
JIG	22029	Duke of Monmouth's jig, The
JIG	14113	Following jig, The
JIG	12003	Glenbristle's Jig
JIG	22052	[Glenbristle's Jig]
JIG	01182	Helps jig
JIG	02010	Hopton's Jig
JIG	22003	Hopton's Jig
JIG	29027	Hopton's jig
JIG	01133	Jig
JIG	01134	Jig
JIG	01140	Jig
JIG	08066	Jig
JIG	10094	Jig
JIG	10151	Jig
JIG	10161	Jig
JIG	10188	Jig
JIG	10247	Jig
JIG	18024	Jig
JIG	21064	Jig
JIG	22005	Jig
JIG	22039	Jig
JIG	22040	Jig
JIG	22051	Jig
JIG	22065	Jig
JIG	31040	Jig
JIG	31135	Jig
JIG	31144	Jig
JIG	01152	Jig, A
JIG	14007	Jig, A
JIG	14109	Jig, A
JIG	25018	Jig, A
JIG	31068	Jig, A
JIG	31069	Jig, A
JIG	08055	Jig almayne
JIG	17033	Jig (B[anister])
JIG	03033A	Jig [Devo]
JIG	17070	Jig (Farmer)
JIG	17005	Jig [Hopton's]
JIG	03017	Jig (J McC)
JIG	23003	Jig (Jeffrey Ban[ister])
JIG	22043	Jig Mr Clayton
JIG	31087	Jig Rondo
JIG	17072	Jig (Singleton)
JIG	14093	Jig, The [Devo]
JIG	29033	Jig to it (Armeda?), The
JIG	22038	Jig [Yorkins]
JIG	29037	Jorkins' jig, A
JIG	01162A	[King's jig, The]
JIG	01169	King's jig, The
JIG	16029	King's jig, The
JIG	23004	King's Jig, The
JIG	09030	Leslie's Jig
JIG	22042	Madame's jig
JIG	17026	Mr Banister's jig
JIG	22044	Mr Clayton's jig
JIG	17053	Mrs Johnson's jig
JIG	22062	My Lady Oxford's Jig
JIG	22045	New court jig, a
JIG	17049	Queen's jig (B[aniste]r)
JIG	25010	Spanish jig
JIG	10056	Spanish jig, A
JIG	14069	Spanish jig, A
JIG	01231	Yaughtmie's jig
JIGS	01191	Dufaut's jigs, Another of
JIGS	01232	Yaughtmie's jigs, Another of
JINGLING	25079	Jingling Geordie
JINGLING	31020	Jingling Geordie
JO	01170	Bobbing Jo
JO	22056	Come ben and clanck me, Jo
JO	12018	John Anderson my Jo
JO	12019	John Anderson my Jo

JO	12020	John Anderson my Jo
JO	12021	John Anderson my Jo
JO	26114	John Anderson my Jo
JO	26098	Kilt thy coat, Maggie, tilt thy coat Jo
JOCK	01071	Jock the laird's brother
JOCK	01072	Jock the laird's brother
JOCK	02026	Jock the Laird's brother
JOCK	02051	Jock the laird's brother
JOCK	14037	Jock the laird's brother
JOCK	16038	Jock the laird's brother
JOCKEY	26029A	Jockey plays on Jenny's fiddle
JOCKEY	10011	Jockey plays with Jamie
JOCKEY	02045	Jockey went to the wood or Jockey went too
JOCKEY	02045A	Jockey went too
JOCKEY	02044	Jockey would a-wooing go
JOCKEY	02046	Jockey's drunken babble
JOCKIE	08068	Jockey and Sandy
JOCKIE	01155	Jockey leaped over the dyke
JOCKIE	03035A	[Jockey leapt over the dyke]
JOCKIE	14054	Jockey went to the wood
JOCKIE	25088	Jockey went to the wood
JOCKIE	14118	Jockey wooed me long
JOCKIE	02016	Jockey would a-wooing go
JOCKIE	11056	Jockie drunken babble
JOCKIE	14038	Valiant Jockey
JOCKIE	14126	Young Jockey he was and Sandy was his name
JOCKY	01023	Dearest Jockey
JOE	10096	Jump my Joe
JOHN	10272	Call John who's the man that can
JOHN	21039	Courant (John Jenkins)
JOHN	21037	Echo John Jenkins
JOHN	12018	John Anderson my Jo
JOHN	12019	John Anderson my Jo
JOHN	12020	John Anderson my Jo
JOHN	12021	John Anderson my Jo
JOHN	26114	John Anderson my Jo
JOHN	01082	John cock thy beaver
JOHN	01084	John cock thy beaver
JOHN	01089	John come kiss me now
JOHN	01244	John come kiss me now
JOHN	02035	John come kiss me now
JOHN	09003	John come kiss me now
JOHN	25043	John come kiss me now
JOHN	29025	John come kiss me now
JOHN	26018	John Davison's pint of wine
JOHN	29003	John Hay's bonnie lassie
JOHN	29020	John Hay's bonnie lassie
JOHN	10150	John Highland Man
JOHN	01117	John Robeson's Park
JOHN	11035	John Robeson's park
JOHN	10301	Jumping John
JOHN	31044	Jumping John
JOHN	26062	Sir John Hope's courant
JOHN	26106	Sir John Morrison's courant
JOHN	11007	Skip John Walker[?] wantonly
JOHNNY	14121	Barrack Johnny
JOHNNY	10235	Berwick Johnny
JOHNNY	25096	Berwick Johnny
JOHNNY	14115	Johnny is the blithest lad
JOHNSON	04002	Johnson's delight
JOHNSON	17053	Mrs Johnson's jig
JOLLY	14106	Bonnie broobit lassie blew beneath the eyes
JOLLY	14110	Jolly braes
JOLLY	25091	Jolly breeze
JOLLY	14105	Jolly breeze, The
JOLLY	31029	Jolly breeze, The
JORKINS	12007	Jorkins gone to the wood
JORKINS'	29037	Jorkins' jig, A
JOUR	04011	Susanna [un jour]
JOY	01059	Joy to the person of my love
JOY	02002	Joy to the person [of my love]
JOY	09017	Joy to the person of my love
JOY	11059	Joy to the person of my love

JOY	14060	Joy to the person [of my love]
JOY	26014	Joy to the person [of my love]
JOY	29035	Joy to the person [of my love]
JUMP	10096	Jump my Joe
JUMP	08001A	[Lady Howard's jump]
JUMP	29036	Lady Howard's jump
JUMPING	10301	Jumping John
JUMPING	31044	Jumping John
JUSTICE	11046	High court of justice, The
KAILL	10029	Pease kaill in Aberdeen
KANTY	10197	Kanty [?]
KATE	26012	Kate Bairdie
KATHERINE	01184A	[Katherine Bairdie]
KATHERINE	24038	Katherine Bairdie
KATHERINE	03029	Katherine Logie
KATHERINE	14102	Katherine Logie
KATHERINE	01053	Katherine Oggie
KATHERINE	22071	Katherine Oggie
KATHERINE	10337	Katherine Ogie
KATHERINE	11027	Katherine Ogie
KATHERINE	14026	Katherine Ogie
KATHERINE	14072	Katherine Ogie
KATIE	01157	Katie Bairdie
KATIE	03044	Katie Bairdie
KATIE	11054	Katie thinks not long to play with Peter at even
KATIE	01195	Over the moor to Katie
KATIE	09023	Sweet smiling Katie
KATIE	09019	Sweet smiling Katie loves me
KEEK	01237	Keek bo
KEEKING	26042	Keeking glass, the
KEITH	27009	Sir William Keith's Pavan
KEITH	30003	Sir William Keith's pavan
KELL	03020	Long Kell in Aberdeen
KENNETH	14098A	[Kenneth Mackenzie's Scots measure]
KENNETH	01158	Mr Kenneth McKenzie's Scots Measure
KETTIE	08003	King's kettie[?], The
KICK	22067	Kick Malury
KICK	10311	Kick the world before you
KILLIECRANKIE	10144	Killiecrankie
KILLIECRANKIE	14005	Killiecrankie
KILLIECRANKIE	31026	[Killiecrankie]
KILLIECRANKIE	25045	New Killiecrankie
KILLIEKRAKIE	31057	Killiekranke
KILT	32059	Kilt thy coat, Maggie
KILT	26098	Kilt thy coat, Maggie, tilt thy coat Jo
KIND	02025	Kind Robin
KIND	01130	My own dear honey be kind to me
KING	01146	Highland king, The
KING	01148	Highland king, The
KING	10061	Highland king's rant
KING	25022	Highland King's rant
KING	03037	Highland king's rant, The
KING	25082	I am the king and prince of drunkards
KING	01045	King enjoys his own again, The
KING	10294	King George's eldest son
KING	25072	King James's march
KING	02028	King James's march to Ireland
KING	14002	King James's march to Ireland
KING	11041	King of France, The
KING	01208	King's delight, The
KING	08003A	[King's delight, The]
KING	12010	King's delight, The
KING	22002	[King's delight?, The]
KING	22010	King's delight, The
KING	11003	King's delight, The, a French thing
KING	14078	King's health in a mug, The
KING	01162A	[King's jig, The]
KING	01169	King's jig, The
KING	16029	King's jig, The
KING	23004	King's Jig, The
KING	08003	King's kettie[?], The
KING	32048	King's masque, The
KING	09018	King's poesy, The

KING	01101	Old Sir Simon the king
KING	01162	Old Sir Simon the king
KING	01169A	[Old sir Simon the king]
KING	08004	When the king enjoys his own
KING	14001	When the king enjoys his own
KING	25060	When the king enjoys his own
KING	29001	When the king enjoys his own again
KINLOCH	04017	Kinloch his fancy
KINLOCH	04003	Kinloch his ground
KINLOCH	04012	Kinloch his passmeasure
KIRK	08083	An the kirk would let me be
KIRK	01098	If the kirk would let me be
KIRK	11040	If the kirk would let me be
KIRK	14049	New kirk gavel, The
KIRKGAVEL	02021A	[New Kirkgavel, The]
KISS	01089	John come kiss me now
KISS	01244	John come kiss me now
KISS	02035	John come kiss me now
KISS	09003	John come kiss me now
KISS	25043	John come kiss me now
KISS	29025	John come kiss me now
KISS	01024	Over the dyke and kiss her, laddie
KISSED	01110A	[I kissed her while she blushed]
KISSED	28028	I kissed her while she blushed
KISSING	24029	For kissing, for clapping, for loving and proving
KISSING	24021	For kissing, for clapping, for loving, for proving
KISSING	24036	[For kissing for clapping for loving for proving]
KNOWS	04025	My mistress knows discretion
LA	08002	A la mode de France
LA	29009	A la mode de France
LA	24012	Bourree, La
LA	01108	Coquille, La
LA	32038	Courant (La Belleville)
LA	17054	Courant La Reine
LA	01070	Galliard, La
LA	01132	Gavotte Frondeuse, La
LA	21056	La galliard
LA	21058	La Princesse
LABBLIME	31035	Madam Labblime's minuet
LABOUR	26080	Love is a labour in vain
LACK	02018	For lack of gold she left me
LAD	10308	I'm the lad that feeds the cattle
LAD	14115	Johnny is the blithest lad
LAD	02050	Lad's gone, The
LAD	01233	Northland lad, and southland lassie
LAD	10287	Where have you been all the [day?], Willy my Lad?
LADDIE	02057	Highland laddie
LADDIE	03010	Highland laddie
LADDIE	14081	Highland laddie
LADDIE	25025	Highland laddie
LADDIE	25013	I loved a handsome laddie
LADDIE	01197	If thy wife were dead, laddie
LADDIE	02012	New highland laddie
LADDIE	14029	New highland laddie
LADDIE	19007	[New Highland Laddie]
LADDIE	01004	New highland laddie, The
LADDIE	25008	Northland laddie
LADDIE	01024	Over the dyke and kiss her, laddie
LADDIE	11033	Ranting laddie
LADDIE	10243	Through the wood, laddie
LADDIE	19012	[Through the wood laddie]
LADDIE	32050	Through the wood, laddie
LADDIE	01210	Wapp at the widow, my laddie
LADDIE	03013	Wapp at the Widow, my laddie
LADDIE	03001	Widow's Laddie, The
LADDIE	01201	Yellow-haired laddie
LADDIE	10035	Yellow-haired laddie
LADDIE	01030	Yellow-haired laddie, The
LADDIE	01130A	Yellow-haired laddie, The
LADIES	11055	My ladies cunt has hairs upon't
LADLE	01184	Cuttie spoon and tree ladle
LADLE	24038A	[Cuttie spoon and tree ladle]
LADS	10001	Lads of Birns 1729

LADS	01008	Lads of Gallowater, The
LADY	01054	I serve a worthy lady
LADY	26065	I serve a worthy lady
LADY	02065	Lady Binney's lilt
LADY	01100	Lady Binny's lilt
LADY	02009	Lady Binny's lilt
LADY	31018	Lady Blank O, The
LADY	26039	[Lady Cassillis Lilt]
LADY	26111	Lady Cassillis' lilt
LADY	26011	Lady Elizabeth's masque
LADY	01114	Lady Errol's delight, the first way, The
LADY	01085	Lady Errol's delight, the second way, The
LADY	01115	Lady Errol's delight, the third way, The
LADY	16040	Lady Fair
LADY	25035	Lady Howard's air
LADY	08001A	[Lady Howard's jump]
LADY	29036	Lady Howard's jump
LADY	32075	Lady, lie near me
LADY	28022	Lady Lothian's lilt
LADY	09022	Lady Lothian's lilt, The
LADY	26101	Lady Rothemay's lilt
LADY	12015	Lady Strathallan's tune
LADY	26025	Lady wilt thou love me
LADY	14015	Lady's gown, The
LADY	28015A	Lilt Lady Ann Gordon
LADY	11031	My Lady Binny's Lilt
LADY	32026	My Lady Binny's lilt
LADY	32080	My Lady Binny's lilt
LADY	17024	[My Lady Buccleuch's air]
LADY	22041	My Lady Buccleuch's air
LADY	02059	My Lady Errol's lament
LADY	22053	My Lady Glenbristle's air
LADY	11004A	My Lady Hobers' jump
LADY	26040	My Lady Lothian's lilt
LADY	26087	My Lady Lothian's lilt
LADY	02060	My Lady Monteith's lament
LADY	14098	My Lady Montrose her Scots measure
LADY	01158A	[My Lady Munro her Scots measure]
LADY	22062	My Lady Oxford's Jig
LADY	26035	My Lady Rothemay's lilt
LADY	01122	My lady's nightgown
LADY	16009	Sighing Lady, The
LADY	26005	Spanish lady, the
LAIRD	01071	Jock the laird's brother
LAIRD	01072	Jock the laird's brother
LAIRD	02026	Jock the Laird's brother
LAIRD	02051	Jock the laird's brother
LAIRD	14037	Jock the laird's brother
LAIRD	16038	Jock the laird's brother
LAIRD	11016	Laird of Clovys fyking it
LAIRD	31045	Laird's good brother, The
LAMENT	25076	Galloway's lament
LAMENT	02059	My Lady Errol's lament
LAMENT	02060	My Lady Monteith's lament
LAMERCURE	32033	Courant (Lamercure)
LANCASHIRE	11015	Lancashire hornpipe
LAND	10028	Lump of land
LANG	03048	Auld lang syne
LANG	01106	For auld lang syne
LARGE	03052	Large hey ho the ballap
LARGO	10110	Cimmers of Largo
LARGO	10241	Cimmers of Largo
LASS	10261	Bonniest lass in all the world
LASS	01174	Bonniest lass in the world, The
LASS	14103A	[Come sweet lass]
LASS	25032	Come, sweet lass
LASS	31005	Come, sweet lass
LASS	26026	Lass of Glasgow, The
LASS	01002	Lass of Patie's Mill, the
LASS	09028	Lass of Patie's Mill, The
LASS	19010	[Lass of Patie's mill, The]
LASS	01077	Lass which made the bed to me, The
LASS	26057	Marry me, marry me, quoth the bonny lass

LASS	10010	Tom [?]'s lass of Caricots [?]
LASS	10275	Up your heart, bonnie lass
LASSES	31009	Geld him, lasses
LASSES	10290	Lasses gar your tails toddle
LASSES	25098	Lasses of Edinburgh
LASSES	31030	Lasses of Edinburgh, The
LASSIE	14106	Bonnie broobit lassie blew beneath the eyes
LASSIE	14107	Bonnie brooked lassie, The
LASSIE	02015	Bonnie lassie
LASSIE	02063	Bonnie lassie
LASSIE	14043	Bonnie lassie
LASSIE	29003	John Hay's bonnie lassie
LASSIE	29020	John Hay's bonnie lassie
LASSIE	01233	Northland lad, and southland lassie
LASSIE	19005	[What shall a young lassie do wi' an auld man?]
LAST	02043	Bonnie brow, The or In January last
LAST	02011	In January last
LAST	02043A	In January last
LAST	10260	Last time I came o'er the moor
LAST	22074	Last time I came over the moor
LAST	01092	Last time I came over the moor, The
LAST	02036	Last time I came over the moor, The
LAST	19011	[Last time I came over the moor, The]
LAST	26044A	[Last time I came over the moor, The]
LAST	03034	[Last time I came over the moor, The] I: McL
LAST	10079	My Nannie O (last part)
LAST	10213	My Nannie O, The last part of
LAST	32053	Our last goodnight
LAST	10027	Ye'd never be like my last goodman
LAST	10278	Ye'll never be like my last goodman
LATE	11009	Over late among the broom
LATIN	10320	Jack Latin
LAUDER	27008	James Lauder's Pavan
LAVINIAN	01051	From the fair Lavinion shore
LAVINION	08072	From the fair Lavinion shore
LAVINION	02022	Lavinion shore
LAVINION	08056	Lavinion [shore]
LE	08050	Almayne Le Roi
LE	16018	Almayne le Roi
LE	01138	Canon courante, Le
LE	08051	Corranto Le Roi
LE	16019	Courant le Roi
LE	01119	Premier mousquetaire, Le
LE	01120	Second mousquetaire, Le
LE	01121	Troisieme mousquetaire, Le
LEA	31006	Saw you my love Maggie linken[?] over the lea
LEA	26069	She mowpitt it roaming o'er the lea
LEAPED	01155	Jockey leaped over the dyke
LEAPT	03035A	[Jockey leapt over the dyke]
LEARNED	26078	Who learned you to dance and a towldle
LEAVE	26091	Then wilt thou go and leave me here
LEFT	26028	Alas that I came over the moor and left my love behind me
LEFT	02018	For lack of gold she left me
LEFT	26044	I left my love behind me
LEFT	32016	I left my true love
LEFT	11049	My love hath left me sick, sick, sick
LENNOX	25095	Lennox's love to Blantyre
LESLIE	32074	General Leslie's goodnight
LESLIE	09030	Leslie's Jig
LESLIE	26041	Leslie's lilt
LESSON	04020	Queen of England's lesson, The
LET	08083	An the kirk would let me be
LET	10302	And let the world be
LET	08012	Come, love, let's walk into the spring
LET	14059	Come, love, let's walk [into the spring]
LET	25047	Come, love, let's walk [into the spring]
LET	26096	Come, love, let's walk into the spring
LET	29034	Come, love, let's walk [into the spring]
LET	29040	Come, love, let's walk [into the spring]
LET	09016	Come, sweet love, let sorrow cease
LET	09042	Come, sweet love, let sorrow cease
LET	26118	Come, sweet love, let sorrow cease
LET	01098	If the kirk would let me be

LET	11040	If the kirk would let me be
LET	26030	Let never cruelty dishonour beauty
LET	25012	Let the soldiers rejoice
LET	26027	She looks as she would let me
LET	10310	She rose and let me in
LET	16030	She rose and let me in
LET	25034	She rose and let me in
LEVIN	11058	Levin's rant
LIE	26073	Alas I lie alone, I'm like to die old
LIE	32079	I choose to lie alone
LIE	32075	Lady, lie near me
LIE	11030	We shall all lie together
LIE	10054	Where shall our goodman lie?
LIE	31043	Where shall our goodman lie in the cold nights in winter?
LIE	01160	Where will our goodman lie
LIE	03042	Where will our goodman lie?
LIES	01096	I wish I were where Helen lies
LIES	03050	I wish I were where Helen lies
LIES	32071	I wish I were where [Helen lies]
LIES	10324	Love lies a-bleeding
LIES	02039	Where Helen lies
LIES	08074	Where Helen lies
LIES	10013	Where Helen lies
LIES	14019	Where Helen lies
LIES	29015	Where Helen lies
LIGHTLY	01251	For no man's sake I will lightly him
LIKE	26073	Alas I lie alone, I'm like to die old
LIKE	26117	Like as the dum solsequium
LIKE	09043	Shall I die like a dog, says Geordie
LIKE	12017	She's sweet like sugarcandy
LIKE	10027	Ye'd never be like my last goodman
LIKE	10278	Ye'll never be like my last goodman
LILIBURLERO	12006	Liliburlero
LILLIBURLERO	01058	Lilliburlero
LILLIBURLERO	14068	Lilliburlero
LILLY	08038	Almayne (Lilly)
LILLY	08039	Almayne (Lilly)
LILLY	08040	Corranto (Lilly)
LILT	26016	Aderney's lilt
LILT	12009	Atholl's L[ilt]
LILT	01009	Cromlick's lilt
LILT	01223	Cromlick's lilt
LILT	26109	Gilchrist's lilt
LILT	24037	Gypsy's Lilt
LILT	02065	Lady Binney's lilt
LILT	01100	Lady Binny's lilt
LILT	02009	Lady Binny's lilt
LILT	26039	[Lady Cassillis Lilt]
LILT	26111	Lady Cassillis' lilt
LILT	28022	Lady Lothian's lilt
LILT	09022	Lady Lothian's lilt, The
LILT	26101	Lady Rothemay's lilt
LILT	26041	Lestie's lilt
LILT	32078	Lilt, A
LILT	28015A	Lilt Lady Ann Gordon
LILT	32041	Lilt Milne
LILT	11031	My Lady Binny's Lilt
LILT	32026	My Lady Binny's lilt
LILT	32080	My Lady Binny's lilt
LILT	26040	My Lady Lothian's lilt
LILT	26087	My Lady Lothian's lilt
LILT	26035	My Lady Rothemay's lilt
LILT	32046	Needle-eye lilt
LILT	01073	Rothemay's lilt
LILT	32042	Ruthven's lilt
LILY	08093	Have you seen but a white lily grow?
L'INDIENNE	17055	L'Indienne
LINDSAY	09013	Bonnie Jean Lindsay
LINDSAY	28020	Port Jean Lindsay
LINES	02030	Montrose's lines
LINES	02061	Montrose's lines
LINES	14057	Montrose's lines
LINKEN	31006	Saw you my love Maggie linken[?] over the lea

LITTLE	22063	Little goodwife, The
LIVE	26021	I cannot live and want thee
LOCK	14088	I am come to lock all fast
LOCKE	17006	Courant (Locke)
LOCKE	17007	Tune (Locke)
LOGAN	10280	Logan water
LOGIE	03029	Katherine Logie
LOGIE	14102	Katherine Logie
LONDON	01209A	Welcome home from London
LONG	04009	Galliard of the long pavan
LONG	26050	I long for her virginity
LONG	28008	I long for the wedding
LONG	11053	I long for thy virginity
LONG	28026	I long for thy virginity
LONG	26007	I long for your virginity
LONG	14118	Jockey wooed me long
LONG	11054	Katie thinks not long to play with Peter at even
LONG	11024	Long a-growing
LONG	26004	Long ere ony old man
LONG	03020	Long Kell in Aberdeen
LONG	04008	[Long] pavan, The
LOOKS	26027	She looks as she would let me
LORD	01209	Lord Aboyne's air
LORD	09038	My Lord Aboyne his welcome home
LORD	02017	My Lord Aboyne's air
LORD	22066	My Lord Airlie's Air
LORD	22047	My Lord Buckingham's air
LORD	10318	My Lord Cranston Minuet
LORD	26082	My Lord Dingwall's courant
LORD	01172	My Lord Elchoe's minuet
LORD	26058	My Lord Hay's courant
LORD	01060A	[My Lord Sandwich's air]
LORD	08058	My Lord Sandwich's Air
LORD	29032A	[My Lord Sandwich's air]
LORRAINE	08007	Courant to the Duke of Lorraine's March
LORRAINE	12016	[Duke of Lorraine's March]
LORRAINE	23019	[Duke of Lorraine's March]
LORRAINE	08006	Duke of Lorraine's march, The
LORRAINE	14017	Duke of Lorraine's march, The
LORRAINE	29022	Duke of Lorraine's march, The
LORRAINE	01050	New Duke of Lorraine's march, The
LORRAINE	01052	Old Duke of Lorraine's march, The
LOTHIAN	28022	Lady Lothian's lilt
LOTHIAN	09022	Lady Lothian's lilt, The
LOTHIAN	26040	My Lady Lothian's lilt
LOTHIAN	26087	My Lady Lothian's lilt
LOUDON	01205A	[Loudon's scots measure]
LOUDON	14086	Loudon's Scots measure
LOV'D	17057A	[Celia, I loved thee]
LOV'D	23006A	[Celia, I loved thee]
LOVE	14056	Adieu to the follies and pleasures of love
LOVE	26028	Alas that I came over the moor and left my love behind me
LOVE	09033	Celia, I love thee
LOVE	08012	Come, love, let's walk into the spring
LOVE	14059	Come, love, let's walk [into the spring]
LOVE	25047	Come, love, let's walk [into the spring]
LOVE	26096	Come, love, let's walk into the spring
LOVE	29034	Come, love, let's walk [into the spring]
LOVE	29040	Come, love, let's walk [into the spring]
LOVE	09016	Come, sweet love, let sorrow cease
LOVE	09042	Come, sweet love, let sorrow cease
LOVE	26118	Come, sweet love, let sorrow cease
LOVE	08098	Fear not dear love
LOVE	10303	Flames of love hath pierced me, The / Bush above Traquair, The
LOVE	10291	Flames of love hath pierced me, The, or Traquhair
LOVE	01234	For the love of Jean
LOVE	17032A	[For the love of Jean]
LOVE	01087	God be with my bonnie love
LOVE	11020	God be with my bonnie love
LOVE	32027	God be with my bonnie love
LOVE	26081	I dare not vow I love thee
LOVE	26044	I left my love behind me
LOVE	32016	I left my true love

LOVE	26075	I love for love again
LOVE	26103	I love my love for love again
LOVE	01026	I love my love in secret
LOVE	01216	I love my love in secret
LOVE	03051	I love my love in secret
LOVE	10004	I love my love in secret
LOVE	11038	I love my love in secret
LOVE	11051	I love my love in secret
LOVE	25003	I love my love in secret
LOVE	31002	I love my love in secret
LOVE	10244	I wish my love were in a mire
LOVE	10284	I wish my love were in a mire
LOVE	14030	If love's a sweet passion
LOVE	14099	If love's a sweet passion
LOVE	16011	I'll never love thee more
LOVE	01059	Joy to the person of my love
LOVE	02002	Joy to the person [of my love]
LOVE	09017	Joy to the person of my love
LOVE	11059	Joy to the person of my love
LOVE	14060	Joy to the person [of my love]
LOVE	26014	Joy to the person [of my love]
LOVE	29035	Joy to the person [of my love]
LOVE	26025	Lady wilt thou love me
LOVE	25095	Lennox's love to Blantyre
LOVE	26080	Love is a labour in vain
LOVE	01153	Love is the cause of my mourning
LOVE	03006	Love is the cause of my mourning
LOVE	10326	Love is the cause of my mourning
LOVE	14085	Love is the cause of my mourning
LOVE	25002	Love is the cause of my mourning
LOVE	10324	Love lies a-bleeding
LOVE	01047	Love me as I deserve
LOVE	09027	Love me as I deserve
LOVE	16031	Love me as I deserve
LOVE	25071	Love's a sweet passion
LOVE	14018	Maggie, I must love thee
LOVE	25083	Maggie, I must love thee
LOVE	11049	My love hath left me sick, sick, sick
LOVE	26031	My love she wins not her way
LOVE	10327	My love's fair, my love's rare
LOVE	09040	My sweet love is fair to see
LOVE	22046	O love, if ere should ease a heart
LOVE	01145	Peggie, I must love thee
LOVE	01204	Peggie, I must love thee
LOVE	03023	Peggie, I must love thee
LOVE	03047	Peggie, I must love thee
LOVE	10066	Prince Love's march
LOVE	08015	Prithee love turn to me
LOVE	08075	Sandy shall never be my love again
LOVE	18025A	[Sandy shall never be my love again]
LOVE	31006	Saw you my love Maggie linken[?] over the lea
LOVE	10058	Since love's a sweet passion
LOVE	22075	Welcome home, my bonnie love
LOVE	26060	What high offences has my fair love taken?
LOVE	02038	Yet Maggie I must love thee
LOVED	08092	Celia, I loved thee
LOVED	25013	I loved a handsome laddie
LOVED	01079	I never rue I loved thee
LOVED	01151	I never rue I loved thee
LOVED	32020	I never rue I loved thee
LOVED	11011	Once I loved another man's wife, an English thing
LOVELY	14125	Ianthe the lovely
LOVER	01187	After the pangs of a desperate lover
LOVER	10218	Must then a faithful lover go (song)
LOVES	09019	Sweet smiling Katie loves me
LOVING	24029	For kissing, for clapping, for loving and proving
LOVING	24021	For kissing, for clapping, for loving, for proving
LOVING	24036	[For kissing for clapping for loving for proving]
LUCKY	01181	Fair and lucky
LUCKY	32089	Fair and lucky
LUCKY	02048	Honest lucky
LULLED	09005	Till I be lulled beyond thee
LULLY	22021	Almayne Baptiste [Lully?]

LULLY	22022	Branle Mr Baptiste [Lully]
LUMP	10028	Lump of land
LUMPS	10038	Lumps of pudding
LYSABELLE	32054	Courant Lysabelle delespin
MA	10285	Clame Ma Whatle
MACBETH	02024	Macbeth
MACBETH	02067	Macbeth
MACBETH	08005	Macbeth
MACBETH	14025	Macbeth
MACBETH	16002	Macbeth
MACBETH	29016	Macbeth
MACDONALD	10041	Macdonald's rant
MACKENZIE	14098A	[Kenneth Mackenzie's Scots measure]
MACKENZIE	25038	Mackenzie's Scots measure
MADAM	31035	Madam Labblime's minuet
MADAME	01131	Courant Madame
MADAME	10346	Madame Violenti's minuet by Mr McGibbon
MADAME	10347	Madame Violenti's minuet by Mr McLoan [McLean?]
MADAME	22042	Madame's jig
MADE	11005	Gown made, The
MADE	01094	I will have my gown made
MADE	10315	I would have my gown made
MADE	25015	I would have my gown made
MADE	01077	Lass which made the bed to me, The
MADELEINE	11028	Bonnie Madeleine Wedderburn
MAGGIE	32059	Kilt thy coat, Maggie
MAGGIE	26098	Kilt thy coat, Maggie, tilt thy coat Jo
MAGGIE	14018	Maggie, I must love thee
MAGGIE	25083	Maggie, I must love thee
MAGGIE	24025	Maggie Ramsay
MAGGIE	25011	O'er the moor to Maggie
MAGGIE	25089	O'er the moor to Maggie
MAGGIE	01212	Over the moor to Maggie
MAGGIE	03049	Over the moor to Maggie
MAGGIE	14009	Over the moor to Maggie
MAGGIE	01080	Over the moor to Maggie, the new way
MAGGIE	01150	Over the moor to Maggie, the new way
MAGGIE	01222	Over the moor to Maggie, the old way
MAGGIE	31006	Saw you my love Maggie linken[?] over the lea
MAGGIE	02038	Yet Maggie I must love thee
MAID	14101	This consenting maid
MAIDENHEAD	10014	Coof [?] has got my M[aiden?]h[ead?], The
MAJOR	27003	Black major
MAJOR	31074	Flourish - A major
MAJOR	31075	Flourish - B flat major
MAJOR	31077	Flourish - C major
MAJOR	31080	Flourish - D major
MAJOR	31082	Flourish - E major
MAJOR	31083	Flourish - F major
MAJOR	31072	Flourish - G major
MAKE	31036	I'll make you be fain to follow me
MAKE	01190A	[Though you make no return]
MAKE	03033	Though you make no return
MAKES	26029	Bonnie Jean makes meikle of me
MALIE	28030	Heuch me Malie Gray
MALL	26001	Mall Simms
MALT	01229	Malt grinds well, The
MALT	11017	Malt grinds well, The
MALURY	22067	Kick Malury
MAN	01235	Black man is the bravest, The
MAN	10272	Call John who's the man that can
MAN	01251	For no man's sake I will lightly him
MAN	10263	Gaberlunzie man
MAN	01031	Gaberlunzie man, The
MAN	14028	Happy man is he
MAN	10150	John Highland Man
MAN	26004	Long ere ony old man
MAN	11018	Old man [?] it, The
MAN	28007	Old man, The
MAN	02037	Old man's wish, The
MAN	14003	Old man's wish, The
MAN	11011	Once I loved another man's wife, an English thing
MAN	26023	Pretty well begun man

MAN	10317	Remember, O thou man
MAN	19005	[What shall a young lassie do wi' an auld man?]
MANUM	01168	Da mihi manum
MANUM	32081	Da mihi manum
MARCH	10044	Archer's March
MARCH	01179	Cameronian march, The
MARCH	03047A	Captain Campbell his march
MARCH	08007	Courant to the Duke of Lorraine's March
MARCH	12016	[Duke of Lorraine's March]
MARCH	23019	[Duke of Lorraine's March]
MARCH	08006	Duke of Lorraine's march, The
MARCH	14017	Duke of Lorraine's march, The
MARCH	29022	Duke of Lorraine's march, The
MARCH	18002	Duke of Orleans' march, The
MARCH	18005	Duke of Richmond's march, The
MARCH	31001	Emperor march
MARCH	25001	Emperor's march
MARCH	25075	Emperor's march
MARCH	14011	French march, A
MARCH	03025	Jedburgh's march
MARCH	25072	King James's march
MARCH	02028	King James's march to Ireland
MARCH	14002	King James's march to Ireland
MARCH	10052	March
MARCH	10062	March
MARCH	10089	March
MARCH	10132	March
MARCH	31011	March
MARCH	31146	March
MARCH	14004	March, A
MARCH	25026	March, A
MARCH	10080	Marlborough march
MARCH	01123	Monk's march
MARCH	11002	Monk's march, a French thing
MARCH	01113A	[Montrose's March]
MARCH	02029	Montrose's march
MARCH	02062	Montrose's march
MARCH	01050	New Duke of Lorraine's march, The
MARCH	01052	Old Duke of Lorraine's march, The
MARCH	10066	Prince Love's march
MARCH	14039	Prince of Wales's march, The
MARCH	10117	Ross Maych [March?]
MARCH	29043	Scots march
MARINERS	10199	Mariners[?], The
MARION	10293	Wat you what Marion Allan's got on?
MARK	10224	Murray's mark
MARKHAM	12013	Markham's Scots Measure
MARLBOROUGH	10080	Marlborough march
MARRIED	11021	Fain would I be married
MARRIED	01154	When the bride was married
MARRIED	03005	When the bride was married
MARRIED	22055	When the bride was married
MARRY	26057	Marry me, marry me, quoth the bonny lass
MARSHALL	17008	Mrs Marshall's tune
MARTURY	17037	Martury[?] (Grabu)
MARY	24022	Mary Beaton's Row
MARY	03046A	[Mary Harvey at the guard]
MARY	31051	Mary Harvey at the guard
MARY	12001	Mary Scott
MARY	12004	Mary Scott
MARY	10015	Mary Scott the flower of Yarrow
MARY	14119	Queen Mary's minuet
MASK	32048	King's masque, The
MASK	32021	Queen's masque, The
MASQUE	26015	Comedians' masque
MASQUE	26011	Lady Elizabeth's masque
MASQUE	32007	Masque, A
MASQUE	26024	Prince Henry's masque
MASQUE	26017	Somerset's masque
MASTER	04018	Master Byrd his passmeasure[?]
MAULSIE	14084A	[Maulsie's scots measure]
MAULSIE	03036A	[Maulslic's scots measure]
MAULSLIE	01003	Maulslic's Scots measure

MAULSLIE	25023	Maulslie's Scots measure
MAYCH	10117	Ross Maych [March?]
MC	03012	(untitled) I Mc
MC	03016	(untitled) J Mc
MCC	03017	Jig (J McC)
MCFARLANE	25065	McFarlane's testament
MCGIBBON	10346	Madame Violenti's minuet by Mr McGibbon
MCKENZIE	01158	Mr Kenneth McKenzie's Scots Measure
MCL	03034	[Last time I came over the moor, The] I: McL
MCLACHLAN	01003A	[McLachlan's scots measure]
MCLACHLAN	10137	McLachlan's Scots measure
MCLACHLAN	14084	McLachlan's Scots measure
MCLACHLAN	03038	Minuet [J McLachlan?]
MCLACHLAN	03039	Minuet [J McLachlan]
MCLACHLAN	18017	Minuet [McLachlan?]
MCLACHLAN'S	03036	Scots measure [McLachlan's?]
MCLEAN	10347	Madame Violenti's minuet by Mr McLoan [McLean?]
MCLEAN	01056	McLean's Scots measure
MCLEAN	14036	McLean's Scots measure
MCLOAN	10347	Madame Violenti's minuet by Mr McLoan [McLean?]
MCPHERSON	10043	McPherson's rant
MEADOW	26022	I met her in the meadow
MEAL	25028	Bannocks of bear meal, cakes of crowdie
MEANER	01007	You meaner beauties
MEANER	32019	You meaner beauties of the night
MEASURE	25041	Captain Ramsay's Scots measure
MEASURE	26094	Fourth measure of the Bouffons, The
MEASURE	25016	Helen Hume's Scots measure
MEASURE	14098A	[Kenneth Mackenzie's Scots measure]
MEASURE	01205A	[Loudon's scots measure]
MEASURE	14086	Loudon's Scots measure
MEASURE	25038	Mackenzie's Scots measure
MEASURE	12013	Markham's Scots Measure
MEASURE	14084A	[Maulsie's scots measure]
MEASURE	01003	Maulslie's Scots measure
MEASURE	03036A	[Maulslie's scots measure]
MEASURE	25023	Maulslie's Scots measure
MEASURE	01003A	[McLachlan's scots measure]
MEASURE	10137	McLachlan's Scots measure
MEASURE	14084	McLachlan's Scots measure
MEASURE	01056	McLean's Scots measure
MEASURE	14036	McLean's Scots measure
MEASURE	10046	Measure, A
MEASURE	01158	Mr Kenneth McKenzie's Scots Measure
MEASURE	14098	My Lady Montrose her Scots measure
MEASURE	01158A	[My Lady Munro her Scots measure]
MEASURE	01027	New Scots measure, A
MEASURE	01028	New Scots measure, another
MEASURE	01159	Newest Scots measure, The
MEASURE	25005	Queensberry's Scots measure
MEASURE	10081	Scots measure
MEASURE	10120	Scots measure
MEASURE	10122	Scots measure
MEASURE	10123	Scots measure
MEASURE	10125	Scots measure
MEASURE	10134	Scots measure
MEASURE	10167	Scots measure
MEASURE	10174	Scots measure
MEASURE	10203	Scots measure
MEASURE	10230	Scots measure
MEASURE	10264	Scots measure
MEASURE	10267	Scots measure
MEASURE	10055	Scots measure, A
MEASURE	10057	Scots measure, A
MEASURE	03026	Scots measure, A [Sir William Hope's]
MEASURE	03036	Scots measure [McLachlan's?]
MEASURE	01202	Sir William Hope's Scots measure
MEASURE	14082	[Sir William Hope's scots measure]
MEASURE	01063	Watson's Scots measure
MEETING	10232	Merry meeting
MEG	10257	Drunken Meg Young
MEIKLE	26029	Bonnie Jean makes meikle of me
MELL	22037	Mell??

MELL	22008	Prelude (Mell)
MELL	18020	Prelude [Mr Mell]
MERCURE	01128	Saraband (Mercure)
MERRY	10232	Merry meeting
MERRY	10002	So merry as we have been
MERRY	26097	So merry as we have been
MERRY	28015B	[So merry as we have been]
MERVELL	32064	Mervell's saraband
MERVELL	32083	Saraband [Mervell]
MET	26022	I met her in the meadow
MET	02001	Now we are met
MIDDLEBY	11043	Blensh of Middleby, The
MIHI	01168	Da mihi manum
MIHI	32081	Da mihi manum
MILKING	10299	Milking in the faulds
MILKING	25077	Milking pail
MILKING	08016	Milking pail, The
MILKING-PAIL	14097	Milking-pail, The
MILKING-PAIL	29023	Milking-pail, The
MILL	01002	Lass of Patie's Mill, the
MILL	09028	Lass of Patie's Mill, The
MILL	19010	[Lass of Patie's mill, The]
MILL	10296	Mill mill O, The
MILNE	32041	Lilt Milne
MINIE	25101	O Minie
MINISTER	31024	Minister's rant, The
MINNIE	01236	An thy minnie bidding thee
MINNIE	10182	My minnie forbade me when I was young
MINNIES	01214	Minnies datie
MINOR	21044	A minor [?]
MINOR	27004	Black minor
MINOR	30002	Black minor
MINOR	31073	Flourish - A minor
MINOR	31076	Flourish - B minor
MINOR	31078	Flourish - C minor
MINOR	31079	Flourish - D minor
MINOR	31081	Flourish - E minor
MINOR	31084	Flourish - F minor
MINOR	31071	Flourish - G minor
MINUET	31042	Bass minuet
MINUET	31122	Bell Minuet, The
MINUET	10245	Bruce's [?] minuet
MINUET	14108	Court minuet
MINUET	10248	Derby's M[inuet]
MINUET	31008	French Minuet
MINUET	31017	French minuet
MINUET	31035	Madam Labblime's minuet
MINUET	10346	Madame Violenti's minuet by Mr McGibbon
MINUET	10347	Madame Violenti's minuet by Mr McLoan [McLean?]
MINUET	01001	Minuet
MINUET	01014	Minuet
MINUET	01198	Minuet
MINUET	01199	Minuet
MINUET	10016	Minuet
MINUET	10017	Minuet
MINUET	10021	Minuet
MINUET	10023	Minuet
MINUET	10024	Minuet
MINUET	10048	Minuet
MINUET	10049	Minuet
MINUET	10051	Minuet
MINUET	10063	Minuet
MINUET	10064	Minuet
MINUET	10065	Minuet
MINUET	10073	Minuet
MINUET	10083	Minuet
MINUET	10084	Minuet
MINUET	10085	Minuet
MINUET	10086	Minuet
MINUET	10087	Minuet
MINUET	10091	Minuet
MINUET	10092	Minuet
MINUET	10093	Minuet

MINUET	10095	Minuet
MINUET	10098	Minuet
MINUET	10102	Minuet
MINUET	10103	Minuet
MINUET	10104	Minuet
MINUET	10105	Minuet
MINUET	10107	Minuet
MINUET	10108	Minuet
MINUET	10111	Minuet
MINUET	10113	Minuet
MINUET	10114	Minuet
MINUET	10115	Minuet
MINUET	10119	Minuet
MINUET	10121	Minuet
MINUET	10124	Minuet
MINUET	10126	Minuet
MINUET	10130	Minuet
MINUET	10133	Minuet
MINUET	10136	Minuet
MINUET	10138	Minuet
MINUET	10139	Minuet
MINUET	10140	Minuet
MINUET	10142	Minuet
MINUET	10143	Minuet
MINUET	10147	Minuet
MINUET	10148	Minuet
MINUET	10149	Minuet
MINUET	10153	Minuet
MINUET	10154	Minuet
MINUET	10155	Minuet
MINUET	10156	Minuet
MINUET	10160	Minuet
MINUET	10162	Minuet
MINUET	10163	Minuet
MINUET	10164	Minuet
MINUET	10166	Minuet
MINUET	10168	Minuet
MINUET	10169	Minuet
MINUET	10171	Minuet
MINUET	10172	Minuet
MINUET	10173	Minuet
MINUET	10175	Minuet
MINUET	10176	Minuet
MINUET	10177	Minuet
MINUET	10178	Minuet
MINUET	10183	Minuet
MINUET	10184	Minuet
MINUET	10189	Minuet
MINUET	10190	Minuet
MINUET	10191	Minuet
MINUET	10192	Minuet
MINUET	10193	Minuet
MINUET	10194	Minuet
MINUET	10195	Minuet
MINUET	10196	Minuet
MINUET	10198	Minuet
MINUET	10200	Minuet
MINUET	10201	Minuet
MINUET	10202	Minuet
MINUET	10204	Minuet
MINUET	10205	Minuet
MINUET	10206	Minuet
MINUET	10207	Minuet
MINUET	10210	Minuet
MINUET	10212	Minuet
MINUET	10223	Minuet
MINUET	10229	Minuet
MINUET	10239	Minuet
MINUET	10252	Minuet
MINUET	10253	Minuet
MINUET	10254	Minuet
MINUET	10255	Minuet
MINUET	10256	Minuet

MINUET	10277	Minuet
MINUET	10286	Minuet
MINUET	10298	Minuet
MINUET	10341	Minuet
MINUET	14083	Minuet
MINUET	14114	Minuet
MINUET	14120	Minuet
MINUET	16007	Minuet
MINUET	16037	Minuet
MINUET	18012	Minuet
MINUET	18014	Minuet
MINUET	18015	Minuet
MINUET	18016	Minuet
MINUET	22060	Minuet
MINUET	25009	Minuet
MINUET	25020	Minuet
MINUET	25021	Minuet
MINUET	25037	Minuet
MINUET	25046	Minuet
MINUET	25055	Minuet
MINUET	25084	Minuet
MINUET	31003	Minuet
MINUET	31022	Minuet
MINUET	31038	Minuet
MINUET	31089	Minuet
MINUET	08086	Minuet, A
MINUET	08088	Minuet, A
MINUET	08089	Minuet, A
MINUET	08090	Minuet, A
MINUET	12011	Minuet, A
MINUET	14010	Minuet, A
MINUET	14074	Minuet, A
MINUET	14080	Minuet, A
MINUET	31067	Minuet, A
MINUET	31070	Minuet, A
MINUET	10145	Minuet Dauphin
MINUET	18011	Minuet Dauphin
MINUET	10146	Minuet Dauphine
MINUET	03038	Minuet [J McLachlan?]
MINUET	03039	Minuet [J McLachlan]
MINUET	18017	Minuet [McLachlan?]
MINUET	31143	Minuet Rondo
MINUET	17056	Minuet (Smith)
MINUET	10318	My Lord Cranston Minuet
MINUET	01172	My Lord Elchoe's minuet
MINUET	10158	New Minuet
MINUET	08091	New minuet, A
MINUET	14111	New minuet, A
MINUET	10322	Old minuet
MINUET	31048	Passpied minuet
MINUET	14119	Queen Mary's minuet
MINUET	31015	Shore's trumpet minuet
MINUET	10009	Trumpet minuet
MINUET	12012	Trumpet minuet, A
MIRE	10244	I wish my love were in a mire
MIRE	10284	I wish my love were in a mire
MISERY	01033	Soldier's misery, The
MISTRESS	01025	Gerard's mistress
MISTRESS	01091	Gerard's mistress
MISTRESS	16026	Gerard's mistress
MISTRESS	29018	Gerard's mistress
MISTRESS	01135	My mistress is pretty
MISTRESS	04025	My mistress knows discretion
MISTRESS	26049	My mistress's blush is bonny
MISTRESS	10313	What is my mistress?
MITTER	01211	Mitter rant, The
MODE	08002	A la mode de France
MODE	29009	A la mode de France
MONDAY	28010	Put on thy sark on Monday
MONDAY	09002	Put on your sark on Monday
MONDAY	15001	Put on your shirt on Monday
MONDAY	26046	Put on your shirt on Monday
MONDAY	26067	Put on your shirt on Monday

MONEY	14014	Money in both your pockets
MONEY	12008	She got money by it
MONK	01123	Monk's march
MONK	11002	Monk's march, a French thing
MONMOUTH	22029	Duke of Monmouth's jig, The
MONTEITH	02060	My Lady Monteith's lament
MONTH	01200	What if a day, a month, or a year
MONTROSE	08008	Montrose's Air
MONTROSE	29030	Montrose's air
MONTROSE	02030	Montrose's lines
MONTROSE	02061	Montrose's lines
MONTROSE	14057	Montrose's lines
MONTROSE	01113A	[M]ontrose's March]
MONTROSE	02029	Montrose's march
MONTROSE	02062	Montrose's march
MONTROSE	01011	Montrose's tune
MONTROSE	01242	Montrose's tune
MONTROSE	14098	My Lady Montrose her Scots measure
MOOR	26028	Alas that I came over the moor and left my love behind me
MOOR	10260	Last time I came o'er the moor
MOOR	22074	Last time I came over the moor
MOOR	01092	Last time I came over the moor, The
MOOR	02036	Last time I came over the moor, The
MOOR	19011	[Last time I came over the moor, The]
MOOR	26044A	[Last time I came over the moor, The]
MOOR	03034	[Last time I came over the moor, The] I: McL
MOOR	25011	O'er the moor to Maggie
MOOR	25089	O'er the moor to Maggie
MOOR	01195	Over the moor to Katie
MOOR	01212	Over the moor to Maggie
MOOR	03049	Over the moor to Maggie
MOOR	14009	Over the moor to Maggie
MOOR	01080	Over the moor to Maggie, the new way
MOOR	01150	Over the moor to Maggie, the new way
MOOR	01222	Over the moor to Maggie, the old way
MORE	04024	I was in an inch and more
MORE	16011	I'll never love thee more
MORE	01006	More discreet, the welcomer, The
MORE	22057	More discreet the welcomer, The
MORE	26009	Put in an inch and more of it
MORISCO	22012	Morisco
MORN	10109	Bonnie grey-eyed morn
MORN	31031	Grey-eyed morn, The
MORNING	32001	Day dawns in the morning, The
MORNING	25064	Grey morning
MORNING	14095	Grey-eyed morning, The
MORRIS	26085	Almayne morris, An
MORRIS	10258	Rob Morris
MORRISON	26106	Sir John Morrison's courant
MOSS	08052	Almayne (Moss)
MOSS	08053	Corranto (Moss)
MOSS	08054	Saraband (Moss?)
MOUNTAINS	09004	Over the mountains
MOUNTAINS	29010	Over the mountains
MOURNING	01153	Love is the cause of my mourning
MOURNING	03006	Love is the cause of my mourning
MOURNING	10326	Love is the cause of my mourning
MOURNING	14085	Love is the cause of my mourning
MOURNING	25002	Love is the cause of my mourning
MOUSQUETAIRE	01119	Premier mousquetaire, Le
MOUSQUETAIRE	01120	Second mousquetaire, Le
MOUSQUETAIRE	01121	Troisieme mousquetaire, Le
MOUTAR	01194	New Moutar, The
MOUTH	11012	That mouth of thine
MOWPITT	26069	She mowpitt it roaming o'er the lea
MR	14061	Almayne [Mr Young]
MR	16039	Almaynes, courants and sarabands by Mr Young
MR	08027	Bell, The, by Mr Jenkins
MR	22022	Branle Mr Baptiste [Lully]
MR	22035	Branles Mr Bannester
MR	17003	Courant [Mr Banister]
MR	01249	First of Mr Farmer's airs, The
MR	20005	Galliard Mr Simpson

MR	22043	Jig Mr Clayton
MR	10346	Madame Violenti's minuet by Mr McGibbon
MR	10347	Madame Violenti's minuet by Mr McLoan [McLean?]
MR	17026	Mr Banister's jig
MR	01205	Mr Beck's new tune
MR	14086A	[Mr Beck's new tune]
MR	22044	Mr Clayton's jig
MR	01158	Mr Kenneth McKenzie's Scots Measure
MR	08092A	[Mr Robert Smith's air]
MR	29013A	[Mr Robert Smith's air]
MR	20001	Pavan Mr Simpson
MR	20004	Pavan Mr Simpson
MR	18020	Prelude [Mr Mell]
MR	08065	Saraband (Mr Gregory)
MR	08036	Saraband (Mr Groom)
MR	08033	Saraband (Mr Jenkins)
MR	20007	Saraband Mr Simpson
MR	01250	Second of Mr Farmer's airs, The
MR	31013	Trumpet by Mr Shore
MR:B	17030A	[Ayr Mr:B]
MRS	10268	Mrs Bracegirdle
MRS	17053	Mrs Johnson's jig
MRS	17008	Mrs Marshall's tune
MUG	14078	King's health in a mug, The
MUNRO	01158A	[My Lady Munro her Scots measure]
MURRAY	10224	Murray's mark
MUSES	08096	You muses, nurses of delight
MUSIC	27005	Black called music fine
MYRTLE	14055	Hail to the myrtle shade
NAME	14126	Young Jockey he was and Sandy was his name
NANCY	10007	Nancy's to the greenwood gone
NANNIE	02013	Bonnie Nannie
NANNIE	02052	Bonnie Nannie
NANNIE	08071	Bonnie Nannie
NANNIE	10079	My Nannie O (last part)
NANNIE	10213	My Nannie O, The last part of
NANNIE	01239	Northland Nannie
NANNY	29039	Bonnie Nannie
NANNY	14016	Bonnie Nanny
NANNY-O	01177	My Nannie O
NATHANIEL	32085	Nathaniel Gordon
NATHANIEL	01038	Nathaniel Gordon, the new way
NATHANIEL	01037	Nathaniel Gordon, the old way
NEAR	03041	Hit her upon the bon an she come near me
NEAR	32075	Lady, lie near me
NEAR	01029	My bird, if I come near thee
NEEDLE-EYE	32046	Needle-eye lilt
NELL	09035	Nell Gwynn
NETTLES	10233	Jenny Nettles
NETTLES	23022	Jenny Nettles
NEVER	01079	I never rue I loved thee
NEVER	01151	I never rue I loved thee
NEVER	32020	I never rue I loved thee
NEVER	16011	I'll never love thee more
NEVER	26030	Let never cruelty dishonour beauty
NEVER	10297	My wife she'll never be guided
NEVER	08075	Sandy shall never be my love again
NEVER	18025A	[Sandy shall never be my love again]
NEVER	02054	Women's work will never be done
NEVER	14033	Women's work will never be done
NEVER	10027	Ye'd never be like my last goodman
NEVER	10278	Ye'll never be like my last goodman
NEW	01186	Canaries, the new way, The
NEW	01205	Mr Beck's new tune
NEW	14086A	[Mr Beck's new tune]
NEW	01038	Nathaniel Gordon, the new way
NEW	29024	New air, A
NEW	22048	New air by Robert Smith, A
NEW	12005	New Airlie
NEW	32073	New burn
NEW	02066	New corn riggs
NEW	08075A	[New corn riggs]
NEW	02027	New corn rigs

NEW	18025	New corn rigs
NEW	22054	New corn rigs
NEW	01018A	[New cornrigs]
NEW	10152	New country dance
NEW	22045	New court jig, a
NEW	18026	New Donald Coupar
NEW	01050	New Duke of Lorraine's march, The
NEW	01189	New Gilderoy, The
NEW	22069	New goodman, The
NEW	23020	New heather, The
NEW	02012	New highland laddie
NEW	14029	New highland laddie
NEW	19007	[New Highland Laddie]
NEW	01004	New highland laddie, The
NEW	25045	New Killiecrankie
NEW	14049	New kirk gavel, The
NEW	02021A	[New Kirkgavel, The]
NEW	10158	New Minuet
NEW	08091	New minuet, A
NEW	14111	New minuet, A
NEW	01194	New Moutar, The
NEW	01027	New Scots measure, A
NEW	01028	New Scots measure, another
NEW	02034	New way of wooing, The
NEW	01080	Over the moor to Maggie, the new way
NEW	01150	Over the moor to Maggie, the new way
NEW	01049	Tweedside, the new way
NEWEST	01159	Newest Scots measure, The
NEWS	01220	News are come to the town
NEXT	10060	Bride next
NEXT	10323	Bride next
NICHOLAS	26061	Almayne Nicholas
NICHOLAS	24008	Sweet Saint Nichola[s]
NIGHT	26045	Alas this night that we should sunder
NIGHT	25081	Good night
NIGHT	11060	Good night and God be with you
NIGHT	26115	Good night and God be with you
NIGHT	01041	This one night
NIGHT	01178	This one night
NIGHT	01241	This one night
NIGHT	10306	Winter night is cold, The or Hap me with your petticoat
NIGHT	32019	You meaner beauties of the night
NIGHTGOWN	01122	My lady's nightgown
NIGHTINGALE	08009	Nightingale
NIGHTINGALE	26055	Nightingale
NIGHTINGALE	01095	Nightingale, The
NIGHTINGALE	01097	Nightingale, The
NIGHTINGALE	08070	Nightingale, The
NIGHTINGALE	14053	Nightingale, The
NIGHTINGALE	16041	Nightingale, The
NIGHTS	31023	When the cold winter nights were frozen
NIGHTS	31046A	[When the cold winter nights were frozen]
NIGHTS	31043	Where shall our goodman lie in the cold nights in winter?
NON	10221	Chi non vult pone [?]
NOR	09021	It's worse nor death to part with thee
NORTH	01015A	[Prince of Wales welcome to the North, The]
NORTH	14034	Prince of Wales's welcome to the north, The
NORTHLAND	01233	Northland lad, and southland lassie
NORTHLAND	25008	Northland laddie
NORTHLAND	01239	Northland Nannie
NOW	10234	Fit is come o'er me now, The
NOW	22058	Fit is come over me now, The
NOW	01089	John come kiss me now
NOW	01244	John come kiss me now
NOW	02035	John come kiss me now
NOW	09003	John come kiss me now
NOW	25043	John come kiss me now
NOW	29025	John come kiss me now
NOW	02001	Now we are met
NUN	10345	Friar and the nun
NURSES	08096	You muses, nurses of delight
O	10296	Mill mill O, The
O	10079	My Nannie O (last part)

O	10213	My Nannie O, The last part of
O	10317	Remember, O thou man
O'ER	26028	Alas that I came over the moor and left my love behind me
O'ER	10228	Duke's dung o'er my daddy
O'ER	10234	Fit is come o'er me now, The
O'ER	10260	Last time I came o'er the moor
O'ER	24027	O'er the dyke, Davie
O'ER	25011	O'er the moor to Maggie
O'ER	25089	O'er the moor to Maggie
O'ER	26069	She mowpitt it roaming o'er the lea
OF	02002	Joy to the person [of my love]
OF	14060	Joy to the person [of my love]
OF	26014	Joy to the person [of my love]
OF	29035	Joy to the person [of my love]
OFFENCES	26060	What high offences has my fair love taken?
OGGIE	01053	Katherine Oggie
OGGIE	22071	Katherine Oggie
OGIE	10337	Katherine Ogie
OGIE	11027	Katherine Ogie
OGIE	14026	Katherine Ogie
OGIE	14072	Katherine Ogie
OH	14070	Oh, the bonnie Christ Church bells
OH	10039	Oh tilt ye the tilt
OLD	26073	Alas I lie alone, I'm like to die old
OLD	01185	Canaries, the old way, The
OLD	26004	Long ere ony old man
OLD	01037	Nathaniel Gordon, the old way
OLD	01052	Old Duke of Lorraine's march, The
OLD	11018	Old man [?] it, The
OLD	28007	Old man, The
OLD	02037	Old man's wish, The
OLD	14003	Old man's wish, The
OLD	10322	Old minuet
OLD	03043	Old Simon Brodie
OLD	01101	Old Sir Simon the king
OLD	01162	Old Sir Simon the king
OLD	01169A	[Old sir Simon the king]
OLD	01222	Over the moor to Maggie, the old way
OLD	01048	Tweedside, the old way
OMNIA	29041	Omnia vincet amor
OMNIA	26102	Omnia vincit amor
ON	04006	Almayne on the same [pavan], An
ON	09011	Amyntas on a summer's day
ON	10112	Fie on the wars, saraband
ON	31028	I have fixed my fancy on her
ON	26029A	Jockey plays on Jenny's fiddle
ON	10240	Polwarth on the green
ON	28010	Put on thy sark on Monday
ON	09002	Put on your sark on Monday
ON	15001	Put on your shirt on Monday
ON	26046	Put on your shirt on Monday
ON	26067	Put on your shirt on Monday
ON	10293	Wat you what Marion Allan's got on?
ONCE	14031	Celia that I once was blest
ONCE	01017	Celia that once was blest
ONCE	11011	Once I loved another man's wife, an English thing
ONE	01041	This one night
ONE	01178	This one night
ONE	01241	This one night
ONY	26004	Long ere ony old man
ORLANDO	05007	Air, An (Orlando)
ORLANDO	01035A	[Saraband Orlando]
ORLANDO	05008	Saraband (Orlando [Gibbons?])
ORLEANS'	18002	Duke of Orleans' march, The
OSTEND	11019	Ostend
OSTEND	26105	Ostend
OSTEND	28013	Ostend
OVER	10053	Blink over the burn, sweet Betty
OVER	22058	Fit is come over me now, The
OVER	01243	Full forty times over
OVER	28025	Have over the water
OVER	01155	Jockey leaped over the dyke
OVER	03035A	[Jockey leapt over the dyke]

OVER	22074	Last time I came over the moor
OVER	01092	Last time I came over the moor, The
OVER	02036	Last time I came over the moor, The
OVER	19011	[Last time I came over the moor, The]
OVER	26044A	[Last time I came over the moor, The]
OVER	03034	[Last time I came over the moor, The] I: McL
OVER	11009	Over late among the broom
OVER	01024	Over the dyke and kiss her, laddie
OVER	10227	Over the hills and far away
OVER	01195	Over the moor to Katie
OVER	01212	Over the moor to Maggie
OVER	03049	Over the moor to Maggie
OVER	14009	Over the moor to Maggie
OVER	01080	Over the moor to Maggie, the new way
OVER	01150	Over the moor to Maggie, the new way
OVER	01222	Over the moor to Maggie, the old way
OVER	09004	Over the mountains
OVER	29010	Over the mountains
OVER	26100	Peggie is over the sea with the soldier
OVER	31006	Saw you my love Maggie linken[?] over the lea
OVER	11015A	Tickled her over again
OVERTURE	31142	Overture
OWN	28019	An thou wert mine own thing
OWN	10273	And a t...ant of my own
OWN	01167	If thou wert my own thing
OWN	01228	If thou wert my own thing
OWN	01240	If thou wert my own thing
OWN	11048	If thou wert my own thing
OWN	01045	King enjoys his own again, The
OWN	01130	My own dear honey be kind to me
OWN	10082	Wert you but my own thing
OWN	08004	When the king enjoys his own
OWN	14001	When the king enjoys his own
OWN	25060	When the king enjoys his own
OWN	29001	When the king enjoys his own again
OXFORD	22062	My Lady Oxford's Jig
PAIL	25077	Milking pail
PAIL	08016	Milking pail, The
PANGS	01187	After the pangs of a desperate lover
PANTALOON	01104	Pantaloone
PANTALOON	26084	Pantaloone
PARK	01117	John Robeson's Park
PARK	11035	John Robeson's park
PARLIAMENT	01218	Parliament's rant, The
PARLIAMENT	01225	Parliament's rant, The
PARLIAMENT	03052A	[Parliament's rant, The]
PARLIAMENT	31039A	[Parliament's rant, The]
PART	10022	Highland tune, second part
PART	09021	It's worse nor death to part with thee
PART	10079	My Nannie O (last part)
PART	10213	My Nannie O, The last part of
PAS	32013	Cinque pas
PASSION	14030	If love's a sweet passion
PASSION	14099	If love's a sweet passion
PASSION	25071	Love's a sweet passion
PASSION	10058	Since love's a sweet passion
PASSMEASURE	04012	Kinloch his passmeasure
PASSMEASURE	04018	Master Byrd his passmeasure[?]
PASSPIED	31048	Passpied minuet
PAST	14032	When cold storms is past
PASTORALE	14122	Italian pasturale, The
PATIE	01002	Lass of Patie's Mill, the
PATIE	09028	Lass of Patie's Mill, The
PATIE	19010	[Lass of Patie's mill, The]
PAVAN	04006	Almayne on the same [pavan], An
PAVAN	04009	Galliard of the long pavan
PAVAN	30004	Hutcheson's pavan
PAVAN	27008	James Lauder's Pavan
PAVAN	04008	[Long] pavan, The
PAVAN	21017	Pavan
PAVAN	21062	Pavan
PAVAN	27001	Pavan, A
PAVAN	21022	Pavan C Simpson

PAVAN	20001	Pavan Mr Simpson
PAVAN	20004	Pavan Mr Simpson
PAVAN	04014	Quadrant pavan, The
PAVAN	27009	Sir William Keith's Pavan
PAVAN	30003	Sir William Keith's pavan
PAVAN	26104	[Spanish Pavan, The]
PAVAN	32015	Spanish pavan, The
PAVAN	04004	(untitled pavan)
PAVIA	04005	Battle of Pavia, The
PEASE	10029	Pease kaill in Aberdeen
PEASE	10005	Pease straw
PEGGIE	01145	Peggie, I must love thee
PEGGIE	01204	Peggie, I must love thee
PEGGIE	03023	Peggie, I must love thee
PEGGIE	03047	Peggie, I must love thee
PEGGIE	10344	Peggie in devotion bred from tender years
PEGGIE	26100	Peggie is over the sea with the soldier
PEGGIE	10026	Saw ye my Peggie
PEGGY	29008	Bonnie Peggy Ramsay
PERSON	01059	Joy to the person of my love
PERSON	02002	Joy to the person [of my love]
PERSON	09017	Joy to the person of my love
PERSON	11059	Joy to the person of my love
PERSON	14060	Joy to the person [of my love]
PERSON	26014	Joy to the person [of my love]
PERSON	29035	Joy to the person [of my love]
PETER	11054	Katie thinks not long to play with Peter at even
PETTICOAT	10259	Hap me with thy petticoat
PETTICOAT	10307	Hap me with your petticoat
PETTICOAT	12002	Petticoat, The
PETTICOAT	10306	Winter night is cold, The or Hap me with your petticoat
PHAON	14042	Young Phaon
PHIL	01124	Phil Porter's rant
PHIL	01125	Saraband to Phil Porter's rant
PHILANDER	10186	Philander, Another
PHILANDER	10187	[Philander], Another
PHYLLIS	14112	Caledonia Phyllis
PICKLE	10018	Rock and a wee pickle tow, A
PIERCED	10303	Flames of love hath pierced me, The / Bush above Traquair, The
PIERCED	10291	Flames of love hath pierced me, The, or Traquhair
PIES	25090	Green sleeves and pudding pies
PIES	10012	Pudding pies
PIET	32028	Corbie and the Piet, [The]
PINKEN	31034	Pinken[?], drunken wives of Carlisle, The
PINKIE	10342	Pinkie House
PINT	26018	John Davison's pint of wine
PLAID	25069	My plaid away
PLAY	11054	Katie thinks not long to play with Peter at even
PLAYS	26029A	Jockey plays on Jenny's fiddle
PLAYS	10011	Jockey plays with Jamie
PLEASURES	14056	Adieu to the follies and pleasures of love
PLEASURES	01176	Adieu to the pleasures
POCKETS	14014	Money in both your pockets
POESY	09018	King's poesy, The
POITOU	28011	Branle de Poitou
POITOU	26083	Branle of Poitou
POLICHINELLO	22020	Polichinello
POLWARTH	10240	Polwarth on the green
PONE	10221	Chi non vult pone [?]
PORT	01067	Duke's port, The
PORT	01075	Horseman's port
PORT	01078	Horseman's port
PORT	01149	Horseman's port, The
PORT	25068	Horseman's port, The
PORT	32070	Irish port
PORT	28005	Port, A
PORT	28024	Port, A
PORT	01013	Port Atholl
PORT	01161	Port Atholl
PORT	01245	Port Atholl
PORT	01248	Port Atholl
PORT	26113	Port Ballangowan [?]
PORT	28021A	[Port Ballangowan]

PORT	01081	Port Gordon
PORT	28020	Port Jean Lindsay
PORT	28006	Port priest
PORT	32017A	[Port Priest]
PORT	28006A	[Port Robert]
PORT	32017	Port Robert
PORT	26113A	[Port Rory Dall]
PORT	28021	Port Rory Dall
PORTER	01124	Phil Porter's rant
PORTER	01125	Saraband to Phil Porter's rant
POT	01252	Saw you our pot clips
PRAELUDIUM	26107	Praeludium
PRELUDE	10077	Prelude
PRELUDE	12014	Prelude
PRELUDE	16020	Prelude
PRELUDE	22076	Prelude
PRELUDE	22077	Prelude
PRELUDE	19003	Prelude arpeggio
PRELUDE	16023	Prelude Dr Coleman
PRELUDE	17034	Prelude (Grabu)
PRELUDE	08023	Prelude (Gregory)
PRELUDE	08062	Prelude (Gregory)
PRELUDE	08037	Prelude (Groom)
PRELUDE	22008	Prelude (Mell)
PRELUDE	18020	Prelude [Mr Mell]
PRELUDE	08048	Trumpet prelude, A
PREMIER	01119	Premier mousquetaire, Le
PRETTY	29042	Come, pretty wanton
PRETTY	01135	My mistress is pretty
PRETTY	26023	Pretty well begun man
PRIEST	28006	Port priest
PRIEST	32017A	[Port Priest]
PRIMERO	27007	Primero
PRINCE	25082	I am the king and prince of drunkards
PRINCE	26024	Prince Henry's masque
PRINCE	10066	Prince Love's march
PRINCE	01015A	[Prince of Wales welcome to the North, The]
PRINCE	14039	Prince of Wales's march, The
PRINCE	14034	Prince of Wales's welcome to the north, The
PRINCE	25097	Prince of Wales's welcome to the world, The
PRINCE	01015	Prince's air, The
PRINCE	14034A	[Prince's air, The]
PRINCESSE	21058	La Princesse
PRITHEE	08015	Prithee love turn to me
PROVING	24029	For kissing, for clapping, for loving and proving
PROVING	24021	For kissing, for clapping, for loving, for proving
PROVING	24036	[For kissing for clapping for loving for proving]
PSALM	09037	French [psalm] tune, The
PUDDING	25090	Green sleeves and pudding pies
PUDDING	10038	Lumps of pudding
PUDDING	10012	Pudding pies
PUDDING	25078	Sweet pudding
PUT	26009	Put in an inch and more of it
PUT	28010	Put on thy sark on Monday
PUT	09002	Put on your sark on Monday
PUT	15001	Put on your shirt on Monday
PUT	26046	Put on your shirt on Monday
PUT	26067	Put on your shirt on Monday
PUT	02058	Put up thy dagger, Jamie [Jenny?]
PUT	02019	Put up thy dagger, Jennie
QUADRANT	04014	Quadrant pavan, The
QUEEN	17029	Dance after, The [Indian Queen]
QUEEN	17050	Entry, Queen's ballet, 1671 Whitehall B[aniste]r
QUEEN	26048	I dowe not queen cold
QUEEN	17028	Indian Queen
QUEEN	14119	Queen Mary's minuet
QUEEN	04020	Queen of England's lesson, The
QUEEN	17051	Queen's air (B[aniste]r)
QUEEN	14045	Queen's almayne, The
QUEEN	26088	Queen's courant
QUEEN	17049	Queen's jig (B[aniste]r)
QUEEN	32021	Queen's masque, The
QUEEN	17048	Queen's saraband (B[aniste]r)

QUEENSBERRY	25005	Queensberry's Scots measure
QUOTH	26057	Marry me, marry me, quoth the bonny lass
RAMBLE	25024	Ramble, The
RAMSAY	29008	Bonnie Peggy Ramsay
RAMSAY	25041	Captain Ramsay's Scots measure
RAMSAY	24025	Maggie Ramsay
RANT	02056	Abbey hills rant
RANT	25094	Donegal's rant
RANT	16013	French Rant
RANT	10061	Highland king's rant
RANT	25022	Highland King's rant
RANT	03037	Highland king's rant, The
RANT	11058	Levin's rant
RANT	10041	Macdonald's rant
RANT	10043	McPherson's rant
RANT	31024	Minister's rant, The
RANT	01211	Mitter rant, The
RANT	01218	Parliament's rant, The
RANT	01225	Parliament's rant, The
RANT	03052A	[Parliament's rant, The]
RANT	31039A	[Parliament's rant, The]
RANT	01124	Phil Porter's rant
RANT	01065	Roths rant
RANT	01066	Roths rant
RANT	08041A	[Roths Rant]
RANT	18034A	[Roths Rant]
RANT	01125	Saraband to Phil Porter's rant
RANTER	08100	Three rules for the ranter (exercise)
RANTING	11033	Ranting laddie
RARE	10327	My love's fair, my love's rare
RARE	26097A	[She's rare and good in all]
RARE	28015	She's rare and good in all
RASHES	28016	Green grow the rashes
RATTLING	10037	Rattling roaring Willie
REA	09010	Isle of Rea, The
REDING	01224	Reding's ground
REED	16032	Reed House
REEL	10321	Carrick's reel
REFORM	24013	Spagnoletta reform
REINE	17054	Courant La Reine
REJOICE	25012	Let the soldiers rejoice
REMEMBER	26079	Remember me at evening
REMEMBER	10317	Remember, O thou man
REPENTANCE	10351	Repentance stool
RETURN	01190A	[Though you make no return]
RETURN	03033	Though you make no return
RIBAND	32087	Blue riband
RIBAND	26064	Blue riband at the bound rod
RICHMOND	18005	Duke of Richmond's march, The
RICHMOND	31004	Richmond Ball
RIGGS	02066	New corn riggs
RIGGS	08075A	[New corn riggs]
RIGS	10031	Corn rigs
RIGS	01010	Corn rigs are bonnie
RIGS	02027	New corn rigs
RIGS	18025	New corn rigs
RIGS	22054	New corn rigs
ROAMING	26069	She mowpitt it roaming o'er the lea
ROARING	02006	Bonnie roaring Willie
ROARING	14067	Bonnie roaring Willie
ROARING	10037	Rattling roaring Willie
ROB	10258	Rob Morris
ROBERT	17057	Air ([Robert] Smith)
ROBERT	23006	Air (Robert Smith)
ROBERT	08092A	[Mr Robert Smith's air]
ROBERT	29013A	[Mr Robert Smith's air]
ROBERT	22048	New air by Robert Smith, A
ROBERT	28006A	[Port Robert]
ROBERT	32017	Port Robert
ROBESON	01117	John Robeson's Park
ROBESON	11035	John Robeson's park
ROBIN	02025	Kind Robin
ROBIN	14013	Robin and Janet

ROBIN	31047	Well danced, Robin
ROCK	10018	Rock and a wee pickle tow, A
ROD	26064	Blue riband at the bound rod
ROI	08050	Almayne Le Roi
ROI	16018	Almayne le Roi
ROI	08051	Corranto Le Roi
ROI	16019	Courant le Roi
RONDEAU	17052	Aire Suite, Rondeau (Grabu)
RONDO	31087	Jig Rondo
RONDO	31143	Minuet Rondo
RONDO	31112	Rondo
RONDO	17039	Rondo (Grabu)
RORY	26113A	[Port Rory Dall]
RORY	28021	Port Rory Dall
ROSE	10310	She rose and let me in
ROSE	16030	She rose and let me in
ROSE	25034	She rose and let me in
ROSEBUDS	02040	Gather your rosebuds
ROSEBUDS	08017	Gather your rosebuds
ROSEBUDS	08099	Gather your rosebuds
ROSEBUDS	14058	Gather your rosebuds
ROSEBUDS	22030	Gather your rosebuds
ROSEBUDS	29019	Gather your rosebuds
ROSS	10117	Ross Maych [March?]
ROTHERMAY	26101	Lady Rothermay's lilt
ROTHERMAY	26035	My Lady Rothermay's lilt
ROTHERMAY	01073	Rothermay's lilt
ROTHERS	2050	My Rother's air
ROTHERS	01065	Rother's rant
ROTHERS	01066	Rother's rant
ROTHERS	08041A	[Rother's Rant]
ROTHERS	18034A	[Rother's Rant]
ROTTHUS	22050	My Rotthus air
ROUND	10157	Round Dozen
ROUND	31088	Slow air, a round
ROW	24022	Mary Beaton's Row
ROWED	09006	She rowed it in her apron
ROY	29044	Triquets de Roy
ROYAL	22016	Bourree Royal
ROYAL	14091	Royal bourree, A
RUB	10032	Fy gar rub her
RUE	01079	I never rue I loved thee
RUE	01151	I never rue I loved thee
RUE	32020	I never rue I loved thee
RUGGED	10219	Rugged sailor, The
RULE	10047	[Rule] Britannia
RULES	08100	Three rules for the ranter (exercise)
RUMP	25067	Deil the rump among you
RUSHES	01110	Green grow the rushes
RUSHES	11006	Green grow the rushes
RUSHES	22073	Green grow the rushes
RUSHES	28028A	[Green grow the rushes]
RUTHVEN	32042	Ruthven's lilt
SAILING	11034	It is brave sailing here
SAILOR	10219	Rugged sailor, The
SAINT	24008	Sweet Saint Nichola[s]
SAKE	01251	For no man's sake I will lightly him
SAME	04006	Almayne on the same [pavan], An
SANDWICH	01060A	[My Lord Sandwich's air]
SANDWICH	08058	My Lord Sandwich's Air
SANDWICH	29032A	[My Lord Sandwich's air]
SANDY	08068	Jockey and Sandy
SANDY	08075	Sandy shall never be my love again
SANDY	18025A	[Sandy shall never be my love again]
SANDY	14126	Young Jockey he was and Sandy was his name
SARABAND	22027	Antique saraband
SARABAND	01035	Buckingham's saraband
SARABAND	01215	Buckingham's saraband
SARABAND	05008A	[Buckingham's Saraband]
SARABAND	14044A	[Buckingham's saraband]
SARABAND	10112	Fie on the wars, saraband
SARABAND	32024	Gautier's saraband
SARABAND	32004	Given sara[band], The

SARABAND	32064	Mervell's saraband
SARABAND	17048	Queen's saraband (B[aniste]r)
SARABAND	01061	Saraband
SARABAND	01088	Saraband
SARABAND	01136	Saraband
SARABAND	01247	Saraband
SARABAND	10097	Saraband
SARABAND	10180	Saraband
SARABAND	14006	Saraband
SARABAND	14052	Saraband
SARABAND	16017	Saraband
SARABAND	16021	Saraband
SARABAND	16027	Saraband
SARABAND	16028	Saraband
SARABAND	16033	Saraband
SARABAND	17069	Saraband
SARABAND	21024	Saraband
SARABAND	21041	Saraband
SARABAND	21059	Saraband
SARABAND	21063	Saraband
SARABAND	21067	Saraband
SARABAND	21071	Saraband
SARABAND	22007	Saraband
SARABAND	22013	Saraband
SARABAND	22033	Saraband
SARABAND	25027	Saraband
SARABAND	29045	Saraband
SARABAND	32014	Saraband
SARABAND	32063	Saraband
SARABAND	32067	Saraband
SARABAND	32068	Saraband
SARABAND	32069	Saraband
SARABAND	32082	Saraband
SARABAND	26051	Saraband, A
SARABAND	26120	Saraband, A
SARABAND	17031	Saraband [Banister]
SARABAND	23009	Saraband (Banister)
SARABAND	16024	Saraband Dr Coleman
SARABAND	01246	Saraband [Gautier]
SARABAND	08022	Saraband (Gregory)
SARABAND	08026	Saraband (Gregory)
SARABAND	08077	Saraband (Gregory)
SARABAND	14050	Saraband [Gregory]
SARABAND	08045	Saraband (Hudson)
SARABAND	01128	Saraband (Mercure)
SARABAND	32083	Saraband [Mervell]
SARABAND	08054	Saraband (Moss?)
SARABAND	08065	Saraband (Mr Gregory)
SARABAND	08036	Saraband (Mr Groom)
SARABAND	08033	Saraband (Mr Jenkins)
SARABAND	20007	Saraband Mr Simpson
SARABAND	01035A	[Saraband Orlando]
SARABAND	05008	Saraband (Orlando [Gibbons?])
SARABAND	09007	Saraband, The
SARABAND	14092	Saraband, The
SARABAND	01125	Saraband to Phil Porter's rant
SARABAND	08014	Saraband (Young)
SARABAND	14062	Saraband [Young]
SARABAND	29005	Saraband [Young]
SARABANDE	26116	Sarabande, A
SARABANDE	32055	Sarabande (Delespin)
SARABANDE	32031	Sarabande (Dufaut)
SARABANDE	32036	Sarabande (Dufaut)
SARABANDE	32025	Sarabande (Gautier)
SARABANDS	16039	Almaynes, courants and sarabands by Mr Young
SARK	28010	Put on thy sark on Monday
SARK	09002	Put on your sark on Monday
SAVOY	10181	Duchess de Savoy
SAW	10026	Saw ye my Peggie
SAW	31006	Saw you my love Maggie linken[?] over the lea
SAW	01252	Saw you our pot clips
SAW	26099	Shepherd saw thou not
SAW	28002	Shepherd saw thou not

SAW	32009	Shepherd saw you not
SAYS	09043	Shall I die like a dog, says Geordie
SCERDUSTIS	26034	Scerdustis
SCERDUSTIS	26068	Scerdustis
SCORN	24009	[Whom scorn ye]
SCORN	29007	Whom scorn ye?
SCORNFUL	14041	Scornful beauty, The
SCOTCH	31124	Scotch Tune
SCOTS	25041	Captain Ramsay's Scots measure
SCOTS	25016	Helen Hume's Scots measure
SCOTS	10209	Highland air or a Scots chaconne
SCOTS	14098A	[Kenneth Mackenzie's Scots measure]
SCOTS	01205A	[Loudon's scots measure]
SCOTS	14086	Loudon's Scots measure
SCOTS	25038	Mackenzie's Scots measure
SCOTS	12013	Markham's Scots Measure
SCOTS	14084A	[Maulsie's scots measure]
SCOTS	01003	Maulsie's Scots measure
SCOTS	03036A	[Maulsie's scots measure]
SCOTS	25023	Maulsie's Scots measure
SCOTS	01003A	[McLachlan's scots measure]
SCOTS	10137	McLachlan's Scots measure
SCOTS	14084	McLachlan's Scots measure
SCOTS	01056	McLean's Scots measure
SCOTS	14036	McLean's Scots measure
SCOTS	01158	Mr Kenneth McKenzie's Scots Measure
SCOTS	14098	My Lady Montrose her Scots measure
SCOTS	01158A	[My Lady Munro her Scots measure]
SCOTS	01027	New Scots measure, A
SCOTS	01028	New Scots measure, another
SCOTS	01159	Newest Scots measure, The
SCOTS	25005	Queensberry's Scots measure
SCOTS	03021	Scots Chaconne, The
SCOTS	29043	Scots march
SCOTS	10081	Scots measure
SCOTS	10120	Scots measure
SCOTS	10122	Scots measure
SCOTS	10123	Scots measure
SCOTS	10125	Scots measure
SCOTS	10134	Scots measure
SCOTS	10167	Scots measure
SCOTS	10174	Scots measure
SCOTS	10203	Scots measure
SCOTS	10230	Scots measure
SCOTS	10264	Scots measure
SCOTS	10267	Scots measure
SCOTS	10055	Scots measure, A
SCOTS	10057	Scots measure, A
SCOTS	03026	Scots measure, A [Sir William Hope's]
SCOTS	03036	Scots measure [McLachlan's?]
SCOTS	16006	Scots Serenade, The
SCOTS	14124	Scots shochone, The
SCOTS	01102	Scots tune, A
SCOTS	01202	Sir William Hope's Scots measure
SCOTS	14082	[Sir William Hope's scots measure]
SCOTS	01063	Watson's Scots measure
SCOTSMAN	29047	Scotsman
SCOTT	12001	Mary Scott
SCOTT	12004	Mary Scott
SCOTT	10015	Mary Scott the flower of Yarrow
SCOTTISH	24017	Scottish Dance, A
SCULLION	26038	Scullion
SCULLION	26086	Scullion
SEA	26100	Peggie is over the sea with the soldier
SECOND	17044	Ballet second entry
SECOND	10022	Highland tune, second part
SECOND	01085	Lady Errol's delight, the second way, The
SECOND	01120	Second mousquetaire, Le
SECOND	01250	Second of Mr Farmer's airs, The
SECRET	01026	I love my love in secret
SECRET	01216	I love my love in secret
SECRET	03051	I love my love in secret
SECRET	10004	I love my love in secret

SECRET	11038	I love my love in secret
SECRET	11051	I love my love in secret
SECRET	25003	I love my love in secret
SECRET	31002	I love my love in secret
SEE	28018	It's a wonder to see
SEE	09040	My sweet love is fair to see
SEEN	08093	Have you seen but a white lily grow?
SELKIRK	01238	Souters of Selkirk, The
SELKIRK	10271	Up wi' the souters of Selkirk
SERENADE	16006	Scots Serenade, The
SERVE	01054	I serve a worthy lady
SERVE	26065	I serve a worthy lady
SET	02042	Sweet Willie - a different set
SETTA	26119	Deze setta
SEVEN	14035	Seven bishops, The
SHACKLE	26095	Shackle of hay
SHADE	14055	Hail to the myrtle shade
SHEEPSKINS	26071	Three sheepskins
SHEEPSKINS	22068	Three sheepskins, The
SHEEPSKINS	31052	Three sheepskins, The
SHE'LL	10297	My wife she'll never be guided
SHEPHERD	26099	Shepherd saw thou not
SHEPHERD	28002	Shepherd saw thou not
SHEPHERD	32009	Shepherd saw you not
SHEPHERD	10072	Shepherd's dance
SHEPHERD	16012	Shepherd's Hay
SHILO	31041	My daughter Shilo
SHIRT	15001	Put on your shirt on Monday
SHIRT	26046	Put on your shirt on Monday
SHIRT	26067	Put on your shirt on Monday
SHOCHONE	14124	Scots shochone, The
SHOEMAKER	10266	Gallant shoemaker
SHOEMAKER	10131	Shoemaker
SHOEMAKER	01164	Shoemaker, The
SHOEMAKER	11039	Shoemaker, The
SHOOTING	32040	Shooting dance
SHORE	01051	From the fair Lavinion shore
SHORE	08072	From the fair Lavinion shore
SHORE	02022	Lavinion shore
SHORE	08056	Lavinion [shore]
SHORE	31015	Shore's trumpet minuet
SHORE	31013	Trumpet by Mr Shore
SHOT	01147	Fairly shot of her
SHOT	10338	Well me, I'm fairly shot of her
SHOULD	26045	Alas this night that we should sunder
SHOULD	26092	I will not go to my bed till I should die
SHOULD	22046	O love, if ere should ease a heart
SHOULD	01183	Woe's my heart that we should sunder
SHOW	10070	What shall I do to show
SHOW	14027	What shall I do to show
SHOW	31016	What shall I do to show
SICK	11049	My love hath left me sick, sick, sick
SIGHING	16009	Sighing Lady, The
SILLY	26003	O silly soul, alas
SIMMS	26001	Mall Simms
SIMON	03043	Old Simon Brodie
SIMON	01101	Old Sir Simon the king
SIMON	01162	Old Sir Simon the king
SIMON	01169A	[Old sir Simon the king]
SIMON	01144	Simon Brodie
SIMPSON	20006	Air (Simpson)
SIMPSON	08031	Almayne (Simpson)
SIMPSON	20002	Almayne (Simpson)
SIMPSON	20003	Courant (Simpson)
SIMPSON	20005	Galliard Mr Simpson
SIMPSON	21022	Pavan C Simpson
SIMPSON	20001	Pavan Mr Simpson
SIMPSON	20004	Pavan Mr Simpson
SIMPSON	20007	Saraband Mr Simpson
SINCE	08094	Go thy ways since thou wilt go
SINCE	01020	Since Celia is my foe
SINCE	10058	Since love's a sweet passion
SINGLETON	17072	Jig (Singleton)

SIR	01101	Old Sir Simon the king
SIR	01162	Old Sir Simon the king
SIR	01169A	[Old sir Simon the king]
SIR	03026	Scots measure, A [Sir William Hope's]
SIR	26062	Sir John Hope's courant
SIR	26106	Sir John Morrison's courant
SIR	01202	Sir William Hope's Scots measure
SIR	14082	[Sir William Hope's scots measure]
SIR	27009	Sir William Keith's Pavan
SIR	30003	Sir William Keith's pavan
SKIP	11007	Skip John Walker[?] wantonly
SKIP	01173	Skip Tom Walker
SLEEP	29011	Sleep, wayward thoughts
SLEEPING	11050	Stolen away when I was sleeping
SLEEVES	25090	Green sleeves and pudding pies
SLOW	31088	Slow air, a round
SMILING	09023	Sweet smiling Katie
SMILING	09019	Sweet smiling Katie loves me
SMITH	17057	Air ([Robert] Smith)
SMITH	23006	Air (Robert Smith)
SMITH	17063	Airs (Smith)
SMITH	17058	Dance, The [following Smith's Air?]
SMITH	17056	Minuet (Smith)
SMITH	08092A	[Mr Robert Smith's air]
SMITH	29013A	[Mr Robert Smith's air]
SMITH	22048	New air by Robert Smith, A
SMULLICHAN	14129	Smullichan, The
SO	10050	As I went down yon burn so clear
SO	10002	So merry as we have been
SO	26097	So merry as we have been
SO	28015B	[So merry as we have been]
SOLDIER	26100	Peggie is over the sea with the soldier
SOLDIER	01033	Soldier's misery, The
SOLDIERS	25012	Let the soldiers rejoice
SOLSEQUIUM	26117	Like as the dum solsequium
SOMERSET	26017	Somerset's masque
SON	10294	King George's eldest son
SORROW	09016	Come, sweet love, let sorrow cease
SORROW	09042	Come, sweet love, let sorrow cease
SORROW	26118	Come, sweet love, let sorrow cease
SOUL	26003	O silly soul, alas
SOUND	03019	Hale and sound to company
SOUR	11055A	Sour grows ye tanzie
SOUTERS	01238	Souters of Selkirk, The
SOUTERS	10271	Up wi' the souters of Selkirk
SOUTHLAND	01233	Northland lad, and southland lassie
SPAGNOLETTA	24003	Spagnoletta
SPAGNOLETTA	31095	Spagnoletta, A
SPAGNOLETTA	24013	Spagnoletta reform
SPANIARD	29050	Spaniard
SPANISH	25010	Spanish jig
SPANISH	10056	Spanish jig, A
SPANISH	14069	Spanish jig, A
SPANISH	26005	Spanish lady, the
SPANISH	26104	[Spanish Pavan, The]
SPANISH	32015	Spanish pavan, The
SPARROW-GRASS	14128	Chickens and sparrow-grass
SPIN	02021	Tow to spin
SPIN	14049A	[Tow to spin]
SPOON	01184	Cuttie spoon and tree ladle
SPOON	24038A	[Cuttie spoon and tree ladle]
SPRING	08012	Come, love, let's walk into the spring
SPRING	14059	Come, love, let's walk [into the spring]
SPRING	25047	Come, love, let's walk [into the spring]
SPRING	26096	Come, love, let's walk into the spring
SPRING	29034	Come, love, let's walk [into the spring]
SPRING	29040	Come, love, let's walk [into the spring]
STAGE	10305	Stage tune
STATE	08069	State and ambition
STATE	25030	State and ambition
STAY	10128	Stay and take your breeks wi ye
STAY	31053	Stay and take your breeks with you
STEEL	28009	Grey steel

STIR	10135	stir her
STIR	25006	Stir her up and had her going
STOLEN	11050	Stolen away when I was sleeping
STOOL	10351	Repentance stool
STORMS	14032	When cold storms is past
STRATHALLAN	12015	Lady Strathallan's tune
STRAW	10005	Pease straw
STRICK	14023	Strike up on a strogin
STRIKE	25040	Britain strike home
STRIKE	10215	Britons strike home
STRING	01112	Touching of the string, The
STROGIN	14023	Strike up on a strogin
STRONGNESS	32006	Though your strongness
SUCH	10068	Such commands are my fate
SUGAR	02020	Sugar candy
SUGARCANDY	12017	She's sweet like sugarcandy
SUGARCANDY	01074	Sugarcandy
SUGARCANDY	01180	Sugarcandy
SUITE	17052	Aire Suite, Rondeau (Grabu)
SUITE	17013	Suite
SUMMER	09011	Amyntas on a summer's day
SUNDER	26045	Alas this night that we should sunder
SUNDER	01183	Woe's my heart that we should sunder
SUPPER	01166	Cause give the bride her supper
SUPPER	01188	Cause give the bride her supper
SUSANNA	04011	Susanna [un jour]
SWAIN	01118	Amaryllis told her swain
SWAIN	29014	Amaryllis [told her swain]
SWEET	10053	Blink over the burn, sweet Betty
SWEET	14103A	[Come sweet lass]
SWEET	25032	Come, sweet lass
SWEET	31005	Come, sweet lass
SWEET	09016	Come, sweet love, let sorrow cease
SWEET	09042	Come, sweet love, let sorrow cease
SWEET	26118	Come, sweet love, let sorrow cease
SWEET	14030	If love's a sweet passion
SWEET	14099	If love's a sweet passion
SWEET	25071	Love's a sweet passion
SWEET	26006	My dearest sweet is farthest from me
SWEET	09040	My sweet love is fair to see
SWEET	12017	She's sweet like sugarcandy
SWEET	10058	Since love's a sweet passion
SWEET	25078	Sweet pudding
SWEET	24008	Sweet Saint Nichola[s]
SWEET	09023	Sweet smiling Katie
SWEET	09019	Sweet smiling Katie loves me
SWEET	01005	Sweet Willie
SWEET	02004	Sweet Willie
SWEET	02041	Sweet Willie
SWEET	11010	Sweet Willie
SWEET	11042	Sweet Willie
SWEET	11047	Sweet Willie
SWEET	14066	Sweet Willie
SWEET	16034	Sweet Willie
SWEET	02005	Sweet Willie, another way of
SWEET	02042	Sweet Willie - a different set
SWEETNESS	01127	Imperial sweetness
SWEETNESS	11001	Imperial sweetness
SYMPHONY	16008	Symphony
SYMPHONY	21070	Symphony
SYNE	03048	Auld lang syne
SYNE	01106	For auld lang syne
TAILS	10290	Lasses gar your tails toddle
TAILS	10319	Tails toddle
TAKE	14096	Foul take the wars
TAKE	31032	Honey wilt thou take it
TAKE	10283	If you will not take her
TAKE	10128	Stay and take your breeks wi ye
TAKE	31053	Stay and take your breeks with you
TAKEN	10045	Cold's taken my goodman
TAKEN	26060	What high offences has my fair love taken?
T...ANT	10273	And a t...ant of my own
TANZIE	11055A	Sour grows ye tanzie

TATTIE	10309	Hey tuttie tattie
TEARS	26054	Floods of tears
TEMPERATE	08097	How cool and temperate
TENDER	10344	Peggie in devotion bred from tender years
TESTAMENT	25065	McFarlane's testament
THEATRE	18007	[Theatre dance, A]
THEATRE	18008	Theatre dance, A
THEATRE	18009	Theatre dance, A
THEE	17057A	[Celia, I loved thee]
THEE	23006A	[Celia, I loved thee]
THEN	10218	Must then a faithful lover go (song)
THEN	26091	Then wilt thou go and leave me here
THING	28019	An thou wert mine own thing
THING	11026	Hei cockeina, a French thing
THING	01167	If thou wert my own thing
THING	01228	If thou wert my own thing
THING	01240	If thou wert my own thing
THING	11048	If thou wert my own thing
THING	11003	King's delight, The, a French thing
THING	11002	Monk's march, a French thing
THING	11011	Once I loved another man's wife, an English thing
THING	10246	She got the thing she earned [yearned?] for
THING	10082	Wert you but my own thing
THINKS	11054	Katie thinks not long to play with Peter at even
THIRD	17047	Air third entry (B[aniste]r)
THIRD	01115	Lady Errol's delight, the third way, The
THOMAS	01142	Thomas Tollit's ground
THOMAS	25042	Thomas Tollit's ground
THOUGH	01190A	[Though you make no return]
THOUGH	03033	Though you make no return
THOUGH	32006	Though your strongness
THOUGHTS	29011	Sleep, wayward thoughts
THREE	08100	Three rules for the ranter (exercise)
THREE	26071	Three sheepskins
THREE	22068	Three sheepskins, The
THREE	31052	Three sheepskins, The
THROUGH	10243	Through the wood, laddie
THROUGH	19012	[Through the wood laddie]
THROUGH	32050	Through the wood, laddie
TIBBIE	03046	Tibbie Fowler in the glen
TIBBIE	31051A	[Tibbie Fowler in the glen]
TICKLED	11015A	Tickled her over again
TILL	26092	I will not go to my bed till I should die
TILL	09005	Till I be lulled beyond thee
TILT	26098	Kilt thy coat, Maggie, tilt thy coat Jo
TILT	10039	Oh tilt ye the tilt
TIME	10260	Last time I came o'er the moor
TIME	22074	Last time I came over the moor
TIME	01092	Last time I came over the moor, The
TIME	02036	Last time I came over the moor, The
TIME	19011	[Last time I came over the moor, The]
TIME	26044A	[Last time I came over the moor, The]
TIME	03034	[Last time I came over the moor, The] I: McL.
TIMES	01243	Full forty times over
TODDLE	10290	Lasses gar your tails toddle
TODDLE	10319	Tails toddle
TOGETHER	11030	We shall all lie together
TOLD	01118	Amaryllis told her swain
TOLD	29014	Amaryllis [told her swain]
TOLD	01215A	[Jenny I told you]
TOLD	14044	Jenny, I told you
TOLLIT	01142	Thomas Tollit's ground
TOLLIT	25042	Thomas Tollit's ground
TOM	01175	Galloway Tom
TOM	28027	Galloway Tom
TOM	01173	Skip Tom Walker
TOM	32002	Tom of Bedlam
TOM	10010	Tom [?]'s lass of Caricots [?]
TOO	02045	Jockey went to the wood or Jockey went too
TOO	02045A	Jockey went too
TORPHCHEN	22051A	[Torphchen]
TORPHICHEN	01039	Torphichen
TOUCHING	01112	Touching of the string, The

TOUDIE	28029	Whip my toudie
TOW	10018	Rock and a wee pickle tow, A
TOW	02021	Tow to spin
TOW	14049A	[Tow to spin]
TOWDLE	26078	Who learned you to dance and a towdle
TOWN	10329	First when I came to this town
TOWN	01220	News are come to the town
TOWN	14089	Two furlongs from Edinburgh town
TRADE	01193	Caping trade, The
TRADE	14117	Caping trade, The
TRAQUAIR	10304	Bush above Traquair, The
TRAQUAIR	10303	Flames of love hath pierced me, The / Bush above Traquair, The
TRAQUHAIR	10291	Flames of love hath pierced me, The, or Traquhair
TRAQUHAIR	10003	Traquhair
TRAQUHAIR	10040	Traquhair
TRAQUHAIR	10292	Traquhair
TREE	01184	Cuttie spoon and tree ladle
TREE	24038A	[Cuttie spoon and tree ladle]
TREE	26056	Willow tree, The
TRENCHMORE	01105	Trenchmore
TRIED	24026	Cummer tried
TRIQUETS	29044	Triquets de Roy
TROISIEME	01121	Troisieme mousquetaire, Le
TRUE	32016	I left my true love
TRUMPET	10185	Coridon Trumpet Air
TRUMPET	31015	Shore's trumpet minuet
TRUMPET	31014	Trumpet
TRUMPET	10179	Trumpet air
TRUMPET	08049	Trumpet almayne
TRUMPET	31013	Trumpet by Mr Shore
TRUMPET	10009	Trumpet minuet
TRUMPET	12012	Trumpet minuet, A
TRUMPET	08048	Trumpet prelude, A
TRUMPET	31012	Trumpet tune
TRUMPET	31021	Trumpet tune
TRUMPETER	25059	[Trumpeter's Courant]
TRUMPETER	26013	Trumpeter's courant
TUNE	01234A	[Bagpipe Tune]
TUNE	17032	Bagpipe tune
TUNE	22028	Bagpipe tune, The
TUNE	09037	French [psalm] tune, The
TUNE	10025	Highland tune
TUNE	10078	Highland tune
TUNE	10231	Highland tune
TUNE	10295	Highland tune
TUNE	10022	Highland tune, second part
TUNE	25063	Irish tune, An
TUNE	12015	Lady Strathallan's tune
TUNE	01011	Montrose's tune
TUNE	01242	Montrose's tune
TUNE	01205	Mr Beck's new tune
TUNE	14086A	[Mr Beck's new tune]
TUNE	17008	Mrs Marshall's tune
TUNE	31124	Scotch Tune
TUNE	01102	Scots tune, A
TUNE	10305	Stage tune
TUNE	31012	Trumpet tune
TUNE	31021	Trumpet tune
TUNE	17007	Tune (Locke)
TURN	08015	Prithee love turn to me
TUTTIE	10309	Hey tuttie tattie
TWEEDSIDE	10067	Down Tweedside
TWEEDSIDE	14073	Tweedside
TWEEDSIDE	01049	Tweedside, the new way
TWEEDSIDE	01048	Tweedside, the old way
TWO	31098	Airs for two viols (Jenkins)
TWO	14089	Two furlongs from Edinburgh town
TWO	31117	(untitled - for two violins)
UN	04011	Susanna [un jour]
UP	25029	Cock up thy caber
UP	02058	Put up thy dagger, Jamie [Jenny?]
UP	02019	Put up thy dagger, Jennie
UP	25006	Stir her up and had her going

UP	10271	Up wi' the souters of Selkirk
UP	10275	Up your heart, bonnie lass
UPON	03041	Hit her upon the bon an she come near me
UPON	14023	Strike up on a strogin
UPON'T	11055	My ladies cunt has hairs upon't
URANIA	11031A	Urania
VAIN	26080	Love is a labour in vain
VALIANT	14038	Valiant Jockey
VERSAILLES	18006	Bourree Versailles
VIGO	10220	Vigo
VIGO	10222	Welcome from Vigo
VINCET	29041	Omnia vincet amor
VINCIT	26102	Omnia vincit amor
VIOLENTI	10346	Madame Violenti's minuet by Mr McGibbon
VIOLENTI	10347	Madame Violenti's minuet by Mr McLoan [McLean?]
VIOLINS	31117	(untitled - for two violins)
VIOLS	31098	Airs for two viols (Jenkins)
VIRGINITY	26050	I long for her virginity
VIRGINITY	11053	I long for thy virginity
VIRGINITY	28026	I long for thy virginity
VIRGINITY	26007	I long for your virginity
VOLT	26010	French volt, A
VOLTA	24001	Volta
VOW	26081	I dare not vow I love thee
VULT	10221	Chi non vult pone [?]
WAG	10033	Willie is a wanton wag
WALES	01015A	[Prince of Wales welcome to the North, The]
WALES	14039	Prince of Wales's march, The
WALES	14034	Prince of Wales's welcome to the north, The
WALES	25097	Prince of Wales's welcome to the world, The
WALK	08012	Come, love, let's walk into the spring
WALK	14059	Come, love, let's walk [into the spring]
WALK	25047	Come, love, let's walk [into the spring]
WALK	26096	Come, love, let's walk into the spring
WALK	29034	Come, love, let's walk [into the spring]
WALK	29040	Come, love, let's walk [into the spring]
WALKER	11007	Skip John Walker[?] wantonly
WALKER	01173	Skip Tom Walker
WALLIE	11036	Wallie Warkloom, The
WALLINGTON	10339	There all clad [?] or with fleas or the way to Wallington
WALLINGTON	10325	Way to Wallington
WALLINGTON	10340	Way to Wallington, The
WANT	26021	I cannot live and want thee
WANTON	29042	Come, pretty wanton
WANTON	10033	Willie is a wanton wag
WANTONLY	11007	Skip John Walker[?] wantonly
WANTONNESS	10312	Wantonness for evermore
WANTONS	01171	Wantonness for evermore
WAPP	01210	Wapp at the widow, my laddie
WAPP	03013	Wapp at the Widow, my laddie
WARE	14100	Great ware
WARKLOOM	11036	Wallie Warkloom, The
WARRANT	24033	In an inch I warrant you
WARS	10112	Fie on the wars, saraband
WARS	14096	Foul take the wars
WAT	10293	Wat you what Marion Allan's got on?
WATER	01057	Allan Water
WATER	03011	Allan Water
WATER	10281	Allan water
WATER	25062	Allan Water
WATER	31049	Allan Water
WATER	28025	Have over the water
WATER	01196	Janet drinks no water
WATER	18023	Janet drinks no water
WATER	26032	Janet drinks no water
WATER	10280	Logan water
WATER	14065	Water of Boyne, The
WATERSIDE	09024	As I came to the waterside
WATSON	01063	Watson's Scots measure
WAY	01186	Canaries, the new way, The
WAY	01185	Canaries, the old way, The
WAY	01114	Lady Errol's delight, the first way, The
WAY	01085	Lady Errol's delight, the second way, The

WAY	01115	Lady Errol's delight, the third way, The
WAY	26031	My love she wins not her way
WAY	01038	Nathaniel Gordon, the new way
WAY	01037	Nathaniel Gordon, the old way
WAY	02034	New way of wooing, The
WAY	01080	Over the moor to Maggie, the new way
WAY	01150	Over the moor to Maggie, the new way
WAY	01222	Over the moor to Maggie, the old way
WAY	02005	Sweet Willie, another way of
WAY	10339	There all clad [?] or with fleas or the way to Wallington
WAY	01049	Tweedside, the new way
WAY	01048	Tweedside, the old way
WAY	10325	Way to Wallington
WAY	10340	Way to Wallington, The
WAYS	08094	Go thy ways since thou wilt go
WAYWARD	29011	Sleep, wayward thoughts
WEARY	28023	Woe betide thy weary body
WEDDERBURN	11028	Bonnie Madeleine Wedderburn
WEDDING	28008	I long for the wedding
WEE	10018	Rock and a wee pickle tow, A
WELCOME	08067	Drumlanrig's welcome home
WELCOME	16036	Drumlanrig's welcome home
WELCOME	09038	My Lord Aboyne his welcome home
WELCOME	01015A	[Prince of Wales welcome to the North, The]
WELCOME	14034	Prince of Wales's welcome to the north, The
WELCOME	25097	Prince of Wales's welcome to the world, The
WELCOME	10222	Welcome from Vigo
WELCOME	01209A	Welcome home from London
WELCOME	22075	Welcome home, my bonnie love
WELCOME	23021	Your welcome home
WELCOMER	01006	More discreet, the welcomer, The
WELCOMER	22057	More discreet the welcomer, The
WELL	01229	Malt grinds well, The
WELL	11017	Malt grinds well, The
WELL	26023	Pretty well begun man
WELL	31047	Well danced, Robin
WELL	10338	Well me, I'm fairly shot of her
WELL-BUKED	31039	Well-buked ballap, The
WELSHMAN	29051	Welshman
WENT	10050	As I went down yon burn so clear
WENT	14054	Jockey went to the wood
WENT	25088	Jockey went to the wood
WENT	02045	Jockey went to the wood or Jockey went too
WENT	02045A	Jockey went too
WHAT	10293	Wat you what Marion Allan's got on?
WHAT	26060	What high offences has my fair love taken?
WHAT	02003	What if a day
WHAT	08011	What if a day
WHAT	08043	What if a day
WHAT	09012	What if a day
WHAT	09025	What if a day
WHAT	16022	What if a day
WHAT	26053	What if a day
WHAT	29028	What if a day
WHAT	29031	What if a day
WHAT	01200	What if a day, a month, or a year
WHAT	10313	What is my mistress?
WHAT	19005	[What shall a young lassie do wi' an auld man?]
WHAT	10070	What shall I do to show
WHAT	14027	What shall I do to show
WHAT	31016	What shall I do to show
WHATLE	10285	Clame Ma Whatle
WHEN	10329	First when I came to this town
WHEN	10182	My minnie forbade me when I was young
WHEN	11050	Stolen away when I was sleeping
WHEN	14032	When cold storms is past
WHEN	14075	When she came ben
WHEN	25086	When she came ben
WHEN	03045	When she came ben she bobbed
WHEN	01143	When she came in, she bobbed
WHEN	14090	When the bride came ben she becked
WHEN	01154	When the bride was married
WHEN	03005	When the bride was married

WHEN	22055	When the bride was married
WHEN	31023	When the cold winter nights were frozen
WHEN	31046A	[When the cold winter nights were frozen]
WHEN	08004	When the king enjoys his own
WHEN	14001	When the king enjoys his own
WHEN	25060	When the king enjoys his own
WHEN	29001	When the king enjoys his own again
WHERE	09014	Go where thou wilt go
WHERE	01096	I wish I were where Helen lies
WHERE	03050	I wish I were where Helen lies
WHERE	32071	I wish I were where [Helen lies]
WHERE	10287	Where have you been all the [day?], Willy my Lad?
WHERE	02039	Where Helen lies
WHERE	08074	Where Helen lies
WHERE	10013	Where Helen lies
WHERE	14019	Where Helen lies
WHERE	29015	Where Helen lies
WHERE	10054	Where shall our goodman lie?
WHERE	31043	Where shall our goodman lie in the cold nights in winter?
WHERE	01160	Where will our goodman lie
WHERE	03042	Where will our goodman lie?
WHICH	01077	Lass which made the bed to me, The
WHILE	01110A	[I kissed her while she blushed]
WHILE	28028	I kissed her while she blushed
WHIP	28029	Whip my toudie
WHITE	08093	Have you seen but a white lily grow?
WHITEHALL	17050	Entry, Queen's ballet, 1671 Whitehall B[aniste]r
WHO	10272	Call John who's the man that can
WHO	26078	Who learned you to dance and a towdle
WHOM	24009	[Whom scorn ye]
WHOM	29007	Whom scorn ye?
WHY	14064	Why are mine eyes
WI	10128	Stay and take your breeks wi ye
WI	10271	Up wi' the souters of Selkirk
WIDOW	01210	Wapp at the widow, my laddie
WIDOW	03013	Wapp at the Widow, my laddie
WIDOW	03001	Widow's Laddie, The
WIFE	11022	Gee wife, The
WIFE	01197	If thy wife were dead, laddie
WIFE	10297	My wife she'll never be guided
WIFE	11011	Once I loved another man's wife, an English thing
WILLIAM	03026	Scots measure, A [Sir William Hope's]
WILLIAM	01202	Sir William Hope's Scots measure
WILLIAM	14082	[Sir William Hope's scots measure]
WILLIAM	27009	Sir William Keith's Pavan
WILLIAM	30003	Sir William Keith's pavan
WILLIE	02006	Bonnie roaring Willie
WILLIE	14067	Bonnie roaring Willie
WILLIE	10037	Rattling roaring Willie
WILLIE	01005	Sweet Willie
WILLIE	02004	Sweet Willie
WILLIE	02041	Sweet Willie
WILLIE	11010	Sweet Willie
WILLIE	11042	Sweet Willie
WILLIE	11047	Sweet Willie
WILLIE	14066	Sweet Willie
WILLIE	16034	Sweet Willie
WILLIE	02005	Sweet Willie, another way of
WILLIE	02042	Sweet Willie - a different set
WILLIE	10033	Willie is a wanton wag
WILLIE	18019	Willie Winkie
WILLIE	01032	Willie winks
WILLOW	26056	Willow tree, The
WILLY	10287	Where have you been all the [day?], Willy my Lad?
WILSONS	30001	Wilsons fancy
WILSONS	33003	Wilsons fancy
WILT	08094	Go thy ways since thou wilt go
WILT	09014	Go where thou wilt go
WILT	31032	Honey wilt thou take it
WILT	26025	Lady wilt thou love me
WILT	26091	Then wilt thou go and leave me here
WILT	09015	Wilt thou be gone?
WINDY	11045	Windy writer, The

WINE	14076	I cannot wine at her
WINE	26018	John Davison's pint of wine
WINKIE	18019	Willie Winkie
WINKS	01032	Willie winks
WINS	26031	My love she wins not her way
WINTER	31023	When the cold winter nights were frozen
WINTER	31046A	[When the cold winter nights were frozen]
WINTER	31043	Where shall our goodman lie in the cold nights in winter?
WINTER	10306	Winter night is cold, The or Hap me with your petticoat
WISH	01096	I wish I were where Helen lies
WISH	03050	I wish I were where Helen lies
WISH	32071	I wish I were where [Helen lies]
WISH	10244	I wish my love were in a mire
WISH	10284	I wish my love were in a mire
WISH	02037	Old man's wish, The
WISH	14003	Old man's wish, The
WITHIN	25073	Within a furlong of Edinburgh
WIVES	03019A	Bonnie wives of Aberdeen, The
WIVES	25074	Drunken wives of Carlisle
WIVES	31034	Pinken[?], drunken wives of Carlisle, The
WIVES	10316	Wives of the Bow
WOE	28023	Woe betide thy weary body
WOE	01183	Woe's my heart that we should sunder
WOMEN	02054	Women's work will never be done
WOMEN	14033	Women's work will never be done
WONDER	28018	It's a wonder to see
WOOD	14054	Jockey went to the wood
WOOD	25088	Jockey went to the wood
WOOD	02045	Jockey went to the wood or Jockey went too
WOOD	12007	Jorkins gone to the wood
WOOD	10243	Through the wood, laddie
WOOD	19012	[Through the wood laddie]
WOOD	32050	Through the wood, laddie
WOODS	02069	Ye woods and groves
WOED	14118	Jockey wooed me long
WOING	02034	New way of wooing, The
WOING	25087	Wooing at her
WORK	02054	Women's work will never be done
WORK	14033	Women's work will never be done
WORLD	10302	And let the world be
WORLD	10261	Bonniest lass in all the world
WORLD	01174	Bonniest lass in the world, The
WORLD	10311	Kick the world before you
WORLD	25097	Prince of Wales's welcome to the world, The
WORSE	09021	It's worse nor death to part with thee
WORTHY	01054	I serve a worthy lady
WORTHY	26065	I serve a worthy lady
WOULD	08083	An the kirk would let me be
WOULD	11021	Fain would I be married
WOULD	10315	I would have my gown made
WOULD	25015	I would have my gown made
WOULD	01098	If the kirk would let me be
WOULD	11040	If the kirk would let me be
WOULD	02016	Jockey would a-wooing go
WOULD	02044	Jockey would a-wooing go
WOULD	26027	She looks as she would let me
WRITER	11045	Windy writer, The
YARDS	24023	Corn yards
YARO	31046	Banks of Yaro, The
YARROW	31023A	[Banks of Yarrow]
YARROW	10015	Mary Scott the flower of Yarrow
YAUGHTNIE	01231	Yaughtnie's jig
YAUGHTNIE	01232	Yaughtnie's jigs, Another of
YE	11008	Get ye gone from me
YE	10039	Oh tilt ye the tilt
YE	10026	Saw ye my Peggie
YE	11055A	Sour grows ye tanzie
YE	10128	Stay and take your breeks wi ye
YE	24009	[Whom scorn ye]
YE	29007	Whom scorn ye?
YE	02069	Ye woods and groves
YEAR	01200	What if a day, a month, or a year
YEARNED	10246	She got the thing she earned [yearned?] for

YEARS	10344	Peggie in devotion bred from tender years
YE'D	10027	Ye'd never be like my last goodman
YELL	10278	Ye'll never be like my last goodman
YELLOW	10042	Yellow coatie
YELLOW-HAIRED	01201	Yellow-haired laddie
YELLOW-HAIRED	10035	Yellow-haired laddie
YELLOW-HAIRED	01030	Yellow-haired laddie, The
YELLOW-HAIRED	01130A	Yellow-haired laddie, The
YET	02038	Yet Maggie I must love thee
YON	10050	As I went down yon burn so clear
YON	26002	Down in yon bank
YON	32077	Down in yon banks
YORKINS	22038	Jig [Yorkins]
YOU	01215A	[Jenny I told you]
YOUNG	14061	Almayne [Mr Young]
YOUNG	08013	Almayne (Young)
YOUNG	16039	Almaynes, courants and sarabands by Mr Young
YOUNG	10257	Drunken Meg Young
YOUNG	10182	My minnie forbade me when I was young
YOUNG	08014	Saraband (Young)
YOUNG	14062	Saraband [Young]
YOUNG	29005	Saraband [Young]
YOUNG	19005	[What shall a young lassie do wi' an auld man?]
YOUNG	14087	Young I am
YOUNG	31027	Young I am
YOUNG	14126	Young Jockey he was and Sandy was his name
YOUNG	14042	Young Phaon

## Appendix C2: keyword index by concordance source standardised titles

This index performs the same function as Appendix C1 for 4,000 concordance titles. Each concordance source, ranging from contemporary documents to present-day anthologies, is given a two-digit source number, but unless items are sequentially numbered in the source itself, the item reference is completed by its volume and page/folio number. Owing to the closure of the National Library of Scotland, Sources 60 and 77 were not available for detailed study, hence the lack of page references.

The following concordance sources are arranged in chronological order within four groups: contemporary Scottish; contemporary English; modern Scottish; and modern English, 'modern' being defined as dating from after about 1800.

No.	Abbreviated title	Concordance source
60	Steuart, <i>Tea-Table</i>	Steuart, Alexander, <i>Musick for the Scots Songs in the Tea-Table Miscellany</i> (Edinburgh, 1726)
61	Thomson, <i>Orpheus</i>	Thomson, William, <i>Orpheus Caledonius: or a Collection of Scots Songs</i> (London, 1733; reprinted Edinburgh, 1972)
62	Johnson and Burns, <i>Museum</i>	Johnson, James, and Burns, Robert, <i>The Scots Musical Museum 1787-1803</i> (Aldershot, 1991, facsimile edition)
63	Chambers, <i>Songs</i>	Chambers, Robert (ed.), <i>The Songs of Scotland prior to Burns</i> (Edinburgh and London, 1862)
64	Glen, <i>Melodies</i>	Glen, John, <i>Early Scottish Melodies</i> (Edinburgh, 1900)
65	Playford, <i>Scotch Tunes</i>	Playford, Henry, <i>A Collection of Original Scotch-Tunes for the Violin</i> (London, 1700, 1701)
66	BL Scottish	British Library, List of Scottish manuscripts
67	Dauney, <i>Melodies</i>	Dauney, William, <i>Ancient Scottish Melodies</i> (Edinburgh, 1838)
68	Seattle, <i>Dixon Master Piper</i>	Seattle, Matt (ed.), <i>The Master Piper or Nine Notes that Shook the World, a Border Bagpipe repertoire by William Dixon, 1733</i> (Newbiggin-by-the-Sea, 1995)
69	Atkinson MS	Henry Atkinson manuscript (1694), Society of Antiquaries Library, Newcastle-upon-Tyne
75	Playford, <i>Cithren</i>	Playford, John, <i>Musick's Delight on the Cithren, Restored and Refined</i> (London, 1666)
76	Playford, <i>Choice</i>	Playford, John, <i>Choice Ayres and Songs</i> (London, 1673-84)
77	Playford, <i>Lyra</i>	Playford, John, <i>Musick's Recreation on the Lyra Viol</i> (1652, 1682)
78	D' Urfey, <i>Pills</i>	D' Urfey, Thomas, <i>Wit and Mirth, or Pills to Purge Melancholy</i> (London, 1699-1700)
79	D' Urfey, <i>Collection</i>	D' Urfey, Thomas, <i>A Collection of Songs</i> (London, c.1710)
80	Playford, <i>Dancing Master</i>	Barlow, Jeremy (ed.), <i>The Complete Country Dance Tunes from Playford's Dancing Master (1651-ca.1728)</i> (London, 1985)
81	Playford, <i>Theater</i>	Playford, Henry, <i>The Theater of Musick</i> (London, 1685-7)
82	Playford, <i>Handmaid 1</i>	Dart, Thurston (ed.), <i>The first part of Musick's Hand-Maid published by John Playford</i> (London, 1663-78, modern edition, n.d.)
83	Playford, <i>Handmaid 2</i>	Dart, Thurston (ed.), <i>The second part of Musick's Hand-Maid revised and corrected by Henry Purcell</i> (London, n.d.)

84	Playford, <i>Apollo</i>	Playford, John, <i>Apollo's Banquet</i> (London, 1669-1701)
85	Playford, <i>Banquet</i>	Playford, Henry, <i>The Banquet of Music</i> (London, 1688-92)
90	Simpson, <i>Broadside Ballad</i>	Simpson, Claude M, <i>The British Broadside Ballad and its Music</i> (New Brunswick, New Jersey, 1966)
91	Ward, 'Broadside Ballad'	Ward, John M, 'Apropos <i>The British Broadside Ballad and its Music</i> ', <i>Journal of the American Musicological Society</i> , xx, no.1 (1967), pp 28-86, 131-4
92	Child, <i>Ballads</i>	Child, Francis James, <i>The English and Scottish Popular Ballads</i> (Boston, five volumes, 1882-98)
93	Johnson, <i>Fiddle Music</i>	Johnson, David, <i>Scottish Fiddle Music in the 18th Century, A Music Collection and Historical Study</i> (Edinburgh, 1984, 1997)
94	Day and Murrie, <i>Song-books</i>	Day, C L, and Murrie, E B, <i>English Song-books, 1651-1702: a Bibliography</i> (London, 1940)

Keyword	Title	Source	
A'	A' the lads o' Thornie bank	62	p164
A'	And a' that e'er my Jenny had	62	p512
A'	Cold frosty morning	62	p236
A'	Come fy let us a' to the wedding	62	p58
A'	Farewell to a' our Scottish Fame	62	p391
A'	Fife and a' the lands about it	64	p100
A'	For a' that an' a' that	64	p155
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BROOM	Broom, broom, the bonnie, bonnie broom	80	p11
BROOM	Lay the bent to the bonny broom	90	no. 276
BROOM	Low down in the broom	64	p85
BROOM	Low down in the broom	63	p400
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BROW	Why hangs that cloud upon thy brow	62	p143
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BUCHAN	Logie o' Buchan	63	p395
BUCHAN	Logie o' Buchan	62	p368
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BUCKAN	La Buckan	84	2/56
BUCKINGHAM	Buckingham House	80	p117
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BUD	To the rose bud	64	p166
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BUGLE	Bugle bow	91	p31
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BULL	Red bull	90	no. 389
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BURN	Blink o'er the burn, sweet Betty	62	p52
BURN	Blink o'er the burn	61	v1/p30
BURN	Blink o'er the burn sweet Bessy	60	
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BURN	Down the burn Davie	62	p75
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CA'	Hey ca' thro'	62	p405
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CAESAR)	Tune of Farrinel's ground (All joy to Great Caesar)	84	p24
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CALLINO	Callino casturame	91	p33
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CALM	Calm was the evening and clear was	78	3/161
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CAM	Frae Dunibier as I cam through	62	p528
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CAME	As I came o'er the Cairney Mount	64	p204
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CAME	As I came down by yon castle wall	62	p336
CAME	Auld man he came over the lea	62	p429
CAME	Bride came out of the byre	62	p10
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CAME	Carle he came o'er the craft	61	v1/p102
CAME	Friend o' mine came here yestreen, A	62	p422
CAME	Gypsies came to our good lord's yett	62	p189
CAME	Jockey he came here to woo	62	p175
CAME	Last time I came o'er the moor	64	p64
CAME	Last time I came o'er the moor	63	p321
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CAME	Last time I came o'er the moor	61	v1/p10
CAME	Last time I came o'er the moor	60	
CAME	Lovely lass to a friar came, A	90	no. 296
CAME	Lovely lass to a friar came, A	60	
CAME	O came you here the fight to shun	62	p290
CAME	O when she came ben she bobbed	62	p364
CAME	Our goodman came home at e'en	64	p201
CAME	Our goodman came home at e'en	63	p184
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CARDS	New game at cards, A	90	no. 321
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CAVALIER	La Belle Cavalier	84	2/51
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CHANCED	As late by a Sodger I chanced to pass	62	p277
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CHARM'D	Since robb'd of all that charm'd my view	62	p184
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CHARMER	Stay, my charmer, can you leave me?	64	p103
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CHASE	Chevy Chase	90	no. 063
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CHLORIS	While I gaze on Chloris trembling	90	no. 514
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CHRIST-CHURCH	Oh the bonnie Christ-church bells	77	
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CIMMERIANS'	Cimmerians' Dance (Locke)	82	p18
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CITY	Tender hearts of London city	90	no. 459
CITY	There's a youth in this city	64	p145
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CLAD	O Mary ye's be clad in silk	64	p237
CLAD	O Mary ye's be clad in silk	62	p605
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CLAP	Come kiss me, come clap wi' me	64	p171
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CLARINDA	Clarinda	64	p124
CLARINDA	Clarinda, mistress of my soul	62	p206
CLARISA	O my Clarisa thou	75	p90
CLARISSA	O my Clarissa thou cruel fair	94	no.2506
CLAW	Claw her warm	69	p78
CLAW'D	Cuddy claw'd her	86	p40
CLEAN	Clean contrary way	90	no. 069
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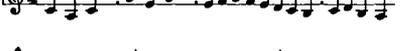
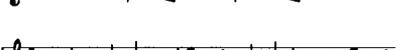
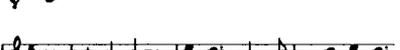
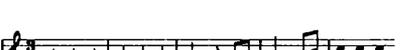
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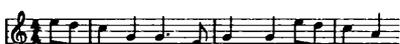
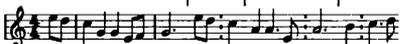
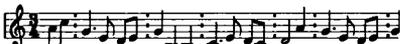
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YOUNG	Young Phaon strove the bliss to tast	76	2/10
YOUNG	Young Philander	64	p133
YOUNG	Young Philander woo'd me lang	62	p230
YOUNG	Young Phaon	94	no.4132
YOUNG	Young Phaon	90	no. 539
YOUNG	Young Sir Solomon	80	p381
YOUNG	Young's delight	80	p370
YOUTH	Forbear gentle youth to pursue me in vain	62	p344
YOUTH	There's a youth in this city	64	p145
YOUTH	There's a youth in this city it were a pity	62	p266
YOUTHFUL	As May in all her youthful dress	90	no. 015
YOUTHFUL	As May in all her youthful dress	78	3/199
YOUTHFULL	As May in all her youthfull dress	81	1/34
YOW	Who learned yow to dance a towldle	67	p237
YOWES	Ca' the yowes to the knowes	64	p147
YOWES	Ca' the yowes to the knowes	62	p273
YULE	Blood red rose at yule may blow	62	p190

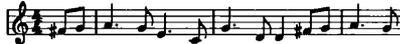
## **Appendix D: index by standardised title**

In this 61-page index standardised titles have had their spelling rendered consistent, and in some cases may also have been modernised or anglicised in order to facilitate comparison with other titles. In addition, the original title is always given. An asterisk after the title indicates that there is an alternative title; an asterisk after the key indicates that the tonality is ambiguous. The alternatives in both cases are held in fields within the database, a fact that is not apparent in this sample.

In this sample, an example of the title-theme relationships which are highlighted by this index is the variety of titles and melodies under the 'Montrose' heading (p.711; p.43 of the index).

Minuet, A	A Minive	<i>Leyden</i> f44v	14074		<i>Edit status:</i> D <i>Key:</i> D major
Minuet, A	A Minivet	<i>Leyden</i> f11v	14010		<i>Edit status:</i> D <i>Key:</i> D major
Minuet, A	A Minuett	<i>Thomson</i> p50	31070		<i>Edit status:</i> A <i>Key:</i> D major
Minuet, A	A Minuett	<i>Thomson</i> p46	31067		<i>Edit status:</i> A <i>Key:</i> D major
Minuet, A	A minaway	<i>Hume</i> f4	12011		<i>Edit status:</i> A <i>Key:</i> G major
Minuet, A	A miniwe	<i>Cockburn</i> f41v	08086		<i>Edit status:</i> A <i>Key:</i> C major
Minuet, A	A miniwe	<i>Cockburn</i> f43	08090		<i>Edit status:</i> A <i>Key:</i> C major
Minuet, A	A miniwe	<i>Cockburn</i> f43	08089		<i>Edit status:</i> A <i>Key:</i> C major
Minuet, A	A miniwe	<i>Cockburn</i> f42v	08088		<i>Edit status:</i> A <i>Key:</i> D minor
Mitter rant, The	The Myters Rantt	<i>Balcarres</i> p134	01211		<i>Edit status:</i> A <i>Key:</i> D major
Money in both your pockets	Money in both yr pockets	<i>Leyden</i> f13v	14014		<i>Edit status:</i> D <i>Key:</i> D major
Monk's march	Muncks March	<i>Balcarres</i> p80	01123		<i>Edit status:</i> A <i>Key:</i> F major
Monk's march, a French thing	Munks March a french thing	<i>Guthrie</i> p293	11002		<i>Edit status:</i> D <i>Key:</i> F major
Montrose's air	Montroses Ayre	<i>Sutherland</i> p19	29030		<i>Edit status:</i> A <i>Key:</i> C major
Montrose's Air	Montros Ayre	<i>Cockburn</i> f2v	08008		<i>Edit status:</i> A <i>Key:</i> D major
Montrose's lines	Montrosse Lynes	<i>Blaikie</i> p8s1	02061		<i>Edit status:</i> A <i>Key:</i> G major
Montrose's lines	Montrosse lynes	<i>Leyden</i> f36	14057		<i>Edit status:</i> B <i>Key:</i> D major
Montrose's lines	Montrose lynes	<i>Blaikie</i> p6	02030		<i>Edit status:</i> B <i>Key:</i> D major
Montrose's march	Montrosse March	<i>Blaikie</i> p9s1	02062		<i>Edit status:</i> A <i>Key:</i> G major
Montrose's march	Montrose march	<i>Blaikie</i> p6	02029		<i>Edit status:</i> B <i>Key:</i> D major
Montrose's tune	Montroses tune	<i>Balcarres</i> p216	01242		<i>Edit status:</i> A <i>Key:</i> F major
Montrose's tune	Montroses tune	<i>Balcarres</i> p9	01011		<i>Edit status:</i> A <i>Key:</i> C major
More discreet the welcomer, The	The Mor deiscrite the Wellcomeir	<i>PViolin1</i> f28	22057		<i>Edit status:</i> A <i>Key:</i> D major
More discreet, the welcomer, The	The more discreet, the wellcomer	<i>Balcarres</i> p6	01006		<i>Edit status:</i> A <i>Key:</i> D minor

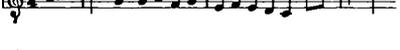
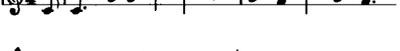
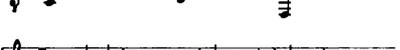
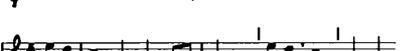
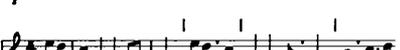
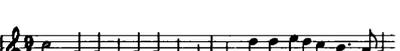
Morisco	Morisco	<i>PViolin1</i> f5v	22012		<i>Edit status:</i> A <i>Key:</i> B flat major
Mr Banister's jig	Mr Banisters gigue	<i>Newbattle 1</i> f25	17026		<i>Edit status:</i> A <i>Key:</i> B flat major
Mr Beck's new tune	Mr becks new tune	<i>Balcarres</i> p130	01205		<i>Edit status:</i> A <i>Key:</i> D major
Mr Clayton's jig	Mr. Clytons Jigg	<i>PViolin1</i> f21v	22044		<i>Edit status:</i> A <i>Key:</i> D major
Mr Kenneth McKenzie's Scots Measure	Mr Kenneth mcKenzies scotts measure	<i>Balcarres</i> p101	01158		<i>Edit status:</i> A <i>Key:</i> C major
Mrs Johnson's jig	Mrs Jhonsons Jeag	<i>Newbattle 1</i> f45v	17053		<i>Edit status:</i> A <i>Key:</i> B flat major
Mrs Marshall's tune	Mrs Marshals tune	<i>Newbattle 1</i> f7	17008		<i>Edit status:</i> A <i>Key:</i> G minor
My bird, if I come near thee	My bird, if I come neer thee	<i>Balcarres</i> p16	01029		<i>Edit status:</i> A <i>Key:</i> F major
My daughter Shilo	My Daughter Shilo	<i>Thomson</i> p31	31041		<i>Edit status:</i> A <i>Key:</i> D minor
My dearest sweet is farthest from me	My dearest suet is fardest fra me	<i>Skene</i> p10	26006		<i>Edit status:</i> A <i>Key:</i> F major
My dearie an thou die	My Derrie and thou die	<i>Newbattle 2</i> f12v	18021		<i>Edit status:</i> A <i>Key:</i> C major
My dearie if thou die	My dearie if thow dye	<i>Leyden</i> f12v	14012		<i>Edit status:</i> B <i>Key:</i> D major
My dearie, an thou die	My dearie, an thou dye	<i>Balcarres</i> p36	01069		<i>Edit status:</i> A <i>Key:</i> C major
My dearie, an thou die	My dearie, an thou dye	<i>Balcarres</i> p36	01068		<i>Edit status:</i> A <i>Key:</i> C major
My dearie, if thou die	My Dearie if thou Dye	<i>Blaikie</i> p7	02033		<i>Edit status:</i> B <i>Key:</i> D major
My heart endyting is	My heart endyting is	<i>McAlman</i> f73v	15002		<i>Edit status:</i> C <i>Key:</i> C major
My ladies cunt has hairs upon't*	My ladjes cunt has hairs upond Sour grows ye tanzie	<i>Guthrie</i> p309	11055		<i>Edit status:</i> D <i>Key:</i> D major
My Lady Binny's Lilt*	My Lady binnies Lilt	<i>Guthrie</i> p300	11031		<i>Edit status:</i> D <i>Key:</i> G major
My Lady Binny's lilt	My lady binnis lilt	<i>Wemyss</i> f45	32080		<i>Edit status:</i> A <i>Key:</i> F major
My Lady Binny's lilt	My lady binnes lilt	<i>Wemyss</i> f26v	32026		<i>Edit status:</i> D <i>Key:</i> F major
My Lady Buccleuch's air	My Lady Balclughes Ayre	<i>PViolin1</i> f20	22041		<i>Edit status:</i> A <i>Key:</i> G minor
My Lady Errol's lament	My Lady Errol's Lament	<i>Blaikie</i> p7s	02059		<i>Edit status:</i> A <i>Key:</i> E flat major
My Lady Glenbristle's air	My Ladi glanbrisilss Air	<i>PViolin1</i> f26v	22053		<i>Edit status:</i> A <i>Key:</i> B flat major
My Lady Lothian's lilt	My Ladie Laudians Lilt	<i>Skene</i> p185	26087		<i>Edit status:</i> A <i>Key:</i> B flat major

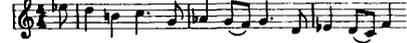
My Lady Lothian's lilt	My Lady Laudians lilt	Skene p90	26040		Edit status: A Key: B flat major
My Lady Monteith's lament	My Lady Monteith's Lament	Blaikie p8s	02060		Edit status: A Key: E flat major
My Lady Montrose her Scots measure	My Lady Muntsross her scotts measure	Leyden f56v	14098		Edit status: A Key: C major
My Lady Oxford's Jig	My La[dy] oxfourds Jege	PViolinI f29v	22062		Edit status: A Key: D major
My Lady Rothemay's lilt	My Ladie Rothemais Lilt	Skene p85	26035		Edit status: C Key: B flat major
My lady's nightgown	My Ladys night gown	Balcarres p80	01122		Edit status: A Key: B flat major
My Lord Aboyne his welcome home	My Lord Aboind his wêlcum home	Edward f49	09038		Edit status: A Key: C major
My Lord Aboyne's air	My Lord Aboyns Ayre	Blaikie p4	02017		Edit status: C Key: D major
My Lord Airlie's Air	My Lord Ayrelies ayre	PViolinI f33v	22066		Edit status: A Key: B flat major
My Lord Buckingham's air	my Lord Buckingams Ayre	PViolinI f23	22047		Edit status: A Key: G minor
My Lord Dingwall's courant	My Lord Dingwalls currand	Skene p178	26082		Edit status: A Key: F major
My Lord Elchoe's minuett	My Lord Elhoes minuett	Balcarres p111	01172		Edit status: A Key: F major
My Lord Hay's courant	My Lord Hayis currand	Skene p119	26058		Edit status: A Key: F major
My Lord Sandwich's Air	My Lord Sandwich Ayre	Cockburn f26v	08058		Edit status: A Key: D minor
My love hath left me sick, sick, sick	My Love hath left me sick sick	Guthrie p306	11049		Edit status: E Key: D major?
My love she wins not her way	My love shoe winns not her away	Skene p60	26031		Edit status: D Key: F major
My mistress is pretty	My Mistres is Prettie	Balcarres p85	01135		Edit status: A Key: A minor
My mistress's blush is bonny	My mistres blush is bonie	Skene p101	26049		Edit status: A Key: B flat major
My Nanny-O	My Nannio	Balcarres p114	01177		Edit status: A Key: F major
My own dear honey be kind to me*	My own dear honey be kind to me, or the yellow haired ladie	Balcarres p82	01130		Edit status: A Key: F major
My Rothus air	My Rothus Ayre	PViolinI f24v	22050		Edit status: A Key: F major
My sweet love is fair to see	Shall I die lyke a doge sayes Geordie	Edward f49v	09040		Edit status: A Key: C major
Nathaniel Gordon	Nathaniell Gorgon	Wemyss f48	32085		Edit status: B Key: F major
Nathaniel Gordon, the new way	Nathaniell gordon, the new way	Balcarres p22	01038		Edit status: A Key: F major

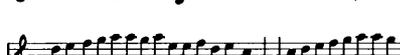
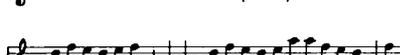
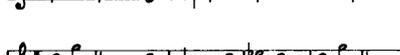
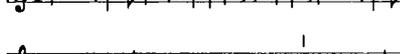
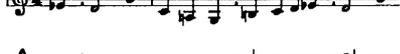
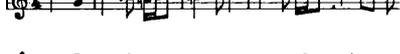
## Appendix E1: thematic index by note letter-name

This 61-page thematic classification sets out the letter-names of the notes in the transposed *incipits*. Flats, naturals and sharps are abbreviated, as in SCORE, and included where necessary with each letter, e.g. 'Af' = 'A flat', 'Cn' = 'C natural', 'Fs' = 'F sharp'. The whole is sorted alphabetically, although the accidentals within each letter follow pitch order, e.g. 'Af' comes before 'A'. This method is useful where rhythms and barring are unclear, as note lengths are not taken into account, and all notes are included. It also establishes major or minor tonality. It is very effective where a melody is straightforward, but less useful where written-out ornamentation or a number of passing notes obscure the main lines of the tune. Also, tonal ambiguity can cause similar items to be classified into different keys from the outset. So far, this has been countered here only by the built-in warning that such ambiguity exists (that is, by an asterisk against the key), although full information is given in the database.

The sample reveals among other things the problem with the unique Guthrie items, many of which are at editorial level E (the most difficult) and have been provisionally classed as C major. On the other hand, from this index it can be clearly seen that 'Glenbristle's jig' and the untitled melody immediately below it (p.715; p.31 of the index) are in fact the same.

CGFefDEfFGGFg	Courant Mr Locke	<i>Newbattle 1</i> f5v	17006		<i>Edit status:</i> A <i>Key:</i> D minor
CGFEB AFCE	Ayre Mr: Gregory	<i>Cockburn</i> f27	08060		<i>Edit status:</i> A <i>Key:</i> D major
CGFECCEDCBAGC	Yow minor beauties	<i>Balcarres</i> p7	01007		<i>Edit status:</i> A <i>Key:</i> C major
CGFECGCBGGAfBfEf	Come prety wanton	<i>Sutherland</i> p28	29042		<i>Edit status:</i> A <i>Key:</i> D minor
CGFEDCB ABCDEF	Hunters Careire	<i>Straloch</i> p16	28017		<i>Edit status:</i> C <i>Key:</i> F major
CGFEDCCEDCBAGC	You miner beautis of the night	<i>Wemyss</i> f25	32019		<i>Edit status:</i> B <i>Key:</i> F major
CGFEDCEDCGC	Allmain Mr Jnkis	<i>Cockburn</i> f13v	08032		<i>Edit status:</i> A <i>Key:</i> D major
CGFEDGCBDCGCBDC	Eco de Courteide	<i>Newbattle 1</i>	17014		<i>Edit status:</i> A <i>Key:</i> C major
CGFEEAAGF	The kings mask	<i>Wemyss</i> f34v	32048		<i>Edit status:</i> C <i>Key:</i> A flat major
CGFEEDCFED	Corranto Mr: Lyly	<i>Cockburn</i> f17	08040		<i>Edit status:</i> A <i>Key:</i> D major
CGFEGDCGF EFED	The Bell by Mr: Jnkens	<i>Cockburn</i> f10v	08027		<i>Edit status:</i> A <i>Key:</i> D major
CGGAFGF EFEDCDEFC	The Black man, is the brauest	<i>Balcarres</i> p148	01235		<i>Edit status:</i> A <i>Key:</i> A major*
CGGC Bf Af Gf Bf Gf	Courrant	<i>Newbattle 1</i> f15v	17018		<i>Edit status:</i> A <i>Key:</i> G minor
CGGCDBf Af GGFefDEfDEf	She rose and let me in	<i>Mansfield</i>	16030		<i>Edit status:</i> E <i>Key:</i> G minor
CGGCDEDCGCDCAED	Allmain Mr: Jnkis	<i>Cockburn</i> f11v	08028		<i>Edit status:</i> A <i>Key:</i> D major
CGGDGFAA	Saraband	<i>Wemyss</i> f42	32067		<i>Edit status:</i> B <i>Key:</i> F major
CGGefDCGefFGCEfG	Sarraband Mr: Gregory	<i>Cockburn</i> f10	08026		<i>Edit status:</i> A <i>Key:</i> D minor
CGGEDCBDCGG EED	Minnies datie	<i>Balcarres</i> p135	01214		<i>Edit status:</i> A <i>Key:</i> D major
CGGEFGEDCAA	My dearie if thow dye	<i>Leyden</i> f12v	14012		<i>Edit status:</i> B <i>Key:</i> D major
CGGEFGEDCAA E ABCD	My Dearie if thou Dye	<i>Blaikie</i> p7	02033		<i>Edit status:</i> B <i>Key:</i> D major
CGGEGGECDDDCDBGCG	Glenbrissels Jigg	<i>Hume</i> f1v	12003		<i>Edit status:</i> A <i>Key:</i> D major
CGGEGGECDDDED CBAG	(untitled)	<i>PViolin1</i> f26v	22052		<i>Edit status:</i> A <i>Key:</i> D major
CGGEGGECGGEG ABCGC	An the kirk would let me bee	<i>Cockburn</i> f40	08083		<i>Edit status:</i> A <i>Key:</i> D major
CGGEGGEDCA	My Derrie and thou die	<i>Newbattle 2</i> f12v	18021		<i>Edit status:</i> A <i>Key:</i> C major

CGGEGGFADFCCDEEDE	A Ground Bass	Thomson p132	31137		Edit status: A Key: D major
CGGFEDCECCDEDG	The kings Delight	Balcarres p131	01208		Edit status: A Key: D major
CGGFEDEDBAGCG	My Lord Hayis currand	Skene p119	26058		Edit status: A Key: F major
CGGFGEfFFfDCCDefC	Ane mask	Wemyss f20v	32007		Edit status: D Key: C minor
CGGFsGFfFGFGCD	Ane Air; Orlando	Campbell f7	05007		Edit status: A Key: D minor
CGGGA AEDED CG	The Queens almon	Leyden f29	14045		Edit status: B Key: D major
CGGGEfC AfGGCDEfDefC	(untitled)	Thomson p124	31134		Edit status: A Key: G minor
CGGGEFGFEDCCGG	Saraband	Leyden f32	14050		Edit status: D Key: D major
CGGGFefDEFDCC	Corranto Mr: Gregry	Cockburn f8	08021		Edit status: A Key: D minor
CGGGFEAGFEDCBAGAE	Saraband Mr: Gregory	Cockburn f34v	08077		Edit status: A Key: D major
CGGGFGCAAAGABCGA	(untitled)	PViolin1 f32v	22064		Edit status: A Key: G major
DAACDEDA AFEDAECCE	We sall all ly together	Guthrie p300	11030		Edit status: E Key: C major
DAGFFEEDCCAAGFFEE	Hold her going	Guthrie p299	11025		Edit status: E Key: C major
DBCGAfGFGDefDCF	2 Ayre	Newbattle 1 f50v	17060		Edit status: A Key: G minor
DCAGEDCEGEDC	God be with my bone lowe	Wemyss f27	32027		Edit status: D Key: F major
DCBAGDDEFGFEDCGGG	Put up thy dagor Jennie	Blaikie p7s2	02058		Edit status: A Key: G major*
DCCCGABDEDCCCC	The watter of Boyne	Leyden f40	14065		Edit status: D Key: D major
DCCDEGGGAGEDC	Balow	Balcarres p21	01036		Edit status: A Key: G major
DCDFAFEDCAAGAGFFED	A french galzard	Guthrie p300	11029		Edit status: E Key: C major
DDEAGECDDEAGACCCDEC	Clout the caldron	Guthrie p303	11037		Edit status: D Key: D major
DDEFEDBACCEGEDCA	Long a growing	Guthrie p299	11024		Edit status: E Key: C major
DDEFGFEDFGFEDFFGADD	The high Court of justice	Guthrie p305	11046		Edit status: E Key: C major
DDEGACGEDCC	Broom of couden knous	Wemyss f48	32086		Edit status: A Key: F major
DDEGCAGEDCGA	The brome of Coudinknows	Balcarres p134	01213		Edit status: A Key: D major

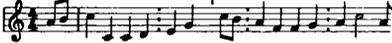
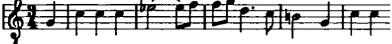
DDEGCGEDCCCGCDE	The broom, of caudinknows	Balcarres p23	01042		Edit status: A Key: F major
DDEGEDCDG	(untitled)	Thomson p134	31138		Edit status: A Key: C major
DDEGGECGCCDDEGDFECC	The bonnie broom	Guthrie p305	11044		Edit status: D Key: C major
DDFDFFGGFDEEEDCCDD	The king of france	Guthrie p304	11041		Edit status: E Key: C major
DEAAGEDCEGCCDCDEDC	The Brume	Edward f46v	09026		Edit status: A Key: C major
DEABCBADEF GFEDDF	Hei cockeina a french thing	Guthrie p299	11026		Edit status: E Key: C major
DEFADFEDBDEF GAGFDD	The Wallie Warkloom	Guthrie p303	11036		Edit status: E Key: C major
DEFGAAGAE EFDECAACD	A Lankshire hornpipe or Tikled her ovr again	Guthrie p296	11015		Edit status: E Key: C major
DFEDEFEAABDFEDEAAF	Ovr Late among the Broom	Guthrie p294	11009		Edit status: E Key: C major
DGBfCDGCCDEfDCDGBfC	Jockie drucken bauble	Blaikie p2s	02046		Edit status: A Key: E minor
DGCAGBCDEfDG	an nou ayer	Sutherland p14	29024		Edit status: D Key: D minor
DGCbfA BfCBCEfDCDEfF	Great ware	Leyden f57	14100		Edit status: B Key: D minor*
DGDBAGGEDCDCDBAGC	the new heather	PViolin2 f15v	23020		Edit status: A Key: D major*
DGGFEGFD BfCGGEFGE	The Lairds Good Brother	Thomson p33	31045		Edit status: A Key: G major*
EfCCDEfDEfFEfDCBC	(untitled)	Leyden f48v	14082		Edit status: D Key: D minor
EfCCGCFDCBfDEfCCG	The Litille goodwife	PViolin1 f30	22063		Edit status: A Key: A minor
EfCCGF EfF	The Geeman	Balcarres p107	01165		Edit status: A Key: A minor*
EfCDBDCDEfFEfDEfCDGG	What shall I do to show	Thomson p12	31016		Edit status: A Key: D minor
EfCEfDBfDEfFG EfC	Simon brodie	Balcarres p91	01144		Edit status: A Key: G minor
EfCEfDBfDEfFG EfCEfCA BfCG	Old Simon Brodie	Bowie f26v	03043		Edit status: A Key: G minor
EfCEfGFDCBCCDEfGC BfGF	Johnie is the blythest lad	Leyden f63v	14115		Edit status: A Key: D minor
EfCEfGF EfCDEfCEfGBfGEf	Haelle and Sound to Company or the bone Wives of Aberden	Bowie f13v	03019		Edit status: A Key: A minor*
EfCF EfF EfBfGC BfBfGF EfEfEf	Horreis galziard	Skene p99	26047		Edit status: C Key: G minor*
EfCGCD BfFEfCGCEfFGA Bf	Maggie Ramsay	Rowallan p31	24025		Edit status: C Key: C minor

## Appendix E2: thematic index by degree of scale

In this 61-page classification only the notes falling on the main beats of each bar are considered. The beat is determined by the modern time-signature editorially attached to the *incipit*. For each *incipit* a group of numbers is given, representing the degree of scale of each of the beat notes. The groups are sorted numerically. The numbers within each group follow music convention ('1' = keynote '2' = second degree of scale, '3' = third, etc). A zero indicates that the preceding note is tied across the beat. In many cases this method successfully reveals the bare bones of the melody, discarding melodic and some rhythmic elaboration. It does not distinguish major from minor, however, and can still be thwarted by rhythmic variations, especially dotted figures. Where the rhythm is not clear, this method is of less value, and its dependence on key does not assist the tonal ambiguity problem.

Revealed in this sample is the fact that 'Tibbie Fowler in the glen' and 'Mary Harvey at the guard' are the same tune (p.719; p.12 of the index). 'Mary Harvey' occurs only in the 'military' Thomson manuscript (31), and may in fact be a soldiers' parody of the 'Tibbie Fowler' song. 'Sweet St Nicola' and 'Alman Nicolas' (p.720; p.13 of the index) in Rowallan (24) and Skene (26) respectively are likewise revealed as the same tune. Also, the composer Young, named only in Cockburn (08), can be seen to have works in other manuscripts.

1110555065	Ane Ayr	<i>Sutherland</i> p3	29006		<i>Edit status:</i> A <i>Key:</i> D major
1110645315501330	Good night and god be with yow	<i>Wemyss</i> f49	32088		<i>Edit status:</i> D <i>Key:</i> C major
111100301500113	Saraband Mr: Hudson	<i>Cockburn</i> f19	08045		<i>Edit status:</i> A <i>Key:</i> D major
111100321501113	Saraband	<i>Leyden</i> f33	14052		<i>Edit status:</i> D <i>Key:</i> D major
11110111110166	Sarraband	<i>PViolin1</i> f15v	22033		<i>Edit status:</i> A <i>Key:</i> F major
11110176770720760	Shoe rowed it in hir aprone	<i>Edward</i> f41v	09006		<i>Edit status:</i> D <i>Key:</i> C major
111103646507575	Sarraband Mr: Gregory	<i>Cockburn</i> f8v	08022		<i>Edit status:</i> A <i>Key:</i> D minor
1111051232013333015	A March	<i>Leyden</i> f8v	14004		<i>Edit status:</i> D <i>Key:</i> D major
11110565430135	The Gilliflower	<i>Leyden</i> f30v	14047		<i>Edit status:</i> A <i>Key:</i> D major
111105666501444	Sarraband Mr: Jnkis	<i>Cockburn</i> f14	08033		<i>Edit status:</i> A <i>Key:</i> D major
111106556503	Sarraband	<i>Balcarres</i> p218	01246		<i>Edit status:</i> A <i>Key:</i> B flat major
11111000253230005	The Ducke of Lowrans March	<i>Sutherland</i> p13	29022		<i>Edit status:</i> B <i>Key:</i> D major
1111101023533000	The duke of Lorains march	<i>Leyden</i> f15	14017		<i>Edit status:</i> B <i>Key:</i> D major
1111101023533000505	Duck of Lowraines march	<i>Cockburn</i> f2	08006		<i>Edit status:</i> A <i>Key:</i> D major
1111105011335313557	Trumpet Tune	<i>Thomson</i> p16	31021		<i>Edit status:</i> A <i>Key:</i> B flat major
111113333	(untitled)	<i>Hume</i> f7	12016		<i>Edit status:</i> A <i>Key:</i> C major
111113555566	(untitled)	<i>Thomson</i> p112	31120		<i>Edit status:</i> A <i>Key:</i> C major
111117253171	Spaynard	<i>Sutherland</i> p35	29050		<i>Edit status:</i> A <i>Key:</i> C major
11112740124270	Mary Harvey att the Gaurd	<i>Thomson</i> p37	31051		<i>Edit status:</i> A <i>Key:</i> C major
111127401242705	Tibie fouller in the glen	<i>Bowie</i> f29v	03046		<i>Edit status:</i> A <i>Key:</i> G minor
1111666011117777	The buffins	<i>Edward</i> f41	09001		<i>Edit status:</i> B <i>Key:</i> C major
1111777	(untitled)	<i>Thomson</i> p115	31127		<i>Edit status:</i> A <i>Key:</i> D minor
111201111201315203	Saraband	<i>Leyden</i> f9v	14006		<i>Edit status:</i> C <i>Key:</i> D major
111205120301303	Sarabran	<i>Sutherland</i> p3	29005		<i>Edit status:</i> B <i>Key:</i> D minor

11120512030133340	Sarraband Mr: young	<i>Cockburn</i> f5	08014		<i>Edit status:</i> A <i>Key:</i> D minor
111205200301333405	Saraband	<i>Leyden</i> f38v	14062		<i>Edit status:</i> A <i>Key:</i> D minor
111205536405	Saraband delis:pine	<i>Wemyss</i> f37	32055		<i>Edit status:</i> B <i>Key:</i> A flat major
1112223033500	The blackbird	<i>Balcarres</i> p74	01113		<i>Edit status:</i> A <i>Key:</i> F major
111222303506111	Montrose march	<i>Blaikie</i> p6	02029		<i>Edit status:</i> B <i>Key:</i> D major
11122230350611117760	Montrosse March	<i>Blaikie</i> p9s1	02062		<i>Edit status:</i> A <i>Key:</i> G major
11122234423511	(untitled)	<i>Thomson</i> p73	31094		<i>Edit status:</i> A <i>Key:</i> C major
1112234532018876	Sarraband	<i>PViolin1</i> f5v	22013		<i>Edit status:</i> A <i>Key:</i> B flat major
111230045147	Swit Sant nikcola	<i>Rowallan</i> p8	24008		<i>Edit status:</i> B <i>Key:</i> F major
11123014207720	The new good Man	<i>PViolin1</i> f35	22069		<i>Edit status:</i> A <i>Key:</i> G major
111230345142	Alman Nicholas	<i>Skene</i> p127	26061		<i>Edit status:</i> A <i>Key:</i> F major
1112350164456106	Ieane is best of onie	<i>Skene</i> p123	26059		<i>Edit status:</i> C <i>Key:</i> B flat major
1112355040302000101	The dance of it	<i>Leyden</i> f16v	14020		<i>Edit status:</i> D <i>Key:</i> D major
111242721321	My mistres blush is bonie	<i>Skene</i> p101	26049		<i>Edit status:</i> A <i>Key:</i> B flat major
111252651	(untitled)	<i>Wemyss</i> f50	32090		<i>Edit status:</i> A <i>Key:</i> F major
11130342070511	amarillis	<i>Balcarres</i> p81	01126		<i>Edit status:</i> A <i>Key:</i> D minor
111315513335	March	<i>Thomson</i> p144	31146		<i>Edit status:</i> A <i>Key:</i> D major
1113355557	The keiking glasse	<i>Skene</i> p93	26042		<i>Edit status:</i> B <i>Key:</i> B flat major
111370346517	(untitled)	<i>Bowie</i> f20	03031		<i>Edit status:</i> A <i>Key:</i> E minor*
11151133536	Ayre	<i>PViolin2</i> f1v	23002		<i>Edit status:</i> A <i>Key:</i> B flat major
1115121033315530	Empr March	<i>Thomson</i> p1	31001		<i>Edit status:</i> A <i>Key:</i> C major
1115366062	Introduction	<i>Sutherland</i> p31	29046		<i>Edit status:</i> A <i>Key:</i> C major
111605701710000	(untitled)	<i>Rowallan</i> p12	24011		<i>Edit status:</i> A <i>Key:</i> F major
111710055321700050331133	(untitled)	<i>PViolin2</i> f14v	23019		<i>Edit status:</i> A <i>Key:</i> C major

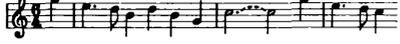
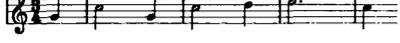
111722261112	Donald Coupar	<i>Balcarres</i> p66	01103		<i>Edit status:</i> A <i>Key:</i> C major*
111727756666	The Last time I came over the Moor	<i>Blaikie</i> p8	02036		<i>Edit status:</i> C <i>Key:</i> D major
111751	almond goutier	<i>Wemyss</i> f33	32045		<i>Edit status:</i> C <i>Key:</i> A flat major
1117531535331	Allmaine Mr: Simson	<i>Cockburn</i> f13	08031		<i>Edit status:</i> A <i>Key:</i> D major
111760661	Saraband Mr: Growme	<i>Cockburn</i> f15v	08036		<i>Edit status:</i> A <i>Key:</i> D major
112015533512	Foull take the warss	<i>Leyden</i> f56	14096		<i>Edit status:</i> A <i>Key:</i> C major
1121024432	Phill Porters rant	<i>Balcarres</i> p80	01124		<i>Edit status:</i> A <i>Key:</i> F major
11213212432	The souldiers misery	<i>Balcarres</i> p19	01033		<i>Edit status:</i> A <i>Key:</i> C major*
1121651132445	franklon	<i>Sutherland</i> p1	29002		<i>Edit status:</i> B <i>Key:</i> D major
1121704410300	The old mans wish	<i>Leyden</i> f8	14003		<i>Edit status:</i> D <i>Key:</i> D major
11221113432255665578766	Stay and take your Breecks with you	<i>Thomson</i> p38	31053		<i>Edit status:</i> A <i>Key:</i> G major
112211143261654566	Imperiall Court or My Lady Hobers jump	<i>Guthrie</i> p293	11004		<i>Edit status:</i> E <i>Key:</i> C major
1122116161	Cecoll Hen	<i>Bowie</i> f24v	03040		<i>Edit status:</i> A <i>Key:</i> F major
112230534320	The Canaries, the new way	<i>Balcarres</i> p121	01186		<i>Edit status:</i> A <i>Key:</i> B flat major
11230210750077120170	The Ile of Rea	<i>Edward</i> f42	09010		<i>Edit status:</i> D <i>Key:</i> C minor
112320101244	Then wilt thou goe and leave me her	<i>Skene</i> p192	26091		<i>Edit status:</i> C <i>Key:</i> F major
1123335645	French Minuit	<i>Thomson</i> p6	31008		<i>Edit status:</i> A <i>Key:</i> C major
1123451217625	My heart endyting is	<i>McAlman</i> f73v	15002		<i>Edit status:</i> C <i>Key:</i> C major
1124301420	Where Will our goodman lye	<i>Balcarres</i> p102	01160		<i>Edit status:</i> A <i>Key:</i> G major
1124301420772072	wher will ours Good men ly	<i>Bowie</i> f25v	03042		<i>Edit status:</i> A <i>Key:</i> G major
11250235650161210	Lady Rothemayis lilt	<i>Skene</i> p200	26101		<i>Edit status:</i> C <i>Key:</i> B flat major
112552651125	The Flowres of the Forest	<i>Skene</i> p193	26093		<i>Edit status:</i> B <i>Key:</i> F major
1126112611261	Kind Robin	<i>Blaikie</i> p5	02025		<i>Edit status:</i> D <i>Key:</i> D major*
112705430210320	My Lady Balclughes Ayre	<i>PViolin1</i> f20	22041		<i>Edit status:</i> A <i>Key:</i> G minor

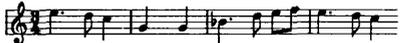
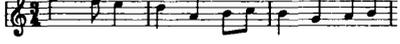
### Appendix E3: thematic index by interval

This method of thematic ordering also uses notes on each beat, determined by the time-signature, and displays a group of numbers for each *incipit*, the groups being sorted numerically. However, the numbers in this 61-page index represent the intervals between one beat note and the next, rather than the notes themselves. Each number is preceded by '+' or '-', showing whether the interval is rising or falling. The numbers follow music convention ('+2' = a rising second, '-4' = a falling fourth, etc). '+1' means a repeated note, while '+0' means a tie. '+R' indicates a rest on the beat, the next interval being calculated from the previous beat. This is a very infrequent occurrence in this music. The interval method, not being tied to key, has the advantage of bringing together melodies which may have been separated due to tonal ambiguity. It also shares the advantages of the degree of scale method, together with some of its disadvantages. However, it is rather less easy to calculate and consult than the degree of scale approach.

In this sample, the triadic nature of melodies relating to 'Bonnie Jean' (p.723; p.14 of the index) is highlighted, while Robert Smith's 'Air' and 'Celia, I loved thee' (p.725; p.16 of the index) can be seen to be the same melody.

+0-6+3+5+0-2+2+0+2-2-2+0+0+0	(untitled fragment)	<i>Sutherland</i> p10	29017		<i>Edit status:</i> A <i>Key:</i> D minor
+0-5+0-2-3+6+0-2+0+1	1 Ayre	<i>Newbattle 1</i> f50v	17059		<i>Edit status:</i> A <i>Key:</i> G minor
+0-5+0+2+0-5+0+8+0-5+0+2+0+3+0	Bonnie Jean	<i>Guthrie</i> p295	11013		<i>Edit status:</i> D <i>Key:</i> C major
+0-5+1+0+2-3+0+0-3+0+1+4+0-2	(untitled) Mr Bannester	<i>Newbattle 1</i> f54	17065		<i>Edit status:</i> A <i>Key:</i> D minor
+0-5+1+2+0-5+9+3-2-3-3-2+2+3+0	Bonie Jean	<i>Edward</i> f49v	09039		<i>Edit status:</i> A <i>Key:</i> C major
+0-5+2+2+2+0+2+0-3+0+1+0-2+0+8	(untitled)	<i>PViolin2</i> f12v	23014		<i>Edit status:</i> A <i>Key:</i> E minor*
+0-5+3+0-3+2+2-2+3+0+5-4+0-5+3+0	Iohn cock thy beaver	<i>Balcarres</i> p48	01082		<i>Edit status:</i> A <i>Key:</i> F major
+0-5+3+0-2-2+0+7-3+0-2-2-2-2	The fit is come over me now	<i>PViolin1</i> f28v	22058		<i>Edit status:</i> A <i>Key:</i> A major
+0-5+4+0-3+2+0+3+2+0-3+4-2-3	Great ware	<i>Leyden</i> f57	14100		<i>Edit status:</i> B <i>Key:</i> D minor*
+0-5+5-3+0-2+0-2+1+0+6+3+0+2-2-3	Bonie Jean Lyndsay	<i>Edward</i> f42	09013		<i>Edit status:</i> D <i>Key:</i> C major
+0-4-3+0-3+2+8-2-2+2+2+0-4-3+0	Buffcoat	<i>Balcarres</i> p128	01203		<i>Edit status:</i> A <i>Key:</i> G major
+0-4-3+0+3+6+0+0-2+0-3+2+0-4-3+0	Jigg	<i>PViolin1</i> f2	22005		<i>Edit status:</i> A <i>Key:</i> F major
+0-4-2-2+0-3+0+5+0+4+0-2+0+0+0-3	Come prety wanton	<i>Sutherland</i> p28	29042		<i>Edit status:</i> A <i>Key:</i> D minor
+0-4-2-2+0-3+0+8+0+3+0-2+0+0-2-2+0	Yow minor beauties	<i>Balcarres</i> p7	01007		<i>Edit status:</i> A <i>Key:</i> C major
+0-4+0-3-2+9-2+4+0	Allmain Mr Jnkis	<i>Cockburn</i> f13v	08032		<i>Edit status:</i> A <i>Key:</i> D major
+0-4+0+2+3+6+0-4+4	Good night, and God be with yow	<i>Balcarres</i> p68	01107		<i>Edit status:</i> A <i>Key:</i> C major*
+0-4+0+3+0-4+3+3+0	My Ladys night gown	<i>Balcarres</i> p80	01122		<i>Edit status:</i> A <i>Key:</i> B flat major
+0-4+0+4+0+2-2-4+0-3+0+2	Jedbrughs marsh	<i>Bowie</i> f17v	03025		<i>Edit status:</i> A <i>Key:</i> A minor*
+0-4+1-5+0+10+0-3+2+0-4	Clatons Air	<i>Newbattle 1</i> f25	17027		<i>Edit status:</i> A <i>Key:</i> B flat major
+0-4+1-3+3+1-3-3+2+0+8+1-2+2-3+0-3	Glenbrissels Jigg	<i>Hume</i> f1v	12003		<i>Edit status:</i> A <i>Key:</i> D major
+0-4+1-3+3+1-3-3+2+0+8+1+2-3-2+0-3	(untitled)	<i>PViolin1</i> f26v	22052		<i>Edit status:</i> A <i>Key:</i> D major
+0-4+1+0-3-2+0+1+2+0+5-3+0-6+6+0	Mary betouns Row	<i>Rowallan</i> p28	24022		<i>Edit status:</i> A <i>Key:</i> C major
+0-4+1+1+8+1-2-4+0-4	Over the moore, to Maggie, the new way	<i>Balcarres</i> p46	01080		<i>Edit status:</i> A <i>Key:</i> C major
+0-4+1+1+8+1-2-4+1-4	Over the moore, to maggie, the new way	<i>Balcarres</i> p96	01150		<i>Edit status:</i> A <i>Key:</i> C major

+0-4+1+2+0-2+1+1+3+2+2-2+0	Jon Robisons park	<i>Guthrie</i> p301	11035		<i>Edit status:</i> D <i>Key:</i> G major
+0-4+2-6+2+3+0	The lady Binnies lilt	<i>Balcarres</i> p63	01100		<i>Edit status:</i> A <i>Key:</i> G major
+0-4+2+0-4+3+0-4-2+0+1	Cromlicks lilt	<i>Balcarres</i> p7	01009		<i>Edit status:</i> A <i>Key:</i> G major
+0-4+2+0+2+2+0+2+2+0+2	(untitled)	<i>Newbattle 2</i> f4v	18007		<i>Edit status:</i> A <i>Key:</i> B flat major
+0-4+2+0+2+2+0+2+2+0+2+2+0+1-2	A theatre Dance	<i>Newbattle 2</i> f5	18008		<i>Edit status:</i> A <i>Key:</i> B flat major
+0-4+2+2+0-5+0+2+2+2-3+2+0+0+1-2-2	Joy to the Person, of my loue	<i>Balcarres</i> p31	01059		<i>Edit status:</i> A <i>Key:</i> D minor*
+0-4+2+2+0-5+0+2+2+2-3+0+0+1-2-2-2	Joy to ye person	<i>Sutherland</i> p22	29035		<i>Edit status:</i> A <i>Key:</i> D minor
+0-4+2+2+0-5+0+2+2+2+2-3+0+0+1-2	Joy to the persone of my loue	<i>Edward</i> f42v	09017		<i>Edit status:</i> A <i>Key:</i> C minor
+0-4+2+2+0-5+0+2+2+2+2-3+0+0+1-2	Joy to the person	<i>Blaikie</i> p1	02002		<i>Edit status:</i> D <i>Key:</i> D minor
+0-4+2+2+0-5+0+2+2+2+2-3+0+0	joy to the person of my love	<i>Guthrie</i> p310	11059		<i>Edit status:</i> D <i>Key:</i> D minor
+0-4+2+3+3+4-2-5+2+1-2+0	Jock the Lairds Brother	<i>Blaikie</i> p5	02026		<i>Edit status:</i> B <i>Key:</i> D major
+0-4+2+3+6-2+0	Jock the lairds brother	<i>Balcarres</i> p38	01071		<i>Edit status:</i> A <i>Key:</i> G major
+0-4+2+3+8-4+0-4+1+0+1-2+0	Jock the laird's brother	<i>Mansfield</i>	16038		<i>Edit status:</i> E <i>Key:</i> G major
+0-4+2+3+8-4+1-4+1+0-2	Jocke ye lairds Brother	<i>Leyden</i> f25	14037		<i>Edit status:</i> C <i>Key:</i> D major
+0-4+3-3-3+4+0+0+1+0+5-3+0-3	the Glory Isslington	<i>Newbattle 2</i> f2v	18003		<i>Edit status:</i> A <i>Key:</i> B flat major
+0-4+4-8+2+3+0+2+1+0+5-2+0-4+4	My Lady binnies Lilt	<i>Guthrie</i> p300	11031		<i>Edit status:</i> D <i>Key:</i> G major
+0-4+4-8+2+3+0+3-2+0+0+7+0-3	My lady binnes lilt	<i>Wemyss</i> f26v	32026		<i>Edit status:</i> D <i>Key:</i> F major
+0-4+4-5+2-2+0	My lady binnis lilt	<i>Wemyss</i> f45	32080		<i>Edit status:</i> A <i>Key:</i> F major
+0-4+4-3+3-4+5+2+3-4+0-3-2	This one Night	<i>Balcarres</i> p216	01241		<i>Edit status:</i> A <i>Key:</i> F major
+0-4+4-3+3-2-2-2+2-3	Ane Currant	<i>Wemyss</i> f19	32003		<i>Edit status:</i> D <i>Key:</i> C major
+0-4+4-2-4+1+2+0-4+0-3+2+3+2+4+0	my Lord Buckingams Ayre	<i>PViolinI</i> f23	22047		<i>Edit status:</i> A <i>Key:</i> G minor
+0-4+4+0-4-3+0-3+1+0+1+4+0+2+2+0+0	Ane curant	<i>Wemyss</i> f21v	32010		<i>Edit status:</i> C <i>Key:</i> F major
+0-4+4+0+2+2+0+0-3	Curent	<i>Rowallan</i> p20	24018		<i>Edit status:</i> A <i>Key:</i> F major
+0-4+4+0+3-2+0+2-4+0+3-2+0-3	Mr Smeths Ayres	<i>Newbattle 1</i> f52v	17063		<i>Edit status:</i> A <i>Key:</i> G minor

+0-4+4+0+3-2+2-3-2+0-3	Mellish hors	<i>PViolin1</i> f17v	22037		<i>Edit status:</i> A <i>Key:</i> D major
+0-4+4+1+1+3-3+1+0-2+4+(R)	Mr Jnkns Allamine	<i>Newbattle 1</i> f54v	17066		<i>Edit status:</i> A <i>Key:</i> G minor
+0-4+4+2+2+2-3+4-3-3+5+4+0-2-2+2+2+2	(untitled)	<i>Thomson</i> p103	31113		<i>Edit status:</i> A <i>Key:</i> A major
+0-3-4+0+1+3+0+1+3+0+3-2+0-3	Fair, and luckie	<i>Balcarres</i> p118	01181		<i>Edit status:</i> A <i>Key:</i> G major
+0-3-4+0+1+3+0+4+1+0-3	Fair and louky	<i>Wemyss</i> f49v	32089		<i>Edit status:</i> C <i>Key:</i> C major
+0-3-4+0+7-2+0-3	The Canaries	<i>Straloch</i> p11	28012		<i>Edit status:</i> A <i>Key:</i> B flat major
+0-3-4+1+1+1+0+6+0-3	My dearie, an thou dye	<i>Balcarres</i> p36	01068		<i>Edit status:</i> A <i>Key:</i> C major
+0-3-3-2-2-2-2-2-2+8+0	Corrant Le Roy	<i>Cockburn</i> f23	08051		<i>Edit status:</i> A <i>Key:</i> D major
+0-3-3+0+3+2+0-2-2+0+5	(untitled)	<i>Newbattle 2</i> f19	18033		<i>Edit status:</i> A <i>Key:</i> F major
+0-3-3+1+3+3-3+1+3	The touching, of the string	<i>Balcarres</i> p74	01112		<i>Edit status:</i> A <i>Key:</i> D minor*
+0-3-3+2+0-2+0-3+3+2+0	Corrant	<i>PViolin1</i> f5	22011		<i>Edit status:</i> A <i>Key:</i> B flat major
+0-3-3+3+0-2+2-2+3+2+2-2+0-3	John Robisons Park	<i>Balcarres</i> p77	01117		<i>Edit status:</i> A <i>Key:</i> F major
+0-3-3+8+1-2+0-3+1+3-5-2+0+2+0+5+0+1	(untitled)	<i>PViolin2</i> f13	23016		<i>Edit status:</i> A <i>Key:</i> E minor
+0-3-3+8+1-2+0-3+1+3-5-2+0+2+0+5+0+1	(untitled)	<i>PViolin2</i> f12v	23013		<i>Edit status:</i> A <i>Key:</i> E minor
+0-3-2-4+2+1-3+2	(untitled)	<i>Rowallan</i> p15	24014		<i>Edit status:</i> D <i>Key:</i> F major
+0-3-2-3-3+4+0-6+2+3-2-2+0+0-3+0	Another of Yaughtnies g'ges	<i>Balcarres</i> p147	01232		<i>Edit status:</i> A <i>Key:</i> G major
+0-3-2-3-3+4+0+1+0+2+0+1+2+2+0+3+2	Amarillis, told her swanne	<i>Balcarres</i> p77	01118		<i>Edit status:</i> A <i>Key:</i> F major
+0-3-2-3-2+4+5+1	Prelude Mr: Growme	<i>Cockburn</i> f15v	08037		<i>Edit status:</i> A <i>Key:</i> D major
+0-3-2-3+0-3+0-3+3+4-4+2+0+0	Mr Smiths Ayre	<i>Newbattle 1</i> f49v	17057		<i>Edit status:</i> A <i>Key:</i> C major*
+0-3-2-3+0-3+0-3+3+4-4+2+0+0+(R)	Ayre Mr: Robart Smith	<i>PViolin2</i> f4	23006		<i>Edit status:</i> A <i>Key:</i> C major*
+0-3-2-3+0-3+0-3+3+4-4+2+0+0+0+8+0	Celia I lov'd thee	<i>Cockburn</i> f51	08092		<i>Edit status:</i> A <i>Key:</i> C major*
+0-3-2-3+3-5+4+0+3+2+2+2+0+1-3	Charles Brese	<i>Newbattle 1</i> f24v	17025		<i>Edit status:</i> A <i>Key:</i> B flat major
+0-3-2-2+0-2-3+6+0-2+1+4+0-2+0	Gavotte	<i>Balcarres</i> p49	01083		<i>Edit status:</i> A <i>Key:</i> D minor*
+0-3-2-2+0+0-4-3+3+4-4+5+0+1+3	Silia	<i>Sutherland</i> p8	29013		<i>Edit status:</i> B <i>Key:</i> D major

