

MUSIC SUPPLEMENT TO LUTE NEWS 73 (MARCH 2005)

LUTE ARRANGEMENTS OF SCOTTISH AND OTHER BALLADS - I: JOHN SKENE'S MANDORA BOOK, ETC.

This supplement includes music that can be played on a lute in renaissance tuning that is mainly Scottish, based on some combination of (i) reference to Scotland in the title, (ii) sounding Scottish, particularly the characteristic pentatonic or hexatonic scales,¹ or (iii) are found in Scottish manuscripts. Exceptions are the French ballet and saraband reflecting French influence in Scotland in the early 17th-c.

The first twenty items are from the mandora manuscript of John Skene of Hallyards (d.1644), son of Sir John Skene (d.1617), the latter Lord Curriehill and Scottish ambassador to Holland in 1591. The items here represent an entire section of the manuscript for a 5-course mandora in *viell ton* tuning,² and so can be played as they are on a renaissance lute and have been included in their entirety and in sequence.³ The tablature letters of the original have been largely preserved, but occasionally corrupt rhythm signs and barring have been reconstructed, in some cases with the help of the alternative versions in Skene that are in the usual mandora tuning, to render these wonderful tunes playable.⁴ However, many of the irregularities in bar length and tempo have been left as in the original. Alternative versions have been included where possible, illustrating quite different attempts over a long period of time at setting these popular tunes. The most attractive here is *My Lady Laudian's Lilt* (n° 8) which is the same music as *Lady/Laddie Lie Near Me* (n° 22), and it is remarkable that the versions found in the Skene mandora book c.1630 and the baroque lute manuscript NLS 9452 c.1635 are so similar. The meaning of some of the titles is now obscure (*Scerdustis*, *Scullione*), whereas others are ballads (the *keiking* [= looking] glass, to dance about the *bailziels dubb*, whatever that means, put on your shirt on Monday, blue breeches and blue cap, and love songs I left my love behind me, alas this night that we should part, my mistress' blush is bonny, I long for her virginity and I do not *qunne* [grow?] cold. Others are dedicated to members of the gentry including *lilts* for Lady *Rothiemay*, Lady *Cassillis*, Lady *Lothian*, and music for military heroes like *Aberdein* and *General Leslie*, or royalty, as in *Henry's galliard*.⁵

The remainder are mainly from Scottish manuscripts containing music for lute in French Flat transitional (*Wemyss*⁶ and NLS 9452⁷) or D-minor baroque (*Balcarres*⁸) tunings which have transcribed quite well for renaissance lute. Finally, a few Scottish items are also included from English manuscripts. The *Whip of Dunbain* may be a dance associated with a place called *Dunbain*, which I have been unable to identify. The Scottish *Jig* is enigmatic as it is largely unbarred in *Holmes'* manuscript and remains unsatisfactory and not particularly Scottish.

As modern editions are available for the *Straloch* and *Rowallan* manuscripts,⁹ only one item from *Rowallan*, the Scottish dance, and three from *Straloch* that are cognates for other items, have been included. Scottish music for lute and other plucked instruments, including the few items reproduced here marked in the *worklist*, are found on CDs of *Ronn MacFarlane* and *Rob MacKillop*.¹⁰

A further instalment (part two) of mainly Scottish lute music will be included in a future tablature supplement, based on all the short items mostly titled 'A *Toye*', and some sounding decidedly Scottish, in *Jane Pickeringe's* lute book, plus assorted others items.

Worklist¹¹

Minor editorial changes have been made without comment.

1. Skene, p. 83 *A Frenche* [ballet]; cf. Praetorius *Terpsicore* 1612, n° 269: *Ballet du Roy* [instrumental ensemble]
2. Skene, p. 84 *Scerdustis*
cf. Skene, pp. 147-148 *Scerdustis* [mandora]
3. Skene, p. 85 *My Lady Rothemais Lilt*
Balcarres, p. 39 *Rothymays lilt, m^r becks way*
cf. Skene, p. 200 *Lady Rothemays Lilt* [mandora]
4. Skene, pp. 85-87 *Blew Breiks* [FI.28; KII n° 18]¹²
cf. Skene, pp. 237-238 *Blew Breiks* [mandora]
5. Skene, pp. 87-88 *Aberdeins Currand*
6. Skene, p. 89 *Scullione*
cf. Skene, pp. 183-185 *Scullione* [mandora]
7. Skene, p. 90 [untitled] [FI n° 42; KII n° 17]
cf. Skene, pp. 185-186 *Lady Cassilles Lilt* [mandora]
- 8a. Skene, pp. 90-91 *My Lady Laudians Lilt* [FI n° 29]
cf. Skene, pp. 185-186 *Lady Laudians Lilt* [mandora]
- 8b. *Straloch*, p. 21 *Ladie Laudians Lilt* [FI n° 54]
cf. Skene, pp. 185-186 *My Lady Laudians Lilt* [mandora];
Edwards, f. 43r *The Laydie loutbians lile* [cittern]
- 9a. Skene, pp. 91-92 *Lesleys Lilt* [FI n° 26]
- 9b. *Wemyss*, ff. 43v-44r *general Leslyss godnight/ Sharp* [FII n° 5], cf.
Playford Musicks Recreation on the Lyra Viol 1552, p. 12
Lesleyes March; *Playford Delight on the Cithren* 1666, sig. C5v
General Lesbleys Marsh [cittern] - different music to 9a but
presumably the same dedicatee!
10. Skene, pp. 93-94 *The Keiking glasse*
cf. *Ridout*, f. 81r *the lookinge Glasse* [cittern]
11. Skene, pp. 94-95 *To dance a bout the Bailzeis dubb* [FI n° 30]
12. Skene, pp. 96-97 *I left my loue behind me*
13. Skene, pp. 96-97 *Alace this night that we suld sunder*
- 14a. Skene, pp. 97-99 *Pitt on your shirt on Monday* [FI n° 27]
- 14b. *Straloch*, p. 8 *Put on thy sark on Munday* [FI n° 51]
Folger, f. 87v [untitled fragment]; cf. Skene, pp. 146-147 *Pitt
on your shirt on Monday* [mandora]; *Edwards*, f. 41r *Put on your
sark on monenday* [cittern]; *Millar*, f. 73r [untitled, cittern];
Playford Dancing Master 1651, p. 90: *Put on your smock a
Monday* [violin]
15. Skene, pp. 99-100 *Harreis Galziard*
cf. Skene, pp. 31-34 *Harries Galziard* [mandora]
16. Skene, pp. 100-1: *I dove not qunne cold*
17. Skene, pp. 101-102 *My mistres blush is bonie* [FI n° 31]
- 18a. Skene, p. 103 *I longe for her virginite*
- 18b. *Straloch*, p. 26 *I longe for thy virginite* [FI n° 5]
cf. Skene, pp. 12-13 *I longe for your virginite* [mandora]; *Guthrie*,
p. 109 *I longe for thy virginite* [lyra viol]
19. Skene, pp. 103-105 *A Saraband*
20. Skene, pp. 105-106 [untitled]
cf. Skene, pp. 2-4 *Trumpeters Currand* [mandora]
- 21a. Dd.9.33, ff. 37r *Whip of Dunbain*
Pickeringe, f. 22r *A Toye*
- 21b. Dd.9.33, f. 72v [untitled]
- 22a. *Wemyss*, p. 45 *Ladi lie nier mee* - transcribed for 10-course
renaissance lute [FII n° 3; KI n° 23]
Playford Dancing Master 1651, p. 92 *Lady lye neare mee* [violin];
Simpson, pp. 423-424
- 22b. NLS 9452, f. 2v *Laddie lie near me* - transcribed for 10-course
renaissance lute
23. *Folger*, f. 87r [untitled]
- 24a. NLS 9452, f. 2r *This one night* - transcribed for 10-course
renaissance lute
- 24b. *Balcarres*, p. 216 *This one Night John Reds way* - transcribed for
10-course renaissance lute
Balcarres, p. 23 *This one night. m^r becks way*; *Balcarres*, p. 115:
This one night, m^r mclaughlins way, by m^r becke
25. Dd.9.33, f. 18r *Scottish Jigge*
26. NLS 9452, f. 58r [untitled] - transcribed for 10-course
renaissance lute. cf. Skene, pp. 234-235 *Blew Cappe* [mandora];

Playford *A Booke of New Lessons for the Cithern & Gittern* 1652, p. 4 *Blew Cap* [cittern]; Boteler, f. 3r *Blue cape for mee* [cittern]; Otley, f. 16v *Blew Capp*; Playford *Delight on the Cithren* 1666, sig. C1v *Blew Cap* [cittern]; Playford *Dancing Master* 1651, p. 2 *Blue Cap* [violin]; Simpson, pp. 44-45 [ballad licensed 1634]

27. Rowallan, pp. 18-19 *Ane Scottis Dance* [F1 n° 45]
John H Robinson, Newcastle University, February 2005

¹ See Matthew Spring, *The Lute in Britain: A History of the instrument and its music* (Oxford: Oxford University Press, 2001), chapter 13: Scottish Lute Music, pp. 451-494 and Francis Collinson, *The Traditional and National Music of Scotland* (London, 1966). Matthew Spring summarises Collinson's thumbprints of Scottish music in terms of 'scotch snaps, double tonics, wide intervals, frequent ornamentation, melodic clichés, and tunes ending in notes other than the keynote,' many used in the music here.

² William Dauncey transcribed 85 of the 120 items in the Skene ms in an appendix to his *Ancient Scottish Melodies* (Edinburgh, 1838).

³ See Donald Gill, 'The Skene Mandora Manuscript', *The Lute* xxviii (1988), pp. 19-33, with inventory and concordances. The section in question is found in pp. 81-106, in particular 'To tune the Mandur efter / the old tune of the F lute' is written on p. 67, and pp. 81-2 is headed 'To tune the Mandur / to the old tune of / the Lutt.', and continues 'To tune by the unident. / A in the first [course] and F in the second. A in the second and / F in the third. A in the third and E in the fourth. A in the fourth and F in the fifth. / [.....] in the greatest stringe and the smallest stringe or a diapason / is an Octo above the greatest. or ane unident with D / in the thrid. To tune by Octo. / A in the first and C in the fourth. D in the second / and A in the fourth. D in the third and A in the / fifth. A in the second and C in the fifth. // To tune the Mandur to the old tun of the Lut / the first stringe is four nottes above the second and the / second stringe four nottes above the third stringe. and the third stringe is thrie nottes above the fourth. and / the fourth stringe four nottes above the fifth grea/test stringe.'

⁴ All the items from Skene also have right hand fingering indicated with numbers, which have been omitted here to avoid cluttering the tablature. The right hand fingering is also given for the ornaments which can therefore be interpreted unequivocally. A dot after a letter is used frequently and indicates a shake or pull-off from the note above. A wavy line through the tail of the letter 'd' is only used twice in the items here (2nd 'd' in first bar of n° 6 and 1st 'd' in first bar of n° 10 which I chose to omit), and is fingered the same as the dot ornament. Most items required only minor editorial changes, but n° 4 needed more reconstruction of rhythm signs and n° 16 a few added notes as well. I am aware that other solutions to reconstruction of n° 16 are possible.

⁵ A search of the *Oxford Dictionary of National Biography*, now available on-line if you have a subscription, yielded the following information about the dedicatees of some of the items in the Skene manuscript: Lady Laudian/Louthain (n° 8) may be Anne, second daughter of Robert, second earl of Lothian, and hence countess of Lothian in her own right. In 1631, she married William Kerr (1605?-1675), making him third earl of Lothian. The dedicatee could also have been the un-named wife of Anne's father Robert. A less likely alternative is Margaret, daughter of George Campbell, master of Loudon, who married John Campbell (1598-1663), first earl of Loudon from 1633. Lady Cassilles (n° 7) is probably Lady Jean Hamilton (1607-1642), daughter of Thomas Hamilton, first earl of Hadington. In 1621 she married John Kennedy (1601-1668), who became 6th earl of Cassillis in 1615. She is thought to be the heroine of Finlay's ballad 'The Gypsy Laddie', and Lady Cassilles Lilt from Skene is the same music as the item titled 'The Gypsy Laddie' in Dauncey's *Ancient Scottish Music* (Edinburgh, 1838). Rothiemay is a parish and village in Banffshire and Rothiemay House is supposed to have given Mary Queen of Scots lodging in 1562. Dauncey apparently

connected Rothiemay with the burning of Frendraught castle in 1630. Lady Rothemay/Rothemais (n° 3), may therefore have been the wife of one of the Gordon's of Rothiemay who were the chief enemies of James Crichton (c.1620-1664/5), first earl of Frendraught. Aberdein of n° 5, may be Sir John Gordon (d.1644), who led the Royalist forces at the battle of Turriff in 1639. His son George Gordon was the first earl of Aberdeen. General Leslie of n° 9a & b is likely to be Alexander Leslie (1580?-1661), first earl of Leven, considered to have been leader of the Scottish army from 1638. David Leslie (d.1682), first Baron Newark, appointed major general in the Scottish army in 1643 to serve under Alexander, is an alternative. Interestingly, David, second earl of Wemyss, also served under Alexander. Prince Henry (Prince of Wales 1610, d.1612), son of James I is presumably the dedicatee of n° 15.

⁶ Matthew Spring, 'The Lady Margaret Wemyss Manuscript', *The Lute* xxvii (1987), pp. 5-29, including inventory and concordances. Thank you to Stewart McCoy for access to copies of the items from the Skene and Wemyss manuscripts.

⁷ See Christian Meyer's website <http://www-bnus.u-strasbg.fr/Smt/smt.html> - scroll down to 'en préparation' and choose IV. Grande-Bretagne, Irlande. Here you will see inventories for many sources of English lute music, including NLS 9452.

⁸ Matthew Spring, 'The Balcarres Manuscript', *The Lute* xxxii (1992), pp. 2-45, including inventory and concordances. Thank you to Matthew Spring for access to copies of items from the Balcarres manuscript.

⁹ The modern editions are Wayne Cripps (ed.), *The Straloch Manuscript* (Fort Worth: Lyre Music, 1995) and Wayne Cripps (ed.), *The Rowallan Manuscript* (Fort Worth: Lyre Music, 1995).

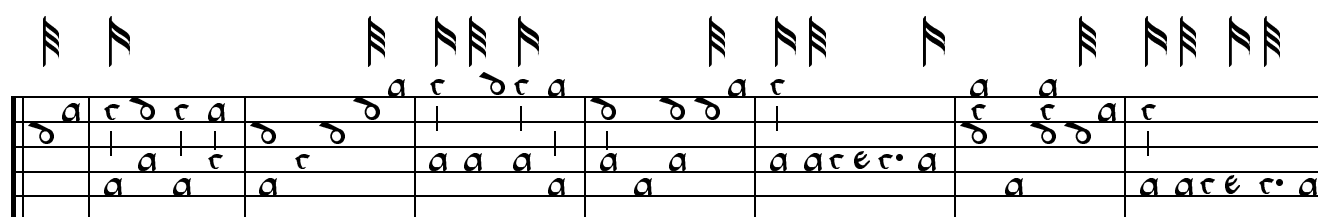
¹⁰ *The Scottish Lute*, Ronn McFarlane playing 8-course lute and 5-course mandora (Dorian DOR-90129, 1990): Pickeringe (3), Straloch (22), Skene (18), Rowallan (13), [FI]. *Highland King: The Scottish Lute*, Volume II, Ronn McFarlane playing 10- and 11-course lutes (Dorian DOR-90257, 1999): Rowallan (9), Wemyss (12), Balcarres (23), [FII]. See also the book Ronn McFarlane *The Scottish Lute* (Mel Bay Publications, 1998). *Flowers of the Forest*, Rob MacKillop playing lute mandour, cittern, guittar (Greentrax CDTRAX 155, 1998): Balcarres (5), Skene (6), Millar/McAlman (6), Straloch (5), Wemyss (3), various sources for wire-strung 18th-c guitar (5), [KI]. *The Healing*, Rob MacKillop playing lute, oud, mandour, cittern (Greentrax CDTRAX 227, 2002): including Balcarres (3), Rowallan (1), Skene (4), Edwards/Panmure 11 (7), [KII].

¹¹ Sources quoted here: Edinburgh, National Library of Scotland [GB-En], Adv.Ms.5.2.15: John Skene mandora book, c.1630; GB-En Adv. Ms. 5.2.18: George Farquhar Graham's copy c.1847 of the Robert Gordon of Straloch lute book of 1629; GB-En (NLS) 9452 (Panmure 5), c.1635; GB-En 9450 (Panmure 11): Robert Edward's commonplace book with music for cittern keyboard and instrumental ensemble, c.1650; GB-En 9477: Edward Millar/Alexander McAlman music MS, includes music for cittern, mid 17th-c; GB-En, Dep.314 n° 23: Margaret Wemyss lute book, 1643-48; Manchester, John Ryland's Library, [GB-Mr] on loan to GB-En, Acc. 9769 84/1.6 Balcarres lute book, c.1701-5; Edinburgh, University Library [GB-Eu] Laing III.487: Sir William Mure of Rowallan lute book, c.1612-28; GB-Eu Laing III 3: James Guthrie fiddle book, c.1680; Cambridge, University Library [GB-Cu], Ms. Dd.9.33, c.1600; Washington, D.C., Folger-Shakespeare Library [US-Ws], MS V.b.280, c.1594; US-CA, MS Mus 179: Boteler cittern book, mid-17th-c; Cambridge, Mass., Harvard University, Houghton Library [US-CA], MS Mus 181: Matthew Otley cittern book, c.1600 and after 1650; US-CA, MS Mus 182: John Ridout commonplace book, including cittern music, c.1608-after 1665.

¹² Abbreviations refer to CDs in footnote 10 followed by the track.

1-2. A Frenche Ballet - Scerdustis

Skene, p. 83 & 84



1



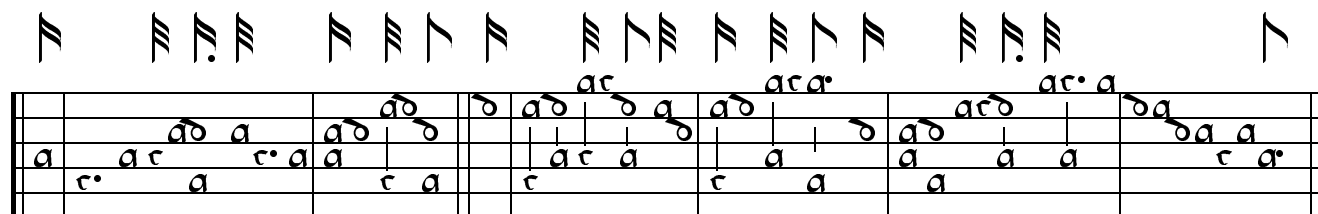
9



15

3. My Lady Rothemais Lilt

Skene, p. 85



1

4. Blew Breikes

Skene, pp. 85-7



1



10

5. Aberdeins Currand

Skene, pp. 87-8

1

[illegible]

14

[illegible]

26

6-7. Scullione - Lady Cassilles Lilt

Skene, p. 89 & 90

[illegible]

1

[illegible]

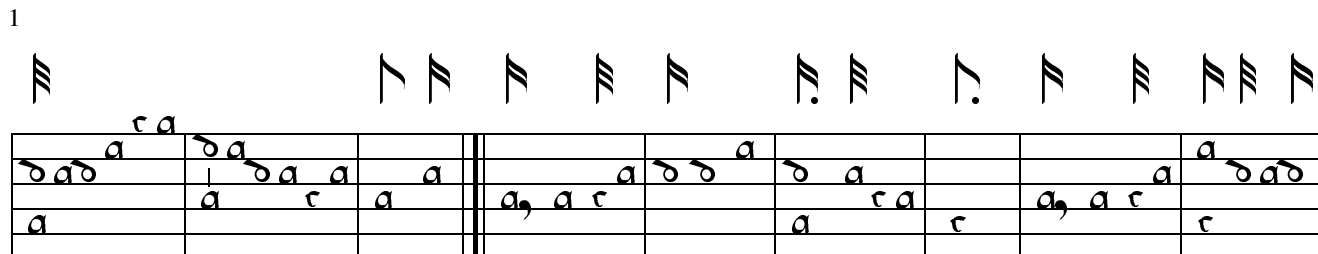
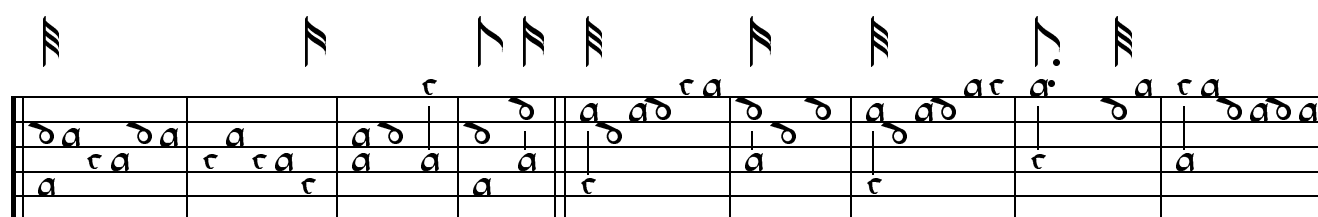
10

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. The score is divided into measures by vertical bar lines. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is as follows:
 Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).
 Measure 2: E4 (quarter), D4 (quarter), C4 (half).
 Measure 3: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half).
 Measure 4: B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half).
 Measure 5: B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (half).
 Measure 6: B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (half).
 Measure 7: B-1 (quarter), A-1 (quarter), G-1 (quarter), F-1 (quarter), E-1 (quarter), D-1 (quarter), C-1 (half).
 Measure 8: B-2 (quarter), A-2 (quarter), G-2 (quarter), F-2 (quarter), E-2 (quarter), D-2 (quarter), C-2 (half).
 Measure 9: B-3 (quarter), A-3 (quarter), G-3 (quarter), F-3 (quarter), E-3 (quarter), D-3 (quarter), C-3 (half).
 Measure 10: B-4 (quarter), A-4 (quarter), G-4 (quarter), F-4 (quarter), E-4 (quarter), D-4 (quarter), C-4 (half).
 Measure 11: B-5 (quarter), A-5 (quarter), G-5 (quarter), F-5 (quarter), E-5 (quarter), D-5 (quarter), C-5 (half).
 Measure 12: B-6 (quarter), A-6 (quarter), G-6 (quarter), F-6 (quarter), E-6 (quarter), D-6 (quarter), C-6 (half).
 Measure 13: B-7 (quarter), A-7 (quarter), G-7 (quarter), F-7 (quarter), E-7 (quarter), D-7 (quarter), C-7 (half).
 Measure 14: B-8 (quarter), A-8 (quarter), G-8 (quarter), F-8 (quarter), E-8 (quarter), D-8 (quarter), C-8 (half).
 Measure 15: B-9 (quarter), A-9 (quarter), G-9 (quarter), F-9 (quarter), E-9 (quarter), D-9 (quarter), C-9 (half).
 Measure 16: B-10 (quarter), A-10 (quarter), G-10 (quarter), F-10 (quarter), E-10 (quarter), D-10 (quarter), C-10 (half).
 Measure 17: B-11 (quarter), A-11 (quarter), G-11 (quarter), F-11 (quarter), E-11 (quarter), D-11 (quarter), C-11 (half).
 Measure 18: B-12 (quarter), A-12 (quarter), G-12 (quarter), F-12 (quarter), E-12 (quarter), D-12 (quarter), C-12 (half).
 Measure 19: B-13 (quarter), A-13 (quarter), G-13 (quarter), F-13 (quarter), E-13 (quarter), D-13 (quarter), C-13 (half).
 Measure 20: B-14 (quarter), A-14 (quarter), G-14 (quarter), F-14 (quarter), E-14 (quarter), D-14 (quarter), C-14 (half).
 Measure 21: B-15 (quarter), A-15 (quarter), G-15 (quarter), F-15 (quarter), E-15 (quarter), D-15 (quarter), C-15 (half).
 Measure 22: B-16 (quarter), A-16 (quarter), G-16 (quarter), F-16 (quarter), E-16 (quarter), D-16 (quarter), C-16 (half).
 Measure 23: B-17 (quarter), A-17 (quarter), G-17 (quarter), F-17 (quarter), E-17 (quarter), D-17 (quarter), C-17 (half).
 Measure 24: B-18 (quarter), A-18 (quarter), G-18 (quarter), F-18 (quarter), E-18 (quarter), D-18 (quarter), C-18 (half).
 Measure 25: B-19 (quarter), A-19 (quarter), G-19 (quarter), F-19 (quarter), E-19 (quarter), D-19 (quarter), C-19 (half).
 Measure 26: B-20 (quarter), A-20 (quarter), G-20 (quarter), F-20 (quarter), E-20 (quarter), D-20 (quarter), C-20 (half).
 Measure 27: B-21 (quarter), A-21 (quarter), G-21 (quarter), F-21 (quarter), E-21 (quarter), D-21 (quarter), C-21 (half).
 Measure 28: B-22 (quarter), A-22 (quarter), G-22 (quarter), F-22 (quarter), E-22 (quarter), D-22 (quarter), C-22 (half).
 Measure 29: B-23 (quarter), A-23 (quarter), G-23 (quarter), F-23 (quarter), E-23 (quarter), D-23 (quarter), C-23 (half).
 Measure 30: B-24 (quarter), A-24 (quarter), G-24 (quarter), F-24 (quarter), E-24 (quarter), D-24 (quarter), C-24 (half).
 Measure 31: B-25 (quarter), A-25 (quarter), G-25 (quarter), F-25 (quarter), E-25 (quarter), D-25 (quarter), C-25 (half).
 Measure 32: B-26 (quarter), A-26 (quarter), G-26 (quarter), F-26 (quarter), E-26 (quarter), D-26 (quarter), C-26 (half).
 Measure 33: B-27 (quarter), A-27 (quarter), G-27 (quarter), F-27 (quarter), E-27 (quarter), D-27 (quarter), C-27 (half).
 Measure 34: B-28 (quarter), A-28 (quarter), G-28 (quarter), F-28 (quarter), E-28 (quarter), D-28 (quarter), C-28 (half).
 Measure 35: B-29 (quarter), A-29 (quarter), G-29 (quarter), F-29 (quarter), E-29 (quarter), D-29 (quarter), C-29 (half).
 Measure 36: B-30 (quarter), A-30 (quarter), G-30 (quarter), F-30 (quarter), E-30 (quarter), D-30 (quarter), C-30 (half).
 Measure 37: B-31 (quarter), A-31 (quarter), G-31 (quarter), F-31 (quarter), E-31 (quarter), D-31 (quarter), C-31 (half).
 Measure 38: B-32 (quarter), A-32 (quarter), G-32 (quarter), F-32 (quarter), E-32 (quarter), D-32 (quarter), C-32 (half).
 Measure 39: B-33 (quarter), A-33 (quarter), G-33 (quarter), F-33 (quarter), E-33 (quarter), D-33 (quarter), C-33 (half).
 Measure 40: B-34 (quarter), A-34 (quarter), G-34 (quarter), F-34 (quarter), E-34 (quarter), D-34 (quarter), C-34 (half).
 Measure 41: B-35 (quarter), A-35 (quarter), G-35 (quarter), F-35 (quarter), E-35 (quarter), D-35 (quarter), C-35 (half).
 Measure 42: B-36 (quarter), A-36 (quarter), G-36 (quarter), F-36 (quarter), E-36 (quarter), D-36 (quarter), C-36 (half).
 Measure 43: B-37 (quarter), A-37 (quarter), G-37 (quarter), F-37 (quarter), E-37 (quarter), D-37 (quarter), C-37 (half).
 Measure 44: B-38 (quarter), A-38 (quarter), G-38 (quarter), F-38 (quarter), E-38 (quarter), D-38 (quarter), C-38 (half).
 Measure 45: B-39 (quarter), A-39 (quarter), G-39 (quarter), F-39 (quarter), E-39 (quarter), D-39 (quarter), C-39 (half).
 Measure 46: B-40 (quarter), A-40 (quarter), G-40 (quarter), F-40 (quarter), E-40 (quarter), D-40 (quarter), C-40 (half).
 Measure 47: B-41 (quarter), A-41 (quarter), G-41 (quarter), F-41 (quarter), E-41 (quarter), D-41 (quarter), C-41 (half).
 Measure 48: B-42 (quarter), A-42 (quarter), G-42 (quarter), F-42 (quarter), E-42 (quarter), D-42 (quarter), C-42 (half).
 Measure 49: B-43 (quarter), A-43 (quarter), G-43 (quarter), F-43 (quarter), E-43 (quarter), D-43 (quarter), C-43 (half).
 Measure 50: B-44 (quarter), A-44 (quarter), G-44 (quarter), F-44 (quarter), E-44 (quarter), D-44 (quarter), C-44 (half).
 Measure 51: B-45 (quarter), A-45 (quarter), G-45 (quarter), F-45 (quarter), E-45 (quarter), D-45 (quarter), C-45 (half).
 Measure 52: B-46 (quarter), A-46 (quarter), G-46 (quarter), F-46 (quarter), E-46 (quarter), D-46 (quarter), C-46 (half).
 Measure 53: B-47 (quarter), A-47 (quarter), G-47 (quarter), F-47 (quarter), E-47 (quarter), D-47 (quarter), C-47 (half).
 Measure 54: B-48 (quarter), A-48 (quarter), G-48 (quarter), F-48 (quarter), E-48 (quarter), D-48 (quarter), C-48 (half).
 Measure 55: B-49 (quarter), A-49 (quarter), G-49 (quarter), F-49 (quarter), E-49 (quarter), D-49 (quarter), C-49 (half).
 Measure 56: B-50 (quarter), A-50 (quarter), G-50 (quarter), F-50 (quarter), E-50 (quarter), D-50 (quarter), C-50 (half).
 Measure 57: B-51 (quarter), A-51 (quarter), G-51 (quarter), F-51 (quarter), E-51 (quarter), D-51 (quarter), C-51 (half).
 Measure 58: B-52 (quarter), A-52 (quarter), G-52 (quarter), F-52 (quarter), E-52 (quarter), D-52 (quarter), C-52 (half).
 Measure 59: B-53 (quarter), A-53 (quarter), G-53 (quarter), F-53 (quarter), E-53 (quarter), D-53 (quarter), C-53 (half).
 Measure 60: B-54 (quarter), A-54 (quarter), G-54 (quarter), F-54 (quarter), E-54 (quarter), D-54 (quarter), C-54 (half).
 Measure 61: B-55 (quarter), A-55 (quarter), G-55 (quarter), F-55 (quarter), E-55 (quarter), D-55 (quarter), C-55 (half).
 Measure 62: B-56 (quarter), A-56 (quarter), G-56 (quarter), F-56 (quarter), E-56 (quarter), D-56 (quarter), C-56 (half).
 Measure 63: B-57 (quarter), A-57 (quarter), G-57 (quarter), F-57 (quarter), E-57 (quarter), D-57 (quarter), C-57 (half).
 Measure 64: B-58 (quarter), A-58 (quarter), G-58 (quarter), F-58 (quarter), E-58 (quarter), D-58 (quarter), C-58 (half).
 Measure 65: B-59 (quarter), A-59 (quarter), G-59 (quarter), F-59 (quarter), E-59 (quarter), D-59 (quarter), C-59 (half).
 Measure 66: B-60 (quarter), A-60 (quarter), G-60 (quarter), F-60 (quarter), E-60 (quarter), D-60 (quarter), C-60 (half).
 Measure 67: B-61 (quarter), A-61 (quarter), G-61 (quarter), F-61 (quarter), E-61 (quarter), D-61 (quarter), C-61 (half).
 Measure 68: B-62 (quarter), A-62 (quarter), G-62 (quarter), F-62 (quarter), E-62 (quarter), D-62 (quarter), C-62 (half).
 Measure 69: B-63 (quarter), A-63 (quarter), G-63 (quarter), F-63 (quarter), E-63 (quarter), D-63 (quarter), C-63 (half).
 Measure 70: B-64 (quarter), A-64 (quarter), G-64 (quarter), F-64 (quarter), E-64 (quarter), D-64 (quarter), C-64 (half).
 Measure 71: B-65 (quarter), A-65 (quarter), G-65 (quarter

17

8a-b. My Lady Laudians Lilt - Ladie Laudians Lilt

Skene, pp. 90-1 - Straloch, p. 21



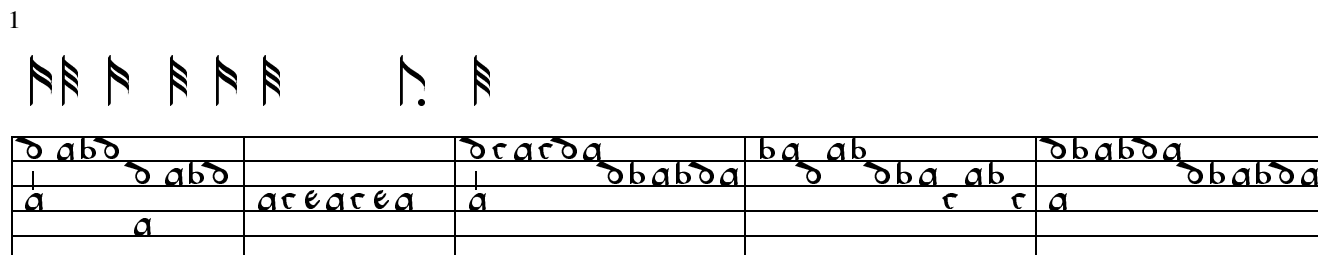
10 //a a



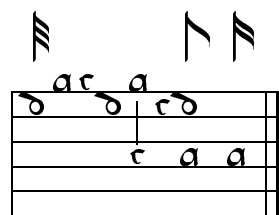
19 //a a

9a. Lesleis Lilt

Skene, pp. 91-2



7



12

9b. General Leslys Godnight - transcribed for 10c? renaissance lute

Wemyss, ff. 43v-44r

[illegible]

10. The Keiking glasse

Skene, pp. 93-4

1

The first system of the musical score consists of two measures. The first measure contains the notes 'a', 'a', and 'a' on a single line. The second measure contains the notes 'a', 'a', and 'a' on a single line. Above the notes are various musical symbols, including a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notes are written in a stylized, handwritten font.

2

The second system of the musical score consists of two measures. The first measure contains the notes 'a', 'a', and 'a' on a single line. The second measure contains the notes 'a', 'a', and 'a' on a single line. Above the notes are various musical symbols, including a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notes are written in a stylized, handwritten font.

3

The third system of the musical score consists of two measures. The first measure contains the notes 'a', 'a', and 'a' on a single line. The second measure contains the notes 'a', 'a', and 'a' on a single line. Above the notes are various musical symbols, including a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notes are written in a stylized, handwritten font.

4

The fourth system of the musical score consists of two measures. The first measure contains the notes 'a', 'a', and 'a' on a single line. The second measure contains the notes 'a', 'a', and 'a' on a single line. Above the notes are various musical symbols, including a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notes are written in a stylized, handwritten font.

5

The fifth system of the musical score consists of two measures. The first measure contains the notes 'a', 'a', and 'a' on a single line. The second measure contains the notes 'a', 'a', and 'a' on a single line. Above the notes are various musical symbols, including a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notes are written in a stylized, handwritten font.

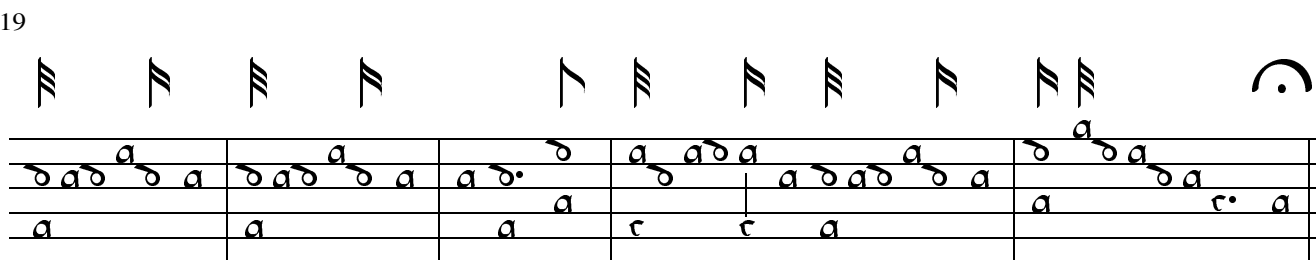
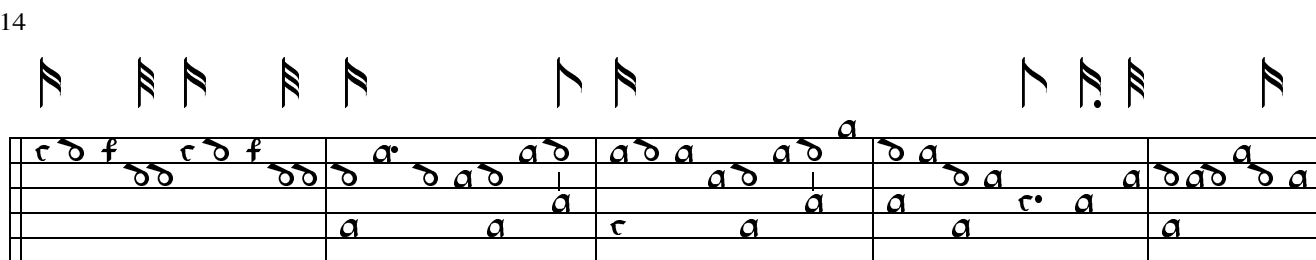
6

The sixth system of the musical score consists of two measures. The first measure contains the notes 'a', 'a', and 'a' on a single line. The second measure contains the notes 'a', 'a', and 'a' on a single line. Above the notes are various musical symbols, including a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notes are written in a stylized, handwritten font.

7

The seventh system of the musical score consists of two measures. The first measure contains the notes 'a', 'a', and 'a' on a single line. The second measure contains the notes 'a', 'a', and 'a' on a single line. Above the notes are various musical symbols, including a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notes are written in a stylized, handwritten font.

11-12. To dance a bout the Bailzeis dubb - I left my loue behind me Skene, pp. 94-5 & 95-6



13. Alace this night that we suld sunder

Skene, pp. 96-7

1

[illegible]

8

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of 16 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The second measure has a fermata over the D4. The third measure has a fermata over the D4. The fourth measure has a fermata over the D4. The fifth measure has a fermata over the D4. The sixth measure has a fermata over the D4. The seventh measure has a fermata over the D4. The eighth measure has a fermata over the D4. The ninth measure has a fermata over the D4. The tenth measure has a fermata over the D4. The eleventh measure has a fermata over the D4. The twelfth measure has a fermata over the D4. The thirteenth measure has a fermata over the D4. The fourteenth measure has a fermata over the D4. The fifteenth measure has a fermata over the D4. The sixteenth measure has a fermata over the D4.

13

14a. Pitt on your shirt on Monday-Put on thy sark on Munday

Skene, pp. 97-9 & 8

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is in 2/4 time and consists of 16 measures. The vocal line is written on a single staff, and the guitar accompaniment is written on a six-string guitar staff. The key signature has one flat (B-flat). The melody is simple and catchy, with a chorus that repeats. The guitar accompaniment provides a steady rhythm with chords and single notes.

1

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of 16 measures. The first measure is a whole note G4. The second measure is a whole note A4. The third measure is a whole note B4. The fourth measure is a whole note C5. The fifth measure is a whole note B4. The sixth measure is a whole note A4. The seventh measure is a whole note G4. The eighth measure is a whole note F#4. The ninth measure is a whole note E4. The tenth measure is a whole note D4. The eleventh measure is a whole note C4. The twelfth measure is a whole note B3. The thirteenth measure is a whole note A3. The fourteenth measure is a whole note G3. The fifteenth measure is a whole note F#3. The sixteenth measure is a whole note E3. The score ends with a double bar line.

8

$\text{a c a r d f d c a r d f c}$
 a r d c a
 a
 d c a
 d d d a d d

a
 a
 a
 a
 a

13

16 a a a

15. Harreis Galziard

Skene, pp. 99-100

1

10

17

16. I dowe not qunne cold

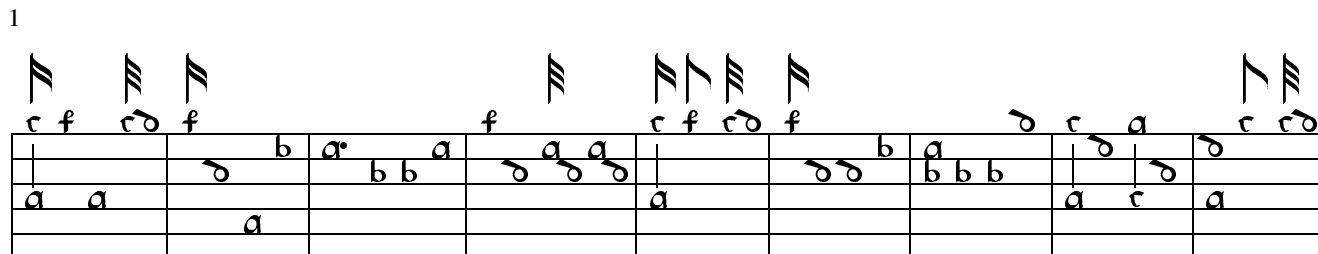
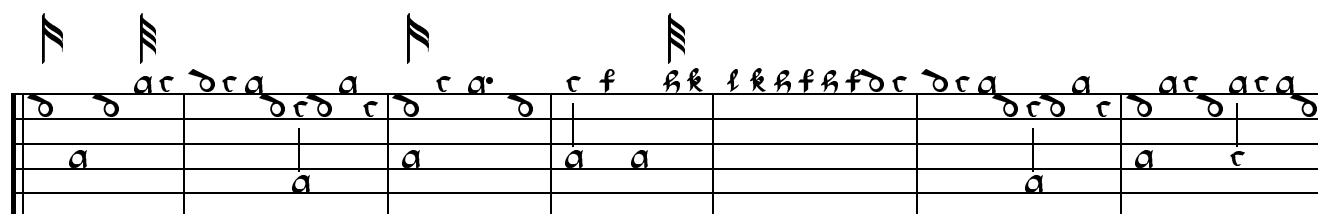
Skene, pp. 100-1

1

10

17. My mistres blush is bonie

Skene, pp. 101-2



17

18a-b. I longe for her virginie - I long for thy virginie

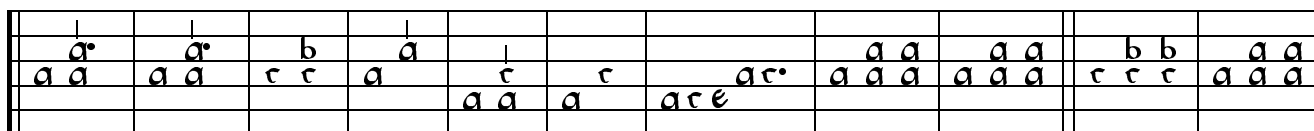
Skene, p. 103 - Straloch, p. 26



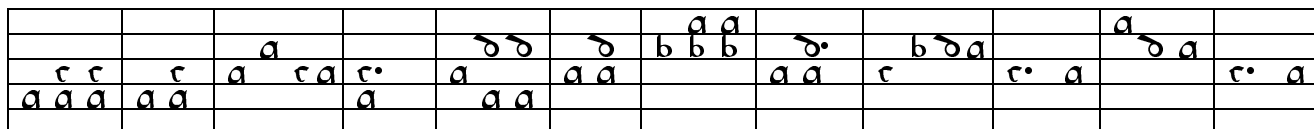
17

19-20. A Saraband - Trumpeters Currand

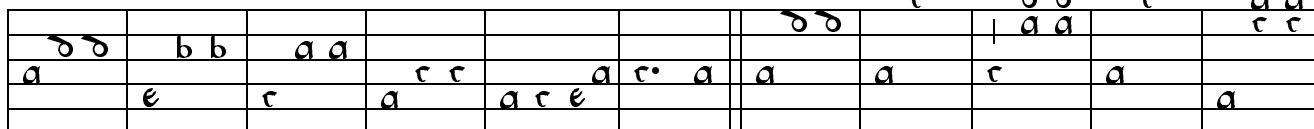
Skene, pp. 103-5 & 105-6



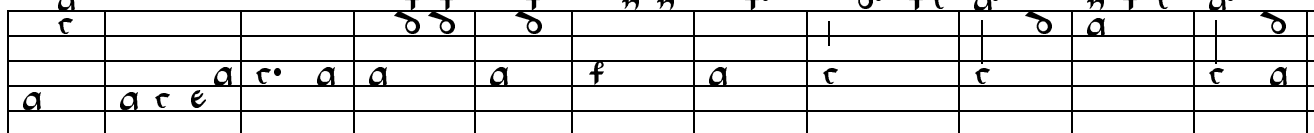
1



12



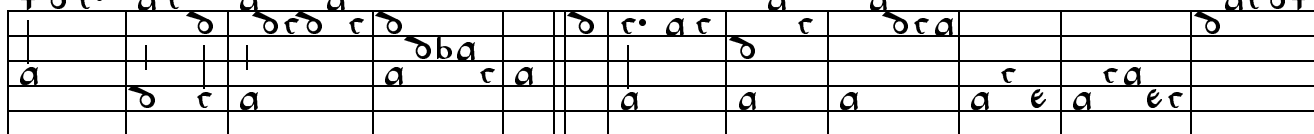
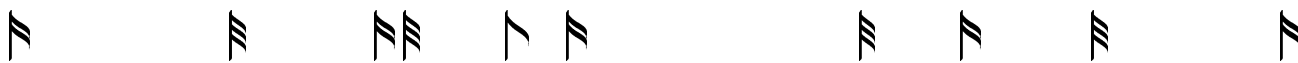
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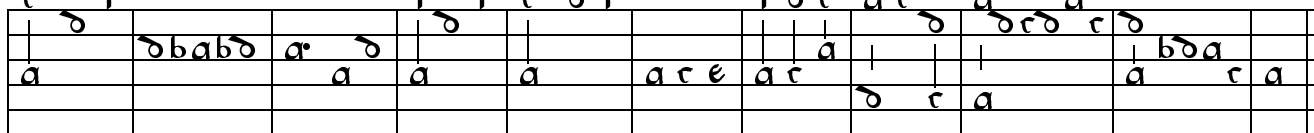
35



46



59



71

21a. Whip of Dunbain

Dd.9.33, ff. 37r

1

7

14

21b. Whip of Dunbain

Dd.9.33, f. 72v

1

7

12

22a. Ladi ly nier mee - transcribed for 10c renaissance lute

Wemyss, p. 44

1 a //a a

11 //a //a //a //a

22b. Laddie lie near me - transcribed for 10c renaissance lute

NLS 9452, f. 2v

1 a //a //a a

7 //a //a /a a //a //a a

23. Untitled

Folger, f. 87r

1

7

24a. This one night - transcribed for 10c v.t.

NLS 9452, f. 2r

1 a a //a a //a a

6 a a //a //a a a a

13 a a a //a /a //a a

24b. This one Night, John Reds way - transcribed for 10c v.t.

Balcarres, p. 216

1 a c, ac ca, c ac a, a, cd c a, a c e c, a a a c e

9 //c a a a //a //a //a //a

15 //c a a a //a

13

27. Ane Scottis Dance

Rowallen, pp. 18-9

Measures 1-7 of the dance. The notation is written on a three-staff system. Above the staves are rhythmic flags. The notes are: a b, a c d, a c a c a c, d c d, a c a c d, f d c a c a, a c d, a c d c a, d c a c, f. The bottom staff contains the letters a, b, a, a, a, a, a.

Measures 8-13 of the dance. The notation is written on a three-staff system. Above the staves are rhythmic flags. The notes are: c a c, d a, d d, a b, d a b d, a c d, a c d c, d c a c d, a c d, f c d c a, d c a. The bottom staff contains the letters a, a, a, a, a, a.

Measures 14-19 of the dance. The notation is written on a three-staff system. Above the staves are rhythmic flags. The notes are: c a c d a c d, a c d a c d a c, d c d a, d d, a b, d a b d, a b d a, b a, c a c. The bottom staff contains the letters a, a, a, a, a, a.

Measures 20-25 of the dance. The notation is written on a three-staff system. Above the staves are rhythmic flags. The notes are: d c a, a d b a, d b a, b d, a d b a b a, c a, c a, e c a, a c a, c a, a. The bottom staff contains the letters a, a, a, a, a, a.

20

a

a

a