**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]](#endnote-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 vieil ton tuning,[[2]](#endnote-2) and so can be played as they are on a renaissance lute and have been included in their entirety and in sequence.[[3]](#endnote-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]](#endnote-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 (no 8) which is the same music as Lady/Laddie Lie Near Me (no 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]](#endnote-5)

The remainder are mainly from Scottish manuscripts containing music for lute in French Flat transitional (Wemyss[[6]](#endnote-6) and NLS 9452[[7]](#endnote-7)) or D-minor baroque (Balcarres[[8]](#endnote-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]](#endnote-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]](#endnote-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.

**Worklist[[11]](#endnote-11)**

Minor editorial changes have been made without comment.

1. Skene, p. 83 *A Frenche* [ballet]; cf. Praetorius *Terpsicore* 1612, no 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, mr becks way*

cf. Skene, p. 200 *Lady Rothemayis Lilt* [mandora]

4. Skene, pp. 85-87 *Blew Breiks* [FI.28; KII no 18][[12]](#endnote-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 no 42; KII no 17]

cf. Skene, pp. 185-186 *Lady Cassilles Lilt* [mandora]

8a. Skene, pp. 90-91 *My Lady Laudians Lilt* [FI no 29]

cf. Skene, pp. 185-186 *Lady Laudians Lilt* [mandora]

8b. Straloch, p. 21 *Ladie Laudians Lilt* [FI no 54]

cf. Skene, pp. 185-186 *My Lady Laudians Lilt* [mandora]; Edwards, f. 43r *The Laydie louthians lilte* [cittern]

9a. Skene, pp. 91-92 *Lesleis Lilt* [FI no 26]

9b. Wemyss, ff. 43v-44r *general Leslyss godnight/ Sharp* [FII no 5], cf. Playford *Musicks Recreation on the Lyra Viol* 1552, p. 12 *Lesleyes March*; Playford *Delight on the Cithren* 1666, sig. C5v *General Leshleys 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 no 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 no 27]

14b. Straloch, p. 8 *Put on thy sark on Munday* [FI no 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 dowe not qunne cold*

17. Skene, pp. 101-102 *My mistres blush is bonie* [FI no 31]

18a. Skene, p. 103 *I longe for her virginitie*

18b. Straloch, p. 26 *I longe for thy virginitie* [FI no 5]

cf. Skene, pp. 12-13 *I longe for your virginitie* [mandora]; Guthrie, p. 109 *I longe for thy virginitie* [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 no 3; KI no 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. mr becks way*; Balcarres, p. 115: *This one night, mr mclaughlins way, by mr beck*

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* [FI no 45]

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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. [↑](#endnote-ref-1)
2. William Dauney transcribed 85 of the 120 items in the Skene ms in an appendix to his *Ancient Scottish Melodies* (Edinburgh, 1838). [↑](#endnote-ref-2)
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 unicent. / A in the first [course] and F in the second. A in the second and / F in the thrid. A in the thrid and E in the fourth. A in the fourth and F in the fift. / [.......] in the greatest stringe and the smallest stringe or a diapason / is an Octo above the greatest. or ane unicent with D / in the thride. 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 thrid and A in the / fift. A in the second and C in the fift. // 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 thrid stringe. and the thrid stringe is thrie nottes above the fourth. and / the fourth stringe four nottes above the fift grea/test stringe.’ [↑](#endnote-ref-3)
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 no 6 and 1st 'd' in first bar of no 10 which I chose to omit), and is fingered the same as the dot ornament. Most items required only minor editorial changes, but no 4 needed more reconstruction of rhythm signs and no 16 a few added notes as well. I am aware that other solutions to reconstruction of no 16 are possible. [↑](#endnote-ref-4)
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 (no 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 (no 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 Cassiles Lilt from Skene is the same music as the item titled 'The Gypsy Laddie' in Dauney'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. Dauney apparently connected Rothiemay with the burning of Frendraught castle in 1630. Lady Rothemay/Rothemais (no 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 no 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 no 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 no 15. [↑](#endnote-ref-5)
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. [↑](#endnote-ref-6)
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. [No longer accessible] [↑](#endnote-ref-7)
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. [↑](#endnote-ref-8)
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). [↑](#endnote-ref-9)
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] - and accomanying book of tablature: The Scottish Lute (Fenton MO, Mel Bay Publishing 2016). *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 MacFarlane *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]. [↑](#endnote-ref-10)
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 no 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. [↑](#endnote-ref-11)
12. Abbreviations refer to CDs in footnote 10 followed by the track. [↑](#endnote-ref-12)