MUSICIANS OF THE SCOTTISH REFORMATION.

(with special reference to Crown Policy)

c.1560 - c.1650.

by

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INTRODUCTION.

Approximately half of the material used in the present work is from unpublished and hitherto apparently unused sources. By correlating this material with that commonly used by writers on the history of Scottish music, it is possible to trace in some detail the policy formulated by the Reformers with regard to music. The existence of such a policy has been a matter of some doubt, and the question has not been elucidated by even the most recent works on the subject. For example, Dr. Henry Farmer's massive work, like its predecessors, relies on data of the kind used by several generations of writers, of whom the chief were Dauney, Livingston, Rogers and Laing. Farmer excels by using a wider variety of sources, which, unfortunately for the student as opposed to the general reader, he does not name. His book is a weighty contribution to the general literature on the subject, rather than an original thesis. This is not to say that he does not propound a thesis, in the looser sense of the word, for he is concerned to show the interplay of national characteristics and historical vicissitudes on the one hand and national art on the other.

A work of different calibre which, however, is concerned with the music and only to a lesser degree with the musicians, is
Dr. H. Willsher's scholarly thesis "Music in Scotland during Three Centuries -- 1450-1750". Unfortunately, only two volumes of this three-volume work were available to me.

Little attempt has been made by previous writers to bring together the biographical data of the Reformation period, or to classify the musicians referred to. The latter are mentioned in a variety of sources, and it is possible to trace their names as they move from town to town in search of work, as they go from comparative obscurity to a reasonable degree of fame. We learn, for instance, that the Hudson brothers were not quite the "rabble" of the Court, that James Hudson was entrusted with minor diplomatic missions to the Bishop of Durham and to Elizabeth herself. But, what is more important, we discover that the prominent musicians knew each other well and often worked together for their common weal.

Whilst many generalisations have, from time to time, been made about the effect of the Reformation on the lives of the Scottish musicians, precise information is lacking on this subject. Here an effort is made to provide factual support for the general thesis, i.e. the deprivations they incurred during the redistribution of church property, and the genuine though only partially successful efforts of the Regents and of James VI to rehabilitate the art of music throughout the country.

The MS of Thomas Wood, commonly styled the "Psalter of 1566", has been the subject of several monographs, notably by Livingston/
/Livingston and Laing. In the present work, the internal evidence provided by Wood is related to contemporary events, particularly the first meetings of the Reformers in St. Andrews. We trace the activities of the chief contributors to the Psalter, and show the part played by some of them in formulating the requirements of the new music.

Lastly, an overall account of the lives of the Scottish musicians is provided in the Biographical Index, which lists about a hundred names in addition to those already dealt with in the body of the work. The inevitable shortcomings, as well as the compensations of such a list are described at the beginning of the Index.

The total number of musicians dealt with is in excess of one hundred and fifty.

The unusual form of the work has been dictated partly by the nature of the material used, and partly by the demands of classification. Musicians are grouped under four main headings. Where possible, the relevant quotations are placed at the end of each chapter. For reasons which will be obvious this procedure is not followed in the last chapter.

With a few exceptions, only the relevant parts of MSS. are transcribed, 'common form' and recurrent phrases being generally omitted. The following conventions are observed:

\[ j^m \] (not \( j \))

\[ yeir \] (not \( zeir \))

\( \text{the} \) (not \( ye \))

\( \text{and} \) (not \( a \))
The present work involved a considerable amount of travelling, the cost of which was met in part by a grant from the Carnegie Universities Trust. I take the present opportunity of expressing my thanks to Dr. Peddie and the Committee. My sincere thanks are also due to the staff of the Register House, the National Library, the University Libraries of Glasgow, Edinburgh and St. Andrews, the Church of Scotland Library, and to the Town Clerks of Aberdeen, Ayr, Edinburgh, Glasgow and Lanark.
PART I.

MUSIC IN SCOTLAND BEFORE THE REFORMATION.

CHAPTER I.

In order to achieve a valid estimate of the effects of the Reformation on the history of music in Scotland, it is necessary to review the conditions under which the art was practised in pre-Reformation days. Then the centre of musical activity was the church. This basic fact may be conveniently enlarged upon by referring to the organisation of the church itself.

The cathedrals (of which there were at one time eleven) took precedence over all institutions dedicated in part to the cultivation of music (1). The cathedral chapter normally consisted of the bishop and the four dignified canons, namely the dean, precentor, chancellor and treasurer: next, the subdean and subchanter and, finally, the body of canons.

The chancellor had charge of schools and it was his duty to inspect them. The Precentor, coming next in dignity after the dean, had control over the musical part of the service.

In/-----------------------------

(1) This account of the cathedrals, unless otherwise stated, is from Dr. A. Dunlop's "Life in a Medieval Cathedral", in Soc. of Friends of Dunblane, vol. IV, pt. IV, 1950, pp. 70-86.
In particular he was responsible for maintaining a high standard of performance at Mass and during the singing of the canonical Hours. He also had the patronage of the Sang School.

The latter was directed by the Subchanter: "The office of the Succentor is to take place of the Cantor in his absence, and he rules the Song School." (1) Thus the Succentor, rather than the Precentor, was the most important official in the practical sphere of musical education. It is perhaps not too much to say that music making was left more or less in his hands, for the Precentor, by reason of his status, was not likely to enter with any technical detail, into the matter of teaching or performing.

The vicars of the choir originally took the place of the absent dignitaries. These deputies were also called vicars choral or stallaries. "At Aberdeen, the canon himself presented his vicar to the dean and chapter, who subjected him to a rigorous examination, and put him on a year's probation to test his ability to read and sing the psaltery, hymnary and antiphonary." (2)

The vicars were appointed on condition that they would be resident, a condition that was still being insisted upon as late as 1580. Their number went as high as twenty-nine

(1) Scot. Eccles. Soc. i, p.59. (Dean and chapter of Sarum to the see of Glasgow, Ascension Day, 1259)

(2) A. Dunlop, op. cit. p.77.
(in Aberdeen, 1467), twelve of whom were priests, seven deacons and ten subdeacons.

In view of what we shall have to say later on the subject, it is timely here to note the living conditions of the vicars of the choir. They received a stipend from the canons. This proved inadequate in time, and in addition the custom grew up of giving chantry chaplaincies endowed for celebrations for the souls of departed founders and the faithful who had died. Also, they acquired land in common (Brecin, 1429; Glasgow, 1467; Aberdeen, 1540), and with it a corporate spirit which led to the formation of colleges or corporations. In return for a promise of residence they demanded security of tenure and a regular stipend. These rights were guarded by episcopal statutes. (Glasgow, 1447; Aberdeen, 1506).

The cultivation of music aimed at a high standard of performance in the mass, the canonical hours and during processions. At the weekly meetings of the chapter, duties were allocated for the ensuing week. The ruler of the choir had the general control of the choir: "it was for the first ruler to ask at the beginning of the evensong in what tones the psalms were to be chanted and by whom among the canons the antiphons were to be intoned. These instructions were communicated to the other rulers of the choir and through them to the several 'ministers' who took part in the service. According to the dignity of the feast so varied the number of the rulers of the choir." In the absence of a clearer definition, it is to be presumed that these 'rulers' were competent 'leaders' who led off the singing, ensured the pitch of
/each psalm or hymn and held together the choral singing. This was necessary for mistakes and misdeeds were punishable by fines in the case of vicars, by whipping sometimes in the case of choir boys.

Of the latter there were usually from two to six. With the single exception of Brechin, the Scottish cathedrals had no colleges of choristers such as were to be found in England. Next to the cathedral came the collegiate church. To the Reformers it was perhaps more important, for it outlasted the Catholic churches which were destroyed in the early phases of the Reformation, and it became embedded for a time in the new organisation. Typical of such a church was the Collegiate Church of Saint Giles, converted from a simple Parish Church in 1466 by virtue of a grant from James III. The new erection, we are told, was established on the foundations of the old which, in terms of altarpieces and chaplaincies, numbered thirty-eight. These foundations were sufficient to provide for the upkeep of a provost, a curate, sixteen prebendaries, a sacristan, a beadle, a minister of the choir and four choristers. The king nominated the provost who, in turn, chose the curate. The prebendaries were admitted by the chapter, though the wishes of the Council were also consulted. Among the prebendaries were Edward Henryson and John Fethy, of whom we shall hear more. Another typical Collegiate Church was that of the Blessed Virgin and Saint Anne in Glasgow. It was founded in 1530, occupying a site on the present-day Trongate. It provided for a Provost, an /

(1) Here mention should also be made of Queen Mary's involvements in the Court from 1567. These gifts
ian archpriest, a sacristan, master of a Song School, five other prebendaries and three choristers. (1)

A third type of church having, sometimes, a Song School attached, was the burghal church. It owed its name and character to the fact that it was founded by the burgesses of the town. Such a church was, of course, usually richly endowed and able to provide a living for at least one musician and a part of the cost of maintaining a choir. The ancient church of Linlitgow furnishes a good example of the burghal church before the Reformation. Of its many well-endowed altars that of the Blessed Virgin provided for the upkeep of a supernumerary chaplain, Robert Aikinsead, who was appointed Master of the Song School. (2).

The burgess founders had considerable power in directing the affairs of their church, and the priests whose livings derived from such foundation were answerable to the donors, even with regard to the performances of their priestly functions. The Song School similarly endowed was governed according to enactments made by the founders. It was thus a predecessor of the post-Reformation burgh Song School, in which the Master worked under the pressure of a host of magisterial injunctions.(3)

Having briefly described the cultural background provided by the Church, we shall adduce a few examples of musicians working/

(1) Origines Paroch., i,7. Liber Collegii Nostre Dainiae, p.117.
(2) Ecclesia Antiqua, p.286.
(3) This type of church does not seem to have been mentioned in the works of Farmer and his predecessors.
From the scanty material still extant, it is possible to deduce that opinion as to what may be properly termed "religious music" was sharply divided and that the protagonists fell into two classes. The Abbot of St. Columba and Alexander Paterson of the Chapel Royal of Stirling seem to have preserved plainsong in all its Gregorian grandeur and simplicity. On the other hand, John Painter, Robert Carver and Robert Johnston cultivated a highly polyphonic style (running to as many as 19 parts in the work of Carver) which was apparently not followed on the Continent. (c.1530) (1)

Here are some details relating to the first two of these polyphonic composers.

John Painter or Panter, composer and Precentor in Glasgow, seems to have begun his career as chorister (2). On Sunday 5th February 1507, he was warned not to leave his work in the choir without previously obtaining the permission of the Dean and Chapter. In addition to his maintenance as Precentor, he received at this time an annual /

(1) Richardinus in his "Commentary on the Rule of St. Augustine" p. 77 ff. His opinions on the subject cannot be taken too literally.

(2) Diocesan Register of Glasgow, ii, 252.
annual allowance of ten marks. Amongst the compositions attributed to him is a 'Gloriosa' in three parts. (1) We learn, too, that Panter was organist as well as singer, teacher and composer. His career would seem to coincide with the advent of a transitional period when the organist, rather than the Precentor or his deputy, became master of the choir and of the Song School.

The most considerable musical remains, fragmentary as even these may be, are to be traced to the pre-Reformation abbeys. The Service Book of the Augustinian Abbey of Soane is said to have been written there between 1513 and 1536 by Robert Carver, one of the canons-regular. (2) Dr. Bell tells us that Carver's music, "which is polyphonic, gave evidence of considerable skill and knowledge in the art of counterpoint". He then goes on to say that Carver incorporated into his work the well-known 'Golden Sequence' which has been ascribed by some authorities to King Robert of France. This is one of the five sequences permitted by the Council of Trent (1562) where it appears under the title 'Veni Sancte Spiritu'. This composer also made use of the well-known 'cantus firmus' 'l'Homme Armé' used by so many composers /

(1) Tr. Scot. Soc. iii, 63.
(2) Ibid. p.xxvii.
composers of the time, including Palestrina in his 'Missa Papae Marcelli' in 1567. (1)

Dr. Bell would seem to think it remarkable that a Scottish composer should have been so well acquainted with the music of his contemporaries on the continent. To this we may add a footnote, taken from the transcript of the Tyningham MS. in the Register House. In a Letter of Passage, dated 18th March, 1530, King James, then about eighteen years old, refers to a previous letter to Maximilian, duke of Milan, in which he had asked that Thomas de Averencia of Brescia, who on a former visit gave great pleasure to James through his interest in music (arte musica qua oblectamur nonnihil solatii nobis prebuerit), should spend the past winter there. He now asks that Thomas return and spend a considerable time in Scotland. Two days later, in a similar letter, James intimates to all in authority that he has made Thomas his 'famulus et stipendarius' and requests that every facility be given him and his six 'servitors' to come to Scotland. Thomas was in Scotland at the very moment when Carver and Peebles were composing their works. As the latter dedicated some compositions to James V. in 1530, it is not unlikely that he knew of Thomas's visit.

After /

(1) Loc. cit.
After the death of James, Mary of Lorraine and later, Mary Queen of Scots, employed Italian and French musicians at Holyrood and Stirling.

In the following short Appendix examples are given of technical demands made upon Precentors and organists before 1560. Their qualifications were considered under three headings, viz. plainsong, 'descant' and organ-playing. 'Descant' was originally simply a counterpoint, but came later to mean a combination of parts additional to a given melody in measured music, as distinct from plainsong. This question will be treated in more detail when we come to speak of the Wood MS.

Organ-playing had reached a considerable degree of perfection by this time. Nevertheless, much of the organist's work within the church consisted of simply playing the plainsong (with his fists), giving the singer his key, and possibly an organ version of the melody to be sung, namely 'praecentio' or preamble (to which a reference is made in the first of the appendices). Hence the organist relied on the domestic organ or on the fast-growing variety of keyboard instruments to demonstrate his virtuosity.

Our pre-Reformation organists seem to have learned from the great English masters. Thomas Wood, compiler of our first harmonised psalter, states that John Pethy, the Scottish /
Scottish composer, learned a new manner of playing during a visit to England (1). Elsewhere he mentions Dr. Fairfax, the distinguished English organist (1460-1529) (2). Fairfax was organist of St. Alban's Abbey, said to have then the finest organ in all England. Since the instrument was then (1501) sixty-three years old, and, therefore, in all probability, had no separate registers, it cannot have been from Fairfax that Fethy learned the new fingering to which Thomas Wood alludes. It is not impossible that he may have learned from Thomas Tallis (1505-1585), or Christopher Tye (c.1500 - c.1573). Both Byrd and John Bull were, if anything, younger than Fethy, and so are less likely to have influenced him.

As to the relative standard of technique and execution there is little evidence of a positive nature. However, it is well known that Robert Carver's work has been favourably compared with that of Tallis, his exact contemporary across the border. Since Tallis was in the forefront of the great English composers, we can be sure that an extremely high standard of creative and executive ability prevailed in Scotland, fostered by a long line of Stuart kings who placed music among the first of the arts.

(1) Treble, p.162.
(2) Ibid. 177.
Appendix.

(1)

Foundation of the Collegiate Church of Biggar.
by Malcolm, Lord Fleming (1545).

Extract: "Prebendarius Primus intitulabitur prebendarius hospitalis Sancti Leonardi et erit preceptor instructor et magister scole cantus et instruet pueros dicti collegii et alios supervenientes in plano cantu precato et discantu et erit peritus in organorum modulatione pro divino officio exercendo ..." (Spalding Misc., v, p. 296).

Four boys with soprano voices were to be instructed in discant and plainsong.

(2)

Foundation of the Collegiate Church of the Blessed Virgin and St. Anne, Glasgow. (1 May, 1542).

Extract: "Preterea prebendarius eiusdem/Prebenda S. Anne/erit expertus et conditus in organorum lusu et tactu et in organis ludet singulis diebus secundum temporis exigentiam Ac juxta usum et consuetudinem ecclesie metropolitane Glasguensis. Item idem prebendarius Scolam Cantus tenebit. Et in eadem pueros in cantu et discantu instruet et docebit. Item volo quod dicti tres pueri bene et diligenter instruantur per prebendarium tertium magistrum Scole Cantus et hoc in cantu Gregoriano discantu et precato ac organorum lusu ..." (Liber Coll. N. Domine, pp. 26, 44)
Presentation of John Stoddart to the Rude Altar

in Stirling, 12 October, 1556.

Extract: "It is concludit be the counsell that Sir Johne Stoddart haif the rude alter, be the demissioun of Sir Alexander Aikin, last chapellane thairof, and William Smart souerty that the said Sir Johne sall study continualie quhill he be cunnand in prikat sang, and thairfor ordinis the said Sir Johne be presentit to the samyn; and the said Johne sall mak service conforme to the fundatioun".

(Extracts from the Records of the Burgh of Stirling, B.R.S., p.70)
PART 2.
AFTER THE REFORMATION.

Chapter 2.
THE POLICY OF THE CROWN TOWARDS MUSIC AND MUSICIANS

Prime responsibility for the change of policy towards musicians in the years following the Reformation must be placed on the shoulders of James Stuart, half-brother of the Queen, and later, as the Earl of Moray, Regent of Scotland. He had a share in initiating the new policy, and, what is more important, he had the power, often denied the Reformers, of implementing that policy.

As to the first of these two points, we know that at St. Andrews he was acquainted with such composers as David Peebles and almost certainly with amateur musicians such as Thomas Wood, both, like himself, resident for a time in the ancient town. He returned to the town on 4 June, 1559 (1) having several conferences with John Knox at this time. The moment also corresponds with the crisis at Perth, when the Reformation /

(1) Calderwood, i, p. 462 f.
Reformation may, in one sense, be said to have begun. Whilst still Prior of St. Andrews, he subscribed to the new ideas (1) and his career subsequently demonstrated with what enthusiasm he had embraced them. 'Again, we know that Christopher Goodman, on his return from Geneva, became Knox's colleague a minister of Holy Trinity Church (chief disciple) in St. Andrews (2). It fell to Goodman to make a start with the new Psalter, but Wood had probably anticipated him by preparing his MS. and writing in the first verse of each psalm with the melody in the Tenor. The work was now laid aside to await the arrival of the Geneva Psalter (3). It is here that we come upon some puzzling notes in Wood just at the critical juncture where precision and clarity are of the utmost importance. Having declared that the 'papistical service' has been abolished and the new religion established in St. Andrews, he goes on to say "my lord James (who after was Earl of Moray and Regent) being at the Reformation, Prior of St. Andrews, causes one of his canons to/  

(1) Laing, i, 347.  


(3) Treble p.177.
Ito name David Peebles, being one of the chief musicians into this land to set three parts to the tenor, and my lord commanded the said David to leave the curiosity of music, and so to make plain and dulce, and so he has done (1) But the said David was (not) (2) earnest; but I being come to this town to remain, I was ever requesting and soliciting till they (were) (3) all set."

It is strange, indeed, that the most important word in this passage, viz. 'not' should be added in the margin. Moray's words of command would appear to have fallen on unwilling if not exactly deaf ears. At any rate, they had their effect, for the work was completed, however unwillingly and tardily. Yet this passage earns no comment from Livingston or Farmer, and Laing (4) gives tacit approval to the restrictive demands of Moray. It is perhaps by no coincidence that of the principal contributors to Wood's Psalter, Peebles alone does not appear to have received any gifts from either the Privy Seal or in the Register of Presentations to Benefices. Wood himself, Blakhall, Angus, Kemp and Fethy all appear therein as recipients of one gift or /

(1) Tenor, p. 167.
(2) In margin. The italics are mine.
(3) In margin.
(4) D. Laing, 'An Account of the Scottish Psalter (1566) in Proc. Soc. Antiquaries, vii, 445 et seq.
or another, as we shall see later in more detail. Peebles is still alive in 1571, and as he was a foundation member of the community at St. Andrews and recognised as one of the leading musicians of his day, the neglect from which he apparently suffered after completing his part of the Psalter grows more and more difficult to understand. But further consideration of this question would lead us into pure speculation, and so we leave it to continue with the consideration of Moray's activities.

In the 'Inventories' of Mary Queen of Scots (1) we find that he destroyed his half-sister's Missals, last pathetic lotsam of the wreckage of the Old Order -

"Item mair tayne be my Lordis Grace hym self

vi syndrie buikis.

Item tayne be my Lordis Grace and 'brint vj Mess Buikis".

Among the books surviving the holocaust at this time (c.1561-567) were also three books of music and two psalters (2).

In apportioning the responsibility for this vandalism to Moray (not omitting Arran and Argyle) rather than to Johnnox, we are reminded that the words of the latter on the subject are not immoderate, having regard to the literary style /

[1] Inventaires de la Royne Descosse (Bannatyne Club, 1663) p. 187. The date is 25 November 1569.

"But as there is no gift of God so precious or excellent, that Satan hath not after a sort drawn to himself and corrupt, so hath he most impudently abused the notable gift of singing, chiefly by the Papists his ministers, in disfiguring it, partly by strange language, that can not edifie, and partly by a curious wanton sort, hyring men to tickle the ears and flatter the phantasies ..." (1) His spoken words may have been more inflammatory, but any unbiassed view must focus on the similarity in tone between Knox's reported words and the well-known opinions of St. Augustine on the subject of over-elaboration in sacred music. These opinions made their way into Scotland and were faithfully echoed by Canon Robert Ricard of Cambuskenneth in his 'Commentary on the Rule of St. Augustine' in 1530 (2). "Propter carnis autem, non propter spiritualis consuetudo cantandi, et psallendi in ecclesia inducta est: ut quoniam verbis non moventur, modulationis suavitate, et dulcedine titillarentur." (p.77) He declares that only in England and Scotland are such elaborations of church music to be found (p.80). He has a good word for Alexander Paterson of the Chapel Royal, and the Abbot of St. Columba, whose music excels by laying equal stress on words and notes ("Iste autem cantus est et Deo et hominibus gratus, cantoribus et inuentoribus meritorius") (p.81).

(1) Laing, iv. 165.
With regard to the exclusive use of the Psalter in the performance of sacred music, an idea derived rather from Geneva than from any other source, I do not see that Knox anywhere insists specifically on this condition. He is careful to speak in general terms on the desirability of singing the Psalms. On this point I am open to correction, of course, as it is difficult to be positive in stating a view based on negative results. (1)

Our opinion is, then, that James Stuart set the standard for the immediate post-Reformation music, that he issued his commands on the subject to the leading composers of the day, and that he did so soon after his conference with John Knox in the summer of 1559. At this time he was, of course, prior of St. Andrews, but almost certainly aware that a high destiny awaited him. Our view is strengthened too by the fact that the Lords of Congregation first met in the town and that the first meetings of the Assembly were held there. Stuart, Knox, Goodman and the musicians Wood, Peebles, Kemp and the St. Andrews Precentor, Ninian Roule, all lived in the town at, or about, the same time (1559-62) and it requires no flight of fancy to assume that they met there to discuss the new ideas in their application to the art of music. The words of the prior must have spread fairly quickly through the country, for Wood despatched his valuable MS. to Dean /

(1) Laing, passim.
Dean John Angus in Dunfermline before 1566 (1) and to Andrew Blakhall in Musselburgh the following year (2). It also went to John Fetty, apparently, and he was usually resident in Aberdeen.

We now come to the second of the two points raised at the beginning of this chapter, viz. that dealing with the manner in which the Reformers implemented their policy. Regent Moray did not interfere with the musicians at Court, and allowed the five Hudsons, appointed in 1565 or 1566, to continue their service (3). Probably Moray's interest in music had by now declined to vanishing point, but the retinue of Court musicians had to be maintained, and the MSS. show that they remained there for another thirty years. As to the foreign musicians brought to Scotland by Mary and at an earlier period by her royal mother, one followed her into exile and the others were gradually replaced by native musicians, or not replaced at all. Rizzio, originally employed to fill the part of a bass singer, was assassinated. De Busso, also employed in the same capacity, became /

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(1) Wood MS., Treble, p.177; Tenor p. 167.
(2) Loc. cit.
(3) They were appointed, probably by Marr or Arran, as part of the policy, to replace the Queen's musicians, who were discharged, apparently.
became Master of the Royal Household, to be later replaced by Andrew Melville. He had held this post before 21 January, 1560 (1) and was in charge of the household accounts in 1564. (2) He was probably discharged by Moray or Morton, for he did not die until after 1 April, 1576 (3); and, moreover, a damask cloak of his is mentioned in the 'Inventories' as late as July, 1565, which would lead us to believe that the Queen retained him in her service as long as she could (4). He is not mentioned in the MS. Accounts of the Regency and, therefore, it is unlikely that he received his pension of 100 marks (5) or 400 marks (6) the latter dating from 1 February, 1563. The MS. 'Despenses de la Maison Royale' from 1564 to 1566 carry his signature across the daily food requisition for the palace.

The remaining two French (or Flemish) singers named in the 'Inventories', viz. 'David le chantre' and 'Estienc le chantre' (7) seem to have disappeared without leaving a trace. /

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(1) S.S.xxxi, fol. 103.
(2) MS. 'Despenses', passim.
(3) S.S.xxxii, fol. 133.
(4) 'Inventories', Bannatyne, p.156
(5) S.S.xxxi, fol. 103.
(6) Ibid. xxxii, fol. 133
(7) Inventories, pp. 129, 130, 135, 136, 141, 147, 149.
Three of their countrymen, however, remained in Edinburgh as musicians, teaching and examining candidates in music.

James Lauder (of whom we shall hear more) was one of the Queen's musicians, composer, virginals player, and prebendary of the Collegiate Church of Restalrig. He joined the Reformers and remained at Court where he outlived a number of Regents and attained comparative prosperity.

Andrew Blakhall, until the Reformation a canon at Holyrood, stayed there till 1566 or 1567. As we shall hear later, he was connected with the affairs of the palace for some twenty years, spending much of the time as minister in the nearby towns of Musselburgh and Aberlady. He was by far the most distinguished of all the contributors to Wood's Psalter. He dedicated his five-part Psalm CX to James VI in 1569.

Turning from the Court to the country at large, we find that the policy of Moray and, to a lesser extent, that of Morton, was largely negative. From the critical years of the Reformation until the last decade of the sixteenth century, a period of twenty-five or thirty years, there is a significant gap in the burgh records, a gap which cannot be wholly explained by the excuse that these were disturbed times, years of transition, the noisy narbinders of a new era, and so on. It is here suggested that much precision could be brought to these vague statements
by an exhaustive analysis of the gifts made under the Privy Seal from, say, 1563 (the first full year of the returns of the royal share of the Thirds) to 1587 (the year of the king's majority); and, secondly, a complete analysis of the burgh record references from 1560 to, say, 1600.

As to the first of these two suggestions, we are here only concerned with music and musicians, and, therefore, such investigation would take us far beyond our legitimate scope. Nevertheless, we may be pardoned for including a short abstract of the kind of analysis that we have in mind. It would deal as far as possible only with gifts of land and money formerly belonging in part, or wholly, to musicians, and now given over to non-musicians. The typescript Slip-Index to the Register of the Presentations to Benefices and the Index and Ms. Minute Books of the Privy Seal provide ready reference to these gifts:

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EXAMPLES OF THE DISPOSAL OF PROPERTY, INCLUDING THE LIVINGS, ETC. OF MUSICIANS.

S.S.xl. Gift of the property of the Chaplaincies, etc.

fol.96r. the Burgh of Irving, to the Provost and Baillies thereof, 8 June 1572.

S.S.xl. Gift of the lead roof of the Cathedral of Ross, to

fol.106r. William, Lord Ruthven, in the King's hands 'throw being of the said cathedrale kirk na paroch kirk l ane monasterie to sustene ydill belleis,' 17 June, 1572.
S.S.xliii. Gift to Alexander Hay, director of chancery, of
fol.20r. revenues formerly held in common by the chaplains
and vicars choral of the Cathedral of Aberdeen. (1
S.S.xliv. Gift of the Priory of Pluscarden, to James
fol. 17r. Douglas, natural son of the Regent, on
27r,51r. deprivation for non-conformity of Alexander
Seytoun, son of George, Lord Seytoun, 6 and 8
February, 1577.
S.S.lv. Gift to George Dunbar of Wester Alnes, of the
fol.10r. superplus of the benefice of the chantry of
Murray, 24 January, 1586.

In addition to the above, which is but a fraction of
the deprivations on record, James Douglas and his brother
improved the shining hour by acquiring similar portions in
Brechin, Moray, Ross and in the Collegiate Church of Dunbar.
The Ruthven family held the sub-chantry of Moray, as the
suggesting
MS. holograph of their receipts shows, demonstrating that t:
Cathedral offices were by now quite nominal, and were
entrusted to anyone but musicians. This was by no means
without precedent in the pre-Reformation period, though.

As for the fate of the abbeys and cathedrals as a whole
this subject has been exhaustively treated by several writer
and /

(1) This deprivation did, in fact, affect the foremost
musician in the town, John Black, rival of the composer
Fetty. He resigned his right to the property on
19 July 1575. (Cart. S. Nichol. ii, p.379)
and need not detain us here. To give but two examples, the Collegiate Church of Restalrig, for so long the 'alma mater' of musicians, was gifted in 1592 to the townships of Lasswade and Dalkeith, though the church had fallen in the ruins long before (1): Cistercian Abbey of Cupar Angus passed through many vicissitudes, the portions going first to Leonard Leslie in 1565, then to John, earl of Athol, on 10 December 1596, to Andrew Lamb on 24 March, 1603, and finally, on the dissolution and subsequent erection into a temporal lordship, to James Elphinstone, son of Lord Balmerinoch, Secretary of State to James VI, on 23 June 1608. (1)

For our second short abstract, we shall take some two hundred references to music and musicians over the years from 1534 to 1600, drawn from the burgh records. It should, of course, be remembered that in some pre-Reformat records, e.g. those of St. Nicholas in Aberdeen, references to music and musicians take up more space than any other subject. It may be safely said that this never happened subsequently.

(1) C. Rogers, 'Rental Bk. of Cistercian Abbey of Cupar Angus', pp. 302-3.


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<tr>
<th>Place</th>
<th>1534-</th>
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These figures prove nothing, of course, but they do reveal the general trend away from things musical in the records. It would, however, be absurd to suggest that interest in the art had evaporated after 1560. In fact, the gifts made under the Privy Seal and similar registers from 1567 partly compensate for the gaps in the burgh records. But it was not within the power of man to compensate for the loss of music books incurred from 1560 onwards; the hiatus left by the destruction of Roman missals, psalters and breviaries was not filled for over seventy years, if it can be/
be said to have been filled at all. It is true that the people were obliged by law to possess psalters, but it is equally true that numerous versions of these were constantly being brought out in accordance with the prevailing religious trends. The position was aggravated by the efforts of James VI and Charles I to impose their religious convictions on the Scottish people.

Before discussing the effects of this on the musicians themselves, a few remarks are here added by way of conclusion.

It is obvious that the elaborate church music of pre-Reformation Scotland could find no place in services which were now in conformity with the teachings of Calvin. Again there was to be no compromise between the Roman and Presbyterian ritual nor between the latter and the Anglican. Thus it was impossible for Scotland to produce a William Byrd (?1545-?1623), suspected as he was of recusancy, yet producing equally great music for the Roman and English services. Having regard to the subsequent history of music in Scotland, it might, therefore, be cogently argued that it was precisely such a compromise as Elizabeth's that enabled English music to develop uninterruptedly towards its Elizabethan apotheosis. In this connection it will, of course, be recalled that the substantial destruction of music and instruments in England did not begin until the days /
/days of Cromwell, by which time the great madrigalists had ended their work, whilst that of Henry Purcell had scarcely begun. (1).

The next three chapters will show in some detail the work done by the administration during the Regency and the reign of James towards improving the lot of musicians. The legend, fostered by Burney in his History of Music, that James had no ear for music and no interest in the art, has long since been exploded. As king of England, for instance, he was the first monarch to incorporate the musicians of London into a company with the consequent privileges.

(1) 1669-1695. He became a chorister in 1669, but had begun to compose two years earlier.
CHAPTER 3.

MUSICIANS OF THE ROYAL HOUSEHOLD.

At the Reformation most of the musicians in the Royal household were retained. They were John and Moris Dow, John Ray, William and James (Jaques) Hog, John and Alexander Feldie, with, occasionally, Patrik Cochrane and John Fyn - all 'violers' (1). The wind instrument players (newbois) are not mentioned by name, and the six trumpeters only occasionally so. They were not, strictly speaking, salaried musicians, but they received payment for specific performances, e.g. Yuletide and Easter celebrations, and, in addition, they were entitled to a livery grant. From the variation in the number of musicians employed it is clear that until 1565 the household establishment was not strictly regularised. Later, more stringent conditions were to govern the number of musicians, with little alteration for more than thirty years.

The Court also had the services of a musician, i.e. a competent administrator who could compose and arrange music, look after the musical side of the Court entertainments and play the organ and 'virginals'. He was James Lauder and he was /

(1) a generic term, equivalent perhaps to our 'string player'.
was in the service of the Court for over twenty years, having entered the service before November 1562. It is to be observed that this office, and that of the Master of the Chapel Royal were invariably held by different persons.

Lastly there was at Holyrood a canon named Andrew Blakhall, noted as a musician and connected with the affairs of the palace for over twenty-five years. He was one of the contributors to Wood's Psalter and also wrote occasional music for the Court.

The Queen's 'violiers' were replaced, probably at the beginning of 1567, by five Englishmen, viz. Thomas, Robert, James, William and Thomas Hudson, the elder. The last named appears only in the MS. Treasurer's Accounts and so the Hudsons are often referred to as four brothers by those writers who rely mostly on printed sources. It has hitherto been supposed that there were four Hudsons. However, there are two references to five, the additional member being Thomas Senior. This explains the occasional disparity in the number of Hudsons alluded to below. The first reference to them is dated 1565:-

Item the xxvj day of September be the king and quenis graces precept to Robert Hudson iiij elnis of raid taffiteis to be v pair of gartanis.

.... iiiij lib. iiiij s.

Item v. beltis to thame .... v lib. (1)

(1) T.A.1565, fol. 87v.
This early reference (in the reign of Mary and Darnley) is rather puzzling, since in the same volume we find the names of the Queen's Scottish 'violers' listed as usual. It can only mean that the Hudsons arrived from England two years before their formal appointment to the Court, and that as we have suggested elsewhere, no attempt could be made to replace the Queen's servants until some time after her abdication in 1567. As to the origin of the five Hudsons, it is certain from the will of Robert Hudson that they came from England (1).

In the scheme for the Royal Household dated 1567 and presumably drawn up for the Regent, the names of James, Thomas, Robert and William Hudson appear, together with that of a personal servant allotted to them, Thomas Fowlartoun. By this time the brothers seem to have established themselves at Court, for between 20 April 1568 and 18 December 1570 the Regent Moray's Exchequer spent almost £230 on a splendid livery for them. On their appointment they were given a separate table in the servants' dining hall, coming in order of precedence one step above the lackeys!

However, the suggestion that they were mere lackeys, the 'rabble' of the Court, appears to be without factual foundation.

(1) Edr. Test., xxx, fol. 227-3. Chalmers, in his MS. 'Notes for a History of Scottish Poetry' devotes a page to them, inclines to the belief that they were not Englishmen.
To begin with, two of the brothers, Thomas and Robert, were minor poets of real talent. Again, both were for a time Treasurers of the Chapel Royal (1), and Thomas was made Master thereof. William became the king's dancing-master over a period of five years (1577-1582).

All four brothers received grants from the king, in addition to several gifts of vicarages and parsonages. It is against all probability that such favours would be dispensed, over a period of thirty years, to a 'rabble', least of all an English rabble.

The origin of this rumour is, of course, not far to seek. It originated in the jealous breasts of poets like Montgomery and Christian Lindsay who depended on the Hudsons' good offices to advance the cause of their less prosperous friends at (or just on the perimeter of) the Court. But we shall discuss this matter fully in another place.

Of the origins of the Hudsons little is known. The Register of Ministers (1567-74) contains the name of one, William Hudson, minister in Temple, and a William Hudson was prior of Melrose in 1560.

The name seems to have had at least three forms. In his MS. Thomas Wood, with reference to the setting of 'Domine in virtute' says, "Set in ingland in deid: bot be ane Scotté preist, quha wes diletit for ane herestyke and fleet in ingland." To which he adds in a footnote:

"Thomas /
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(1) S.S.lx,fol.130; lxvii, fol.21 and Lxix, fol.184."
"Thomas hutchISON that is with the king knew him in
ingland ..." (1). The English envoy at that time was
James Hudson (2) and there was a captain in the castle of
Edinburgh who bore the same name. On the whole, the name
is rare in contemporary Scottish records but seems to have
been comparatively common in the North of England.

Of our musicians, Thomas Hudson was the senior and
physically and intellectually the greatest, enjoying the
nickname 'Mekill Thomas' which no doubt did the double
service of describing his height and at the same time
distinguishing him from Thomas the elder. He was
certainly the most successful, being a familiar of the
contemporary poets, as we have seen, and enjoying the
continued patronage of four Regents and subsequently of
the king himself. This patronage lasted over thirty-one
years, viz. from 1565 to 1596. If (as Thomas Wood asserts)
he knew Robert Johnson in England before the Reformation,
and on the assumption that he was then at least twenty
years of age, Thomas Hudson would be almost sixty in 1596.
As he was apparently still alive in 1600, his dates may be
very approximately given as (before 1538 ? - 1600 ?)

Thomas the elder is not mentioned after 30 July 1572,
after /

(1) Wood, treble, folio 168-9 and footnote.

(2) For a further discussion of this question, and a
probable solution, see pp. 39-40.
after which time we may perhaps presume that he retired from the service of the Court. Robert died in October 1596 (1). There is no information regarding the vital dates of the remaining two brothers, William and James.

The Accounts of the Collector General of Thirds contain a record of the first known payment made to the Hudsons, £120 in part payment of their wages and given in the name of James Hudson. This payment must have been made before 2 February 1568 (when the accounts were audited) and since payment was made six-monthly (and only occasionally yearly) and invariably retrospectively, we may presume that the services which it rewarded were performed late in 1566 or early in 1567. An interesting point in this reference is the use of the word 'sangistaris'.

The Hudsons were usually referred to as 'violers' or 'musicians'. There are two possible explanations of the use of the word 'sangistaris'. In the first place, the Queen's 'violers' were still (at Whitsunday 1566) in her service, having been paid £10 for the term and £50 each as their pension, in June 1566 (2). Meanwhile, the Hudson brothers would be employed, in a waiting period, as mere 'sangistériis'. Alternatively, the term may have been used in a vague or generic sense (as indeed it frequently was

(1) Edr. Test., xxx, folio 227.

(2) T.A. vol. 1564-66, fol. 162v. and 152r.
We are on firmer ground, however, when we assert that the five 'violers' of Queen Mary were quickly replaced by the five English 'violers' soon after Whitsuntide, 1568, in the capacity of instrumentalists exclusively. They would indeed be men of rare talent if they combined the three-fold ability of poets, players and singers!

On 20 April, 1568, they received £133. 6. 8d. towards the cost of a new outfit, their servant receiving £1. On the same day they had £20 by way of travelling expenses to Edinburgh where the clothing was purchased (1).

The accounts for the month of July, 1572, refer to them as musicians and 'violers'. There seems to be no explanation for this double designation, used nowhere else, if we rule out the possibility that the Hudsons were also composers. It is very tempting to conclude that they were indeed composers, but if they were so, their work has perished or disappeared. The term 'musician' was, at this time, only coming into common use apparently, and is by no means frequent in contemporary records, though it appears several times in the Schemes for the Royal Household, and there with the specific connotation of performer-composer (James Lauder)

On /

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(1) Vol. 1567-69, fol. 33v.
On 30 July of the same year, we learn that one of the musicians is Thomas Hudson 'elder' (1). The payment for Whitew., 1574, appears in duplicate (2). From 1574 to 1577 their salary of £110 is unaccountably reduced to £105, but afterwards returns to £110.

In May 1577, we learn that William Hudson has been appointed dancing-master to the king, then in his eleventh year. (3). In the September following, he is omitted from the accounts dealing with the provision of liveries, so we may suppose that he was for the time being employed (and paid) separately.

On 12 December, 1578, the four brothers were awarded a yearly pension of £210, this being merely a confirmation for life of the sums that they had been receiving for ten years, i.e. £60 to Thomas as the senior, and £50 to each of the other three (4).

Since the brothers almost certainly made up a 'consort of viols' (probably a treble, two tenors and a bass) it is unlikely that any one of them could be dispensed with for any length of time. It was the custom to call in extra musicians to fill the places of absentees and it was in such circumstances that David Rizzio had obtained his first appointment /

(2) Ibid. fol. 136v. and 188r.
(3) Vol. 1576-78, fol. 83.
(4) S.S. xl. fol. 97.
appointment (as a bass singer) many years previously. Now it seems that the hiatus was never filled, though William soon returned to his place in the 'consort'. His name duly appears in the accounts for May, 1579, when each of the four brothers received £50. Meanwhile the young monarch continued his dancing lessons, though in a desultory fashion. He was an indifferent performer if we are to believe the following account, dated December, 1579: "Item be the kingis majesties precept to William Hudson his graces balladin as for his extraordinar panis takin in teiching of his grace to dance as the said precept and his acquaintance schawin upoun compt beris ... j° L" (1).

In June of the following year, Thomas, James, Robert and William Hudson received 100 marks, being extraordinary expenses 'in horses and otherwise' during the king's itinerary. This was in addition to their usual allowance for livery (£200). In September James Lauder, the king's musician, received £200 for two pairs of 'virginals' bought for his royal master.

King James was also accompanied in his travels by his lute player, Andrew Gray, who was paid £20. (2). If we add to these expenses another clothing bill of December, 1579, the total sum disbursed in the twelve months following amounts /

(1) T.A. vol. 1579-81, fol. 69r. A more likely explanation is that the language here used is simply 'common form'.
(2) Not to be confused with Mr. Andrew Gray, dean of the Chapel Royal, who died in 1574.
/amounts to £1169. 13. 4d, almost all of it on clothing.

During the year 1582 (corresponding to Ruthven's abduction and virtual imprisonment of the king) payment to the musicians was suspended, except for occasional payments to trumpeters and drummers (1). However, we are able to complete a part of the picture under consideration by referring to the Register of the Privy Council and the 'Extraordinary Accounts' (1582-83) as follows:-

On 3 December, 1580, James commands his Treasurer to pay his 'balladin' for teaching him to dance (2).

In the Extraordinary Accounts for 1582-83 (the only instance of such Accounts met with in the whole series) we are told that James Hudson has been paid the unusual sum of £300 (3). This was undoubtedly a retrospective payment to cover arrears incurred during the king's absence, and amounting to 18 months' salary (£200 and £100), the money having been withheld, possibly, by the Treasury. We are, therefore, tempted to conclude that it was at the command of the king himself that payment was made up to date. He was, in fact, given to intervening personally in such matters, issuing the orders 'out of his own mouth', as he expressed /

(1) He was abducted in August, 1582. This act was later declared treason. Memoir of John Colville, xvi. R.P.C. III, pp. 530, 150.
(3) Fol. 128v.
expressed it, with a characteristic wealth of circumstantial detail. (1)

On 13 November, 1582, James approved the new Scheme for the Royal Household, which ensured the continuance of the wardsons, in his service. In the following year, we find that he has employed another musician, William Treascheour, to was paid £100. This is the only reference to Treascheour, or does he appear anywhere in the Accounts of the Lord Chamberlain of England (2). He was probably a domestic musician in one of the great English (?) families.

In January, 1584, William Hudson received £200 as a reward for his renewed efforts to teach the king to dance. Next month the four brothers had £200 towards livery expenses. They had won the favour of the youthful monarch, so was now taking a serious interest in the arts and who, out this time, prompted Thomas to undertake his translation of Sallust due Bartas' "Judith". The work was published by utroullier in 1584, with a prefatory Sonnet by Fowler. These complimentary prefaces, always, apparently, in the nature of a 'quid pro quo', were by convention reciprocal, and so we learn that a Sonnet of Thomas Hudson's composition is prefixed to Fowler's translation of Petracch's Triumphs. (3)

In January, 1596, quoted in Dauney's 'Ancient Scottish Melodies' 1:10. Item, be his majesties speciall directioun, out of his in mouth, to four Inglis violaris in Halirudhouse, 32 lib."

'The King's Musik' by Henry Cart de Lafontaine (Novella).
The brothers' steady advance in the favour of King James vexed Alexander Montgomery, the poet, whose lot was the unhappy one of hope long deferred, not to mention the sting of incarceration and the weakness of the flesh (he suffered from the gravel). However, the acuteness of his chagrin is the measure of the Hudson brothers' success, of which there can now be no reasonable doubt. We should have preferred to be able to record that Robert Hudson did intervene on behalf of his more talented and less successful colleague, but there is every sign that he did not. Instead of appealing for the renewal of Montgomery's pension, which was chronically in arrears, he pressed on with his claim for a pension of his own, which was not officially granted until 1592. It was possibly after such an incident that the label of 'lackey' was attached to him and his brothers. But it was one thing to be labelled a lackey, and quite another thing to live in the company (if at times under the shadow) of the great ones, to have security, a roof over one's head, plenty of the best food and drink, a clothing allowance and a pension (somewhat erratic to be sure), to say nothing of frequent perquisites and the fluctuating (and at times purely notional) but ever-welcome income from benefices and the like.

It is hardly to be wondered at that Christian Lindsay unburdened himself of this stinging indictment of ripe and rotten friendship:

"Montgomerie /"
"Montgomerie, that such hope did once conceive
Of thy gud-will, now finds all is forgotten,
Thought not but kyndnes he did at the craiv,
He finds they friendship as it rypis is rotten."

(Christen Lyndesay to Ro. Husdons).

The Husdons, in common with all such courtly servants, thought so highly of their position, however humiliating it may have seemed to those who had not the good luck to occupy it, that they showed a considerable reluctance to relinquish it. And whilst the great ones schemed and fought and died, while the heads of monarchs and regents fell to the axe, the four brothers clung tenaciously to their post at Court and even improved their position from time to time.

At this period (1583-85) the king sent James to the Court of Elisabeth. It is indeed a strange coincidence that two royal envoys should bear the same name and appear almost side by side in the same royal correspondence in such close proximity and in such a similitude of circumstance as to make it almost impossible to disentangle them one from the other. Sir James Hudson was entrusted with messages of state between Walsingham and Sir John Colvile, whilst James Hudson conveyed letters and messages to Walsingham from the Master of Gray. If the index to the 'Calendar of Scottish Papers' (vol. VI & VII) does not confuse them, then we must believe that James Hudson, musician and servant of King James VI, stopped at Durham /
Durham in June, 1583, when he had been sent at the
instance of Sir John Colville, and that the Bishop of Durham
also made use of his services as envoy to Walsingham. Before
he left Scotland, his royal master requested Queen Elizabeth
to receive him well and to further his cause in England (1):

"This bearer, James Hudson, Englishman, and one of the
king's musicians, has with great care and diligence done his
duties in his master's services, performing therein many good
offices for the benefit thereof and my own help, and
deserving hereby comfort and favourable consideration,
therefore I have thought it my part on his repair to Court,
to make his good deserts known to you and to commend him to
your special favour ...."

(Robert Bowes, Treasurer of Berwick, to Walsingham).

Five weeks later, on 3 June, in a letter from Sir John
Colville to Walsingham, we learn that James Hudson has been
informed of the assault by one Hedworth, an Englishman,
on William Keith, a Scottish gentleman. (2). On 6
November, 1584, the Master of Gray asks Walsingham to further
James Hudson in his reasonable suit, to the end he may be
able to go with him to Scotland. He knows that he (James)
was /

(1) Calendar of Scottish Papers, vol. VI. p.430 (29 April,
1583). Colville was at one time Precentor of Glasgow (20 April
1569). Later he became the agent for the confederated nobles,
though nominally coming from James VI. Original Letters of
John Colville, Barnatyne Club, pp. xi, xv-xvi.

(2)IBID, p. 486.
has done good service to the king of Scots (1). We hear nothing more of James until nearly eighteen months later, when (17 March, 1586) Randolph writes to Walsingham:

"To omit none of the king's entreaties, I must signify his request to her majesty in favour of his servant James Hudson, now in England." (2). Finally, on 2 April, the king himself asks Burghley to favour the suit of James Hudson which he understands has been remitted by the queen to his care (3).

From this correspondence we can safely conclude that the services which had earned such strong commendation from his king were by no means exclusively concerned with the office of Court musician; and, further, that these good offices were performed not only on behalf of the king, but in the interest of other distinguished individuals. James Hudson did not, apparently, settle in London as a musician, for his name does not appear in the very comprehensive lists of royal musicians of that time (4). What must be one of the last references to him occurs in "The Border Papers," ii, pp./

(3) Ibid. p.303.
(4) 'The King's Musick' passim.
/pp. 585, 599, where he is mentioned as assistant to the late James Hudson (envoy) and servant to James VI.

We return now to the history of the other members of the quartet. In April, 1585, they received £200, and two months later William gave a receipt for a further £200. In April of the next year a similar payment was recorded. From April 1587 until April 1593 similar payments were made with exemplary regularity.

The Exchequer Rolls covering this period contain a few entries relative to the brothers, viz. £200 (pension) to four 'violers' in 1580, £200 in 1588 and £210 in 1589.

Meantime Thomas made considerable progress in the king's good graces. On 5 June, 1587, he was made Master and Commissioner of the Chapel Royal. He was thereby empowered to satisfy himself that foundations within the Chapel made for the upkeep of musicians were not put to illegal use by reverting to non-musicians. To defray his expenses incurred in this undertaking, he was also to receive a pension of £200 (1). Presumably the ministers occupying the benefices in question refused to give up the same. Consequently an Act of Parliament was passed, on 29 July, which stated that the fruits of the Chapel Royal illegally dispensed were to be given over to musicians only. With regard to those revenues consumed by the ministry, Thomas was empowered to use as much he required for the purpose. Regarding the rents from temporal lands, formerly assigned to non-musicians, he was to annul /
annul the unlawful dispositions and return the rents to 'properly qualified' musicians. This sounds very well, but there is no indication of who, precisely, were these 'qualified persons' (1). No doubt the wilful vagueness of such provisions defeated the very purpose they were intended to serve. Thus, more than once, kingly discretion transformed such enactments into literary documents rather than instruments of enforcement. Nevertheless, as we have attempted to demonstrate, the king's intentions were basically sincere, and in testimony of this, we may quote one instance in which the king's words were interpreted too literally. One of the musicians put forward by Thomas was Patrik Dunbar, son of David Dunbar of Penik. Amongst the many gifts the latter received was the prebend of Bute quintus in the Collegiate Church of Restalrig 'vacand be deceis of (sir) John Barbor and inhabilitie of John Barbor pretending theirto'. The alleged 'inhabilitie' referred to Barbor's musicianship: but the latter appealed against this slander and effected a revocation of the gift (2). True, despite its vagueness, the act was invoked with a vigour which its terms hardly anticipated.

The appointment of Thomas Hudson as 'Commissioner and Preceptor' of the Chapel Royal was confirmed in June, 1568 (3).


(2) P.B.ii, fol. 170.

(3) S.S. lxxvii, fol. 130.
He was presented to the vicarage and parsonage of Tullynessle on 14 August, 1589, in succession to his brother Robert, late vicar. (1). It is noteworthy that the two brothers who distinguished themselves in the wider sphere of letters should be the recipients of the largest share of honours in their lifetime.

The Scheme for the Royal Household was revised several times, notably in 1567, and, as we have seen, in 1582. The four brothers are, of course, names in these documents. After the king's marriage to Ann of Denmark (July 1589) the domestic establishment was revised (1 February 1590) (2), and again in May of that year (3). On the latter occasion, William, Robert and Thomas received £200. Presumably James was on the king's service in England at this time.

On 11 December, 1592, Robert and his wife, Elizabeth Coutts, were granted a pension of 200 marks for life 'to the longer liver of the two' (4). For the year 1593-4, we have records of a payment of £210 to the three brothers, and the same in 1595 (5), James being again omitted. He probably returned /

(1) Ibid. lx, fol. 66.

(2) Papers Relative to the Marriage of King James VI, App. III, pp. 24, 26.

(3) At the coronation.

(4) S.S. lxiv, 191.

(5) J.R. xxii, 386.
/returned to the 'quartet' in 1596, for Dauney records that four English 'violers' were paid £32 in March of that year. This must be one of the last references to Robert Hudson, for he died in the following October. Sums amounting to almost £1500 were owing to him, and such was the state of his affairs that his wife was appointed to administer the estate. Elizabeth Coutts, his relict, possibly came from the family of that name in Rosyth and Inverkeithing. Robert Hudson died in the new house belonging to Alan Coutts, senior, and situated near the 'girth bow' of the abbey of Dunfermline. Among the witnesses to the will was Mr. David Ferguson, minister in the town, and brother-in-law of John Row.

The last entry in the Treasurer's Accounts relative to the Hudsons records a special payment of three 'rois nobillis' (£22) to the three English 'violers', and is dated May, 1598. Thomas, James and William, had now been in the king's service for at least thirty-two years, and were probably well advanced in years. Until shortly before his death, Robert was Treasurer of the Chapel Royal. His 'Epitaph' for Sir Richard Maitland of Lethington (died 20 March, 1586) is printed, along with the companion piece by Thomas, in the Maitland Folio, pp. 447-8. It is a competent piece of work, rising perhaps above mediocrity and written much in the manner of that day. The work of Thomas shows a greater talent and some originality of style. If it permissible to judge from such slender examples, then Thomas /
Thomas was the better poet. He probably outlived Robert by several years, since his name appears in the Introduction to 'England's Parnassus' (London, 1600) in circumstances that suggest he was then alive (1). Some further light is cast on the subject of his translation of 'Sallust du Bartas' 'Judith' (2). Du Bartas had been ambassador to Scotland and was the most noted French poet of his day. His series of scriptural poems on the Creation, translated by Thomas Fowle, brought him an exaggerated renown. King James took him through Scotland and even tried to persuade him to remain. The royal poetaster, in the presence of Thomas Hudson, maintained that 'the lofty phrase, the grave inditement, the facund terms of the French Sallust could not be followed, no sufficiently expressed in our rude and unpolished English language'. Hudson ventured to reply that it should not be impossible, whereupon James invited him to try his skill in the translation. It is also said that the king corrected Hudson's effort with his own hand.

The following Appendix contains extracts from documents relative to the Hudson brothers.

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(1) Censura Literaria, vol. i, p. 137.
(2) Quarterly Review, xii, p. 75.
APPENDIX.

EXTRACTS FROM DOCUMENTS RELATIVE TO THE HUDSONS.

1.

Treas. Accts. Item the xxvj day of September be the
565-67 King & Quenis graces present to Robert
Vol. 87v. Hudson iij elnis of reid taffiteis to be
Mary and Darnley) v pair of gartanis. iiiij £ iiiij s.

" 88r Item v. beltis to thame v Li.

" for making of thair sarkis as the
said precept to gidder with thair
acquittance schawn upoun compt beiris

........ xxiiij s.

2.

Vol. 1567-69. Item the said day /20 April, 1568/ be my
fol. 33v. lord regent graces /Regent Moray/ precept
to, the kingis grace five violaris in
merchandice to be thame liuiraig claithis as
the said precept .... beiris.

........ je xxxiiij Li vj s
viij d.

" 34r. Item the xxvij day of aprile be my lord regent
grace precept to ane servand of the
Inglis violaris ........... xx s (1)
Fol. 51 r. Item the xv day of Julii be my lord regentis grace speciall command to the kingis mai:steis violaris .......... iiiij Li.

3.

Vol. 1569-71. Item the xvij day of December be my lord regentis precept to the kingis foure (1)

(1570) violaris tueulf elnis of braid Inglis claiith to be thame cloikis and coittis the elne Ls ............ Summa ............ xxx Li.

Item tueulf elnis of blak Inglis stampyng to be thame hois the elne xl s ...... Summa ...

................................. xxiiij L.

Item fyve elnis of lyonis cannis the elne xvj s ............ Summa ............ iiiij Li.

Item ten elnis of lynnyng Buckasit (2)..

................................. Ls.

(There follows a list of items amounting to £42-9-0).

Fol. 58v. A similar list extending to £24-3-0-)

4.

Vol. 1571-74. Item the xxvij day of may /1572/ be my lord regentis precept to Thomas Hudson

(3orton) /

(1) Thomas Hudson senior, omitted.

(2) Buckram.
xlviij elnis of lyning claiith to be ane dosane
of sarks price of the elne iiij s ....
\[\text{Summa} \quad \text{iiij Li xij s.}\]
Item iiij elnis camerege /cambric/ to ruff the
said sarks price of the elne xl s ....
\[\text{Summa} \quad \text{viij Li.}\]
Item for making of thame and vtheris necessars
with iiij elnis of holand claiith the elne xxiiij s.
As the said precept with their acquittance of
ressait schawin upoun compt beiris... iv Li xvj s.
Item be my lord regentis speciall quommand to the
said thomas ane elne and ane quarter of leonis
canves to be ane dowblatt and hail furnessing
\[\text{thairof} \quad \text{iiij Li.}\]
Fol. 92 r. (Thomas Thompson, royal trumpeter).

5.
Fol. 93r. Item the penult day of Julij be my lord regentis
precept to thomas hudsoun aldar (1) Robert
williame James and thomas
1573. hudsoun musitionaris and violaris serving of
the kingis mr i bastei \[\text{ij C x Li.}\]
Fol. 136v. Item be his graces command to thomas hudsoune
August 1573 musitionar for himself and the rest of his
bretir/

(1) This is the only occasion on which five Hudsons are
mentioned by name.
brethren for their feis of the term of
witsunday last bipast .......... jC x Li.

Fol. 188. (The same in duplicate)

6.

Vol. 1574-76. Item be my lord regentis grace precept to
June, 1574. the kingis maistie violars as for their feis
Fol. 2r. of the term of witsunday last bipast in the
year of god 1574 .......... jC v Li.

Fol. 32r. Item be my lord regentis grace precept to
Dec. 1574. the Kingis maisties five violars for their feis
of the term of martymes last bipast ...

......................... jC vL

Fol. 62v. Item be my lord regentis precept to James Hudson
July, 1576 for himself and emanent violaris for their
feis ......................... jC v Li.

Fol. 85v. Item be my lord regentis grace precept to
Dec. 1575 the kingis maisties violaris for their feis of
the term of martymes last bipast the year of
god jam vC lxxv yeiris ..... jC v Li.

(william Hudson dancing-master to the King,1577)

7.

Vol. 1576-78. Item be my lord regentis grace precept to the
fol. 6r. kingis maisties violaris for their feis of
June 1576 the term of witsunday 1576 .... jC v Li.

Fol. 45r. Item be my lord regentis grace precept to
May 1577 /
May, 1577. William Hudsoun maister balladin to the kingis maiestie to be him a clathing... xl Li.

Fol. 50v. Item be my lord regentis grace precept to the kingis maiesteis violaris as for their feis of the terms of witsunday 1577... lxxxv Li. (1)

June, 1577. Item be my lord regentis grace precept to thomas robert and James Hudsonis violaris to the kingis maestie to be ilkane of thame ane garment extending to fourtie merks... JC xxl.(2)

Sept. 1577. Item be my lord regentis grace precept to thomas robert and James Hudsonis violaris to the kingis maestie to be ilkane of thame ane garment extending to fourtie merks... JC v L.

June, 1578. Item be his grace precept to his maiesteis violaris for their fee... JC v L.

Vol. 1578-80. Item be the kingis maestieis precept to Thomas Robert James and Willian Hudsonis.

May, 1579. His hienes musitianis ilkane of thame fiftie pundis yeirlie in bying of ilkane of thame yeirli ane garment of claitais begynand the first payment in this instant yeir of god J... lxxix yeiris... iJC l.

(1) William is not paid as a member of the quartet, but has received £40 as 'balladin'.

(2) The price must have been £40 each.
9.

Vol. 1579-81. Item to the kingis maiesteis violeris conforme to his hienes precept yairly to by thair claithis for the lxx yeir \[/S\] ijC L.

April, 1580 Item be the kingis maiesteis precept to thomas James Robert and Williams hudsones ilk ane of thame ane hundredth merkis for support of thair greit and extraordinar chairgis bayth in horses and vtherwis during the tyme of progres /vix. t. the king's journey through his dominions/...........ijC lxvj\[x\]dij\[x\]d (1)

Vol. 64r. Item be the kingis maiesteis precept to Oct. 1580 James hudsoun ................. ljc.L.

Vol. 69r. Item be the kingis maiesteis precept to Dec. 1580 hudsoun his graces balladin'as for his extraordinar panis taken in teiching of his grace to dance ............... jC L.

10.

Vol. 1581-83. EXTRAORDINARY ACCOUNTS (1582-3)

Vol. 128v. Item thair aught to be defeasit to the comptare the sownes of money eftir following part of the proffei of the cunzehouse to the personis eftir specifiit THAT IS TO SAY

........................................

Item /

(1) James VI took with him his lute-player, Andrew Gray, who received £20. This year also he purchased two pairs of 'virginals' from London, for which he paid £200. It is evident too, that the king's 'violers' accompanied him.
Item be his hienes precept to James Hudson and of his maistéis violarís ... iJC L (1)

Item be his hienes precept to William treccheour musitiane ......... jC L.

Vol. 1585-86. Item be his maistéis precept to William

fol. 139r. Hudsoun his hienes maister balladin ... iJC L (2)

Jan. 1584.

fol. 146v. Item to his hienes violarís as for thair

Feb. 1584 allowance to by thame claithing of the

lxxxiij yeir comptit ............ lJC L.

Vol. 1585-86. Item be his hienes precept to William

fol. 62r. hudsoun ane of his maistéis violarís as

June, 1585 the same 3dict beris .......... iJC Lib.

(the above in duplicate)

Vol. 1586. Item to his hienes violarís for thair

Apr. 1586. allowance to by thame claithing for the yeir

compted ...................... lJC L.

Repeat /

------------------------------------------------------------------------

(1) In connection with these accounts, it will be recalled that James VI, then 16 years of age, was in the custody of the Protestant Lords in 1582. This sum represents a retrospective payment for the missing period, or a reward for the service of James Hudson, sent on a mission to England, April 1583.

(2) Employed separately as dancing-master.
/Repeat the above for April 1587, 1588, 1589, 1590, 1591, 1592, 1593, 1594, 1595. There is no similar entry for 1596, the year of Robert Hudson's death. In April 1598, John Ramsay (one of the king's trumpeters, who later followed him to England), received £40 to be given to 'certain Inglis menstrallis' (1) vol. 1597-8. Item be his nienes speciall direction to fol. 64r, thre Inglis violaris tare rois nobillis.

................................. xxij L (2).

(1) This almost certainly does not refer to the Hudsons.
(2) Coin worth £7.6.8d
VIOLARIS: Mekill Thomas Hudsoun
Robert Hudsoun.
James Hudsoun.
William Hudsoun.
William Fowlartoun, thair servand.

Kiching: Item: To the violaris and thair servand, daylie, vij
gret bred, 1 gal. 1 pt. all, ij leidis collis
in vynter, nane in symmer.

Kiching to the violaris:

Item: ij quarteris of muttoun; ij powterie; with
potagis, and fishe, to be refarrit to the
maister houshald his discretioun.

15 (30 Nov., 1567) (2)

fol. lv. ffour violaris
ane servand to thame
and musician /James Lauder/

fol. 2v. The violaris table yairlie /Food requisition/.

(James Lauder, musician, paid fee of £200.)

(1) Chalmers' 'Queen Mary', p.178.

(2) MS. Scheme, proposed by Privy Council, bearing King
PAPERS RELATING TO THE MARRIAGE OF JAMES VI (1 Feb., 1590).

App. III. The Table of the Violers.

p. 33. Thomas Hudsonsoun William Hudson
James Hudsonsoun Thair servand
Robert Hudsonsoun.

p. 26. As above.

" " James Lauder, Musician.

App. II. Item, to William, Robert, and Thomas Hudsonsoun.

p. 22. His Hienes Violers ......... ijc. Li. (2)

p. 22. (Ann of Denmark brought two Dutch trumpeters from Denmark)

17.

EXECUTROR ROLLS OF SCOTLAND

Vol. XXII, Item to Thomas, Robert, James, and William

p. 63. Hudsonsoun, Inglis violaris, servandis to his

1589. majestie, for thair feis of the terms of
Martimcs and Witsenda befoir wrettin, etc. ...... £210.

p. 386. Item to Thomas, Robert, and William Hudsonis,

Inglismaen, violaris, servandis to the kings

grace /

(1) Bannatyne Club, Ed., 1828.

(2) James was probably absent on a mission to England, hence the omission of his name.
/grace, for their feis of the termes etc. .....£210. (1594)

Vol., XXIII, p. 44. The above repeated for 1595.

18.

Register of the Privy Council of Scotland.

Vol. XIV, "REX -- Thesauraire, we greit yow weill -- p. 357. It is our will and we charge yow, that ye incontinent efter the sycht heirof answer our weilbelovit servitour William Hudson, our balladin, of the sowme of ane hundredth pundis, as for his extraordinar panis takin in teiching us to dance. To be thankfully allowit to yow upoun compt" etc. (Holyroodhouse, 3 Dec., 1580)

19.

ADDENDA: FROM THE EXCHEQUER ROLLS OF SCOTLAND.

Vol., II, 359. Et eidem in ducentis libris solutis Thome, Roberto, Jacobo, et Wilhelmo Hudsonis, anglis, histrionibus dictis violars, up' patet per preceptum domini regis et acquittantias dictorum Thome, Roberti, Jacobi, et Wilhelmi, productas et ostensas super computum, de terminis computi, £210. (1580)

Vol., XXI, 403. As above, for 1588.
Thoms Hudson to be Master and Commissioner of the Chapel

Royal of Stirling, - (5 June, 1586)

P.B.,ii. OUR sovrane lord and lordis of Secrete

fol. 151r. Counsel and Auditouris of his hienes chancellor

understanding that his hienes chapel royall
being foundit for his maisties musitianis be his maist
nobil progenitouris of worthlie memoria thir divers yeiris
bygane hes bene neglketit /sic/ and suffert to cum to
extrem delay /decay/ and ruyne insamekill as the haill
benefices prebendaris fructis rentis and escomumentis
belangyngh thairto hes bene unworthelie disponit to unqualifie
personis quha nethar ar skillit in the said art of musik nor
yet meanis in onywaysis to proffeit thairintill quaithroth
the said capell royall is abill to fall in decay in all tyme
cuming if syddne remeid be nought provydit thairto
Tharfor h
hienes with aswiis of the saidis lordis and mr Robert Dowglas

... ordanis ane letter to be maid vnder his previe seill in
dew forme Makand constitutand and ordaining his weillelovit
daylie servitour thoms hudsoun musitane mr of his maiesteis
chapell royell and comissioner for his hienes in that place
during all the dayis of his lyftyme WITH POWER to him to
'sarche and try the auld foundatioun of the said chapell
royall and all superstitioun and Idolatrie being abolist to
follow and embrace the same sa far as aggriis with goddis
word and religioun presentlie profest within this realme as
alsua /
and try how and to whom the rentis and levingis of the same is disponit and gif the dispositionis thairof be maid to qualifie the personis in musick according to the auld foundation. And gif the same be thairwaysis grantit to quhatsomever persone or personeis to call follow and persew for reduction of the same giftis befoir the Juge ordiner and siclyke to confer and admit sich qualifeit personis thairto.

Our soverane lord ... disponis to the said thomas the gift of all and quhatsomever prebendareis chapellanreis annual-rentis and uturis benefices quhatsomever pertaining to the said chapell royall .... (5 June, 1586).

Note. This much-quoted passage is perhaps the least reliable of all the acts relative to music. It states that all the benefices etc. have been unworthily given over to unqualified persons. We shall have occasion, in Chapter IV., to remark that this is untrue, and that it can be shown to be false by reference to the dispositions made previously under the Regency of Earl Morton. There are two obvious reasons for the wording of the passage:

(i) Either Thomas Hudson (who, as we have already observed, was by 1584 on very good terms with king) wished by this means to revert the disposition of the entire rents of the Chapel Royal to his own discretion, so that he could retain indefinitely those he required for himself, on the grounds that they were hitherto illegally distributed, or

(ii) /
(ii) this is merely another example of the habit of
denigrating a personality (in this case the late Regent Morton:
after his downfall. Morton gave more land and money to
musicians than any of his successors.

With regard to (i) above, it may be objected that a mere
'domestic' would have no power to nominate or reject
candidates for benefices. But there was no one, presumably,
except the Court musicians, with sufficient knowledge to be
able to decide on the merits of such candidates. Andrew
Blakhall had left Holyrood, and the only other musician of
sufficient standing was David Cuming, recently made Master of
the principal Sang School of Edinburgh (25 Feb., 1586).
Cuming was given the Preceptorship of Restalrig, a function
corresponding to Hudson's, but he remained outside of the
Chapel Royal. It may be safely said that the relationship
between James VI and his musicians does not preclude the
possibility, or even the likelihood, of their having had a
hand in the shaping the policy of the Court towards music
in general.

21.

FROM THE ACTS OF THE PARLIAMENTS OF SCOTLAND.

A.P.S. (Act in favour of Thomas Hudson, Master of the
Vol., III Chapel Royal, ratifying his appointment of 5 June
p. 489 1586.

Note. The important point made by this Act is one which is
apt to be missed by writers, viz. the granting to
Thomas /
Thomas Hudson of the power to dispose of all the benefices and livings, on the same terms, whether within the Chapel Royal itself or within the other 'chantorie colleges' of Scotland (i.e. all Collegiate Churches and other institutions providing for musicians, with the exception, not mentioned in the Act, of Restalrig, the benefices whereof were at the disposal of David Cuming):

"And ordanis the said letter to halfe full effect and execution Not onlie concerning his hienes chappell royall of Striviling Bot his hienes vther chantorie colleges quhairvpoun his Maie grants lyk powar and commissioun to the said thomas as vpoun his hienes awn chapelle royall."

22.

FROM THE REGISTER OF PRESENTATIONS TO BENEFICES.

P.B. Robert Hudson to be Treasurer of the Chapel

Vol. II, Royal. (8 April, 1587)

fol. 170r. Our soverane lord ordanis ane letter ......

Gevand to his lovit daylie servitor Robert Hudsone ane of his maiesties violaris during his lyftyme all and hail the thesaurarie of the chapel royall ...... now vacand be deceis of unquihile Mathew ross last thesaurare and possessor thatiof son to Mungo ross baxter burgess of Edinburgh ...... (1)

(1) John Ross, another son, was a musician, receiving four prebends of the Chapel Royal in 1600. On the destruction of the Dominican Friary of Edinburgh, the rental book thereof fell into the hands of his father, Mungo Ross. (Burgh. Recs., iv, pp. 438, 514)
FROM THE REGISTER OF THE PRIVY SEAL.

S. S. Presentation of the Parsonage and Vicarage of
Vol. LX. Tullynessle to Thomas Hudson (1 Oct., 1589).

fol. 66r. Ane Presentatioun maid to thomas hudson maister of
our soveran lordis chapell royall of Striviling. Presentand
him to the personage and vicarage of the paroch kirk of the
parochin of tullinessil.... lyand within the dyocie of
abirdene now vacand be deceis of umquhile mr thomas kennedy
last persoun and possessor thairof.... Direct to the bishop
presbiterie and commissioner over the kirkis within the
dyocie forsaid. Requiring thaim to tak tryall and
examination of the qualificatiouns literatoure and
conversation of the said Thomas and being fund apt and
qualifieit to discharge the cure of minister within the kirk of
god. To ressave and admit him to the said personage and
vicarage ......

24.

op. cit. Grant of £210 yearly to Thomas and Robert
Vol. LXVI, Hudson (25 Jan., 1593).

fol. 45v. Ane lre makand mention that our Soverane lord

Remembering the gude trew and thankfull service
done to his nienes be his daylie servitouris Thomas and
Robert Hudsonis his nienes musiitianes now after his
maiesties /
/maiestics aige of twenty five yeiris with avise and
consent of his hienes comptrollaris and lordeis auditouris
of his hienes chekker Gevand Grantand and disponand to
theame and the longest levar of theame twa during all the
dayis of thair lyftyme yeirly in feall the sown of twa
hundreth ten pundis money of this realme To be payit to
theame yeirly at tua termes in the yeir ... be equall
portiounis ffurth of the first and reddiest of his
maiestics custums of the town of Edinburgh be the custumar
thairof present and being for the tyme To wit to the said
Thomas the sowne of ane hundreth and ten pundis and to the
said Robert the sowne of ane hundreth pundis money yeirlie
as said is Beginand the first termes payment thairof at
the fest and termes of martimes last bypass and sa furth ...

FROM THE REGISTERS OF THE PRIVY SEAL AND OF THE PRESENTATIONS

TO BENEFICES

25.

Pension of £210 Annually to Thomas, Robert, James and
William Hudson - (10 Dec., 1578)

s.s. xlv. ANE LETTER MAID Makand Thomas Robert James and
fol. 97r. William Hudsonis Musicianis Oure soverane
lordis Domestick servandis and gevand to thame the yeirlie
fie underwrittin That is To Say The said Thomas the sowne
of three scoir pundis and ilkane of the uther thare fiftie
pundis money of this realm To be payit to thame yeirlie
be the Comptrollar and Custumars of Edinburgh present
and /
/and to cum .........................

Bagymand the first payment thairof at the terme of Martymes last bipast and safurth yeirlie and termlie in tyme coming .......... WITH COMMAND in the same to the maister of his nienes hous to ressave the saidis musicianis in his maiesties houshald and to caus ansuer thame of thair leuray and ordinare necessaris COMANDING alsua the said Comptrollare and custumare present and to cum to ansuer and mak thankfull payment at the terme of Martymes last bipast and safurth in tyme coming and the same salve allowit in thair comptis be the auditouris thairof.......(Stirling, 10 Dec., 1578).

26.

Grant of a Yearly Pension of 500 Marks to Thomas Hudson.

(7 Oct., 1595)

Op. cit. LXVIII, Ane Ire maid with avise and consent of fol. 21r.

maister robert Dowglass prouest of Lincluden Collector generall and thesaurare of the new augmentationes to thomas Hudson maister of the kingis maiesteis Chappell royall Gevand grantand and disponand to him during all the dayis of his lyfe all and haill that pension of five hundret! merkis usuall money of this realme Quhilk pertenit of befoir to maister adam johnstoun provest of crichtoun and assignis to be payit to him out of the superplus of the thriddis of the archbishoprick of Sanctandrois and now pertaineing /
/pertaining to our said soverane lord in respect the said maister adam is now provydid and in full possession of the said provestrie.....

From the Testament of Robert Hudson, sometime Servitor to his Majesty King James VI (11 July, 1587)

27.

Edinburgh  The Testament Testamentar and inventar of the Testaments, quyds geir sowmes of money and debtis vol, 30, perteining to vaquhile Robert Hudsoun Ane of pp. 227-8. his maiesties domestik servittis the tyme of his deceis quha deceissit in the moneth of October lxxxvij yeiris Faithfullie maid and gevin be elizabeth coutts his relict spouse Quhome he nominat his onlie executrix in his latter will anderwrittin as the samyn of the dait the xxiiiij day of September the yeir of god foirsaid at lenth beiris.

In the first the said vaquhile Robert hudsoun haide the quyds geir sowmes of money and debtis of the availl' and pryces after following perteining to him the tyme of his deceis foirsaid viz In utenceillis and domecillis with the abuilziementsis of his bodie estimat the sowme of lx lib

Summa of the inventar ....... lx lib.

followis the debtis awin to the deid

Item their wes awin to the said vaquhile Robert hudsoun be /
/be sir walter scote (1) laird of balcleuch JC lib
be my lady of orkney JC lib (2)
item be john cunninghame JC lib
item be james Reid constable of the castell of Edinburgh JC lib.
item be the maistres of mar xl lib (3)
item be margaret lawson relict of unhile Alexander
              Steward xx lib
item be margaret logan in Edinburgh xv lib
item be margaret blak thair lxxj lib.
item be /MS. blank/ Purves spouse to thomas schairpe
tailzeour in Edinburgh lxxj lib. xlix s iiiijd
item be patrix dunbar xxvj lib
item be helene foster spouse to niniane lekie in
              Edinburgh xx lib
item be Sir robert melvill sum tyme thesaurer iiJC lib

/---------------------------------------------
(1) Son of margaret douglas, relict of sir w. Scott of Buccleuch (d. 1574). He lived from 1565 to 1611. (Scott. peerage, ii, p.253).

(2) Robert Stuart, half-brother of queen mary, acquired a grant of the abbey of holyrood in exchange for the see of orkney (of which the fruits went to adam, bishop thereof) in 1569. This may refer to cuphan, his mother. (Op. cit. vi., pp. 572-3).

(3) John, 18th earl of erskine, protector of king james VI, was made lord of mar in 1567. He married annabell, daughter of william murray of tullibardine in 1557.
Item be David Seytoun of Farbroth lxxx lib
Item be Ando Helvel Maister household to his maiestie xxx lib
Item be John Robeson fleschour lxxvj lib
Item be Michall elphingstoun andro Helvel Maister household to his maiestie lxxiiij lib
Item be the new lords of our soverane lordis chekker ljc xxv lib.

Summa of the detts awin to the deid ... j iiij C
lxvij lib xiijs iiijd.

Summa of the inventar with the detts .. j iiij C
xxvij lib xiijs iiijd

Followis the desids legacie and latter will At
dunfermeling the xxiiij day of september 1596 the quhilk day
in the presens of me notar publict and witnissis
vnderwrittin Robert Hudson ane of his maiesties domestik
servitouris Being seik in bodie yit saill in mynd and spreit
declaris that sen the tyme of his first cumin to this realme
Being ressavit in his maiesties service that he hate his onlie
derdance on his hienes Having na vther moyoun to leive be
bot his appoyntit ordinar and fie quhilk he altogidder
bestowit and impoyit in the honest intertenement of him self
effering and agreeing to his condition and service and thereby
hade nether conquest landis possessioues nor put to foir ory
sowass of money But for his awn necessar adois was detfull
to sindrie persounis in the cuntrie in large sowass of money
Lyk /
Lyk as his maiesties officeris comptrollaris and
thesaureris wes awand to the said Robert for his ordinal fie
as for vtheris caussis sindrie sowmes of money the particular
of the quhilkis dettis alsweil awand be the said Robert to
vtheris as lyk wayis awand to him be his maiesties officarlis
and/ thesauraris he could nawayis gif up in special being
staid be the heviness and greif of his seikness and thairfor
Refferrit the samyn to be gevin up be the said elizabeth his
spous wha knawis the samyn perfetlie And the said Robert
for his latter will legacie and testament left and disponit
to the said elizabeth coutts his spous all and haill his
part of all frie guids geir insaycht plenishing detts jowallis
clothing and sowmes of money quietsumevir quhilk in ony
wayis pertenis or may pertene to him and nominat and
constitutit the said Elizabeth his executor testamentar and
ondie instromaisaxtix with his guids and geir ordaining her
to crave ressave collect and gadder her dettis and lykwayis
to pay and satisfy his creditouris with the samyn as efferis
And thairupone .. the said Elspeth Coutts askit instrumentis
of me notar publict undersubscriband and this wes done in the
laich chalmer of the new ludging pertening to allan coutts
eldar situat besyd the grotn/girth/ bow of the abbay of
Dunfermalig at twa houris efter noon or thereby befoir the
witnessis David Ferguson minister of the evangel at
Dunfermalig Allan coutts youngar of wester Rosyth John
Davidson pensioner of the kirk of Innerkeithing and Robert
Fleming son to George Fleming of Blaklaw
Epitaph of Sir Richard Maitland, (20 March 1586)

The slyding tyme sa sillic slippes avey
It reavis frome ws remembrance of our state
And quhill we do the cair of tyme delay.
We tyne the tyde and do Lament to Laitt
There to eschew such dangerous debaitt
Prepone for patrone manlie maitland knycht
Leirne by his Lyff to leive in sembll reatt
with Luiff to God religioun Law and Rycht
ffor as he was of wertu Lucent Light
Off ancient bluid of nobillspritt and Name
Belovit of god and everie gracius vght
So diethe auld deserving worthie fame
A Rair exampill sett for ws to sie
Quhat we have beine now ar and aucht to be.

Quod. Thomas hudsone
(Maitland Folio, i, pp. 447-8)

---------------

29

Another Epitaph (by Robert Nison)

Thy surname Maitland schawis they ancient raice
Thy marciall actis the croniclis display
and speak thow Iustice quhillis he had they place
gif justlie hie thy ballance did not suay
He was ay prest goddis treuth to plant alway

Quod /
His childaris childring florish day by day
In welth he livest with honour Left this Lyfe
There thow quho knowis his birth his Lyfe his end
May sym his saull to Lasting Lyfe is send
Thus sym we see none sym frome daith refraine
Bot Livis to die and dies to Livis again
    We that himo wantis sym vaill his daith (alace)
    War not his worthie impis supplies his place

(op. cit. p.448)

30.

Alexander Montgomerie to Robert Hudson.

Bot sym I see this proverbe to be true,
"Far better hap to Court, nor service good,
Fairueil, my brother Hudson nou to zou
Who first fand out of Pegase put the flood,
And sacred hight of Parnase mytred hood;
From whence som tym the son of Venus sent
Tua severall shaftis wher he of Delphos stood,
With Penneus dochter hoping to acquaint.
Thy Homers style, they Petrarks high invent,
Sall vanquish death, and live eternally;
Quhais boasting bou, though it be alwayis bent
Sall neuer hurt the sone of memorie
Thou onlie brother of the Sisters Nyne

Shou to the King /
Shau to the King this poor Complaint of myne.

(The Poems of Alex. Montgomerie, Scot.Text, Socy. p.103.)

31.

Christen Lyndesay to Robert Hadson.

Oft naive I hard, bot ofter fund it trou,
That Courteours kyndnes lasts bot for a whyle.
Fra once zour turnes be oped, vhy then adeu;
Zour promeist freindschip passis in exyle.
Bot, Robene, faith, ze did me not begyull,
I hopit ay of zow as of the lave;
If thou had wit, thou wald raif mony a wyle,
To mak thy self be knaune for a knaive.
Montgomerie, that such hope did once conceive
Of they guid-will, nou finds all is forgotten.
Thoght not bot kyndnes he did at the craiv,
He finds they freindschip as it rypis is rotten.
The smikie smelthis cairs not his passit trauel
But leivis him lingring,deing of the gravell.

32.

From the Laing M.S. Notes in the Library of Binturgh.

University

Title page of Thomas Hudson's Translation of "Judith"

by Sallust du Bartas

"The .ystorye of Judith, in forme of a poeme, penned in
French by G. Salust, Lord of Bartas. Engliished by Th. Hudson.

Ye learned, binde your browes with Lauer banie:
I prease but for to touch it with my hand.

Imprinted at Edinburgh

be Thomas Vautroullier

1584"
The lines were written a full account of the Thirds been published by Dr. G. Donaldson. “Thirds of Benefices” (5). It makes clear the impracticability of carrying Knox’s plan for the Thirds as adumbrated in the Book of Discipline. Among the chief reasons for the discrepancy between the total anticipated revenue and the actual returns, Donaldson adduces the following:

1. Large number of returns [of rentals] were not made (e.g. Dundremnan, Kelloe).
2. Certain outlying districts were not included in the returns (e.g. Magil in Lecce).
3. Substantial deductions were made for sums allotted, e.g. to monks’ portions, contributions to colleges, justice salaries of administrative officers.
4. Remissions and deductions.

He estimates that the salaries of the clergy might amount to 97,000 in 1562. The return for the year was £2,675 13s. 4d, £87,000 in money (after deduction of £954 6s. 8d, £22,000 in victuals) (the total available 66% of the revenues raised, the church received on both services and allowances, about one quarter only. Little wonder was should say, “The episcopal stipends sold one and yeit” (1563, 11).
CHAPTER 4.

MUSICIANS HONOURED IN THE REGISTERS OF THE PRIVY SEAL AND PRESENTATIONS TO BENEFICES.

On 22 December, 1561, the Privy Council of Scotland promulgated the following enactment: "the haill rentals of all benefices within this realme be producit before hir grace and lordis forsaidis at the tymes underwritten; that is to say, of the benefices on this side of the Month, the xxiiij day of Januar nixt to cum, and beyond the Month the x day of Februar nix thaireftir."

Of the revenues represented by these returns two thirds were to remain with the persons then holding the corresponding office, the remaining third was to be gathered by Collectors nominated by the Queen. Out of this latter portion she was to support the reformed clergy, build schools and care for the poor.

This proposal looks simple-and-practical on paper, but-if-we-examine-the-circumstances-in-which it was made, we shall-not-fail-to see-the-difficulties-confronting those whose duty it was to carry it into effect. Even if we omit from-our-enquiry such-imponderables as the-number-of-clergymen, including musicians (and-the-total-is-sometimes...
of dilapidation-and-destruction to which the churches were reduced, and the extent of the consequent depreciation in revenue, there is still enough evidence from official sources to show that the proposals made by the Privy Council could only be put into effect with great difficulty. John Knox himself mentions an agreement to make supplication for the provision of manses and glebes, and for the maintenance of schools 'out of the two parts of the benefice' (1).

Further, despite the great reduction in the number of churches, there were still too many, relatively, to the number of ministers available. Consequently, amongst the 'Acts' of the kirk was one for 'uniting' two churches wherever these were no more than two or three miles apart (2). When a church was still regarded as supernumerary, it was razed to the ground: "It was found reasonable and expedient that the parochiners of Restalrig should repair to the kirk of Leith, and that the kirk of Restalrig be razed, and utterly destroyed as a monument of idolatrie" (3).

The /

(1) Calderwood, ii, p.192.


(3) Op. cit. p.46. In the Book of the Universal Kirk, i, p.5. the wording is slightly different.

(21 December, 1560)
The salary of a minister was provisionally fixed at between 100 and 300 marks, superintendents on the one hand having more and readers on the other hand having 40 marks correspondingly less. Almost all the musicians were readers or ministers, and one, Andrew Blakhall, became a commissioner (1). But the poorer ministers and the readers were not paid their full stipend: "The poore ministers, exhorters, and readers, complained at church assemblies that neither were they able to live upon the stipends allowed, nor gett payment of that small portion which was allowed" (2).

We may now summarise the position with regard to musicians and their livings in the first years of the new era. First, many of the pre-Reformation musicians remained in their places, having subscribed to the kind of 'Test Act' which was now in force: "that the instruction of the youth be committed to none within the realme, neither in nor out of universitieis but to suche as profess the true religioun now publickly taught; and if there be anie other now presentlie occupying these places that they be removed" (3). Among those /

(1) From the first there were two classes of these readers: (a) Aspirants to the ministry who, besides reading, were permitted to exhort; (b) Pious men of plainer education who kept to reading strictly. (Livingston, op. cit., p.64)

(2) Calderwood, p.172.

those who remained at their posts were John Angus, Andrew Blakhall, John Black, John Fethy and Andrew Kemp.

Secondly, some musicians disappear from the records and so have to be replaced. Among these are Walter Hetton, precentor of Kynloss, and John Hamilton of Glasgow, the latter being in trouble for attending Mass (1). There may have been many more in this category, for a large number of new names (to fill a smaller number of posts) appear in the records from 1567 onwards. The following new names, though they occupy a considerable part of entries in the Registers already specified, do not appear to have been mentioned by Farmer:

- Blakhall, Andrew, jun.
- Cuming, David.
- Cuming, Wm.
- Costello (Castellax) James.
- Dunbar, Patrick, of Penik.
- Foulis, Robert.
- Gray, Thomas.
- Kene, Richard.
- Ross, John and Gilbert.

In

(1) Pitcairn, 'Criminal Trials' I, pp. 427 and 430. The Register of the Great Seal contains the names of many scores of musicians, names which do not re-appear in the latter years of the century. The few which do re-appear are to be found in the present Biographical Index. Here are some of the non-recurrent names up to 1565:

In addition to these we find the following composers mentioned, their names occurring also in the current literature:

- Angus, John (Dean)  Henryson, Edward (teacher)
- Blakhall, Andrew, sen.  Henryson, James
- Fethy, John.  Lauder, James.
- Lauder, Thomas, (teacher)
- Miller, Edward
- Wood, Thomas  (compiler).

Most of these musicians must have been notable men in their day, particularly Blakhall and Cuming, senior.

Unfortunately their work (apart from the harmonisations and original pieces in the Wood MS.) has disappeared and we can only surmise that it must have been of some value to their contemporaries. It is worth pointing out, however, that from the year 1567 (when the Register of Presentations to Benefices (1) was opened) until the close of the sixteenth century, about twenty-five musicians are named as the recipient of gifts of land revenues, and that there are a hundred/

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(1) This Register was a kind of complement to that of the Privy Seal. It records largely gifts of land revenues to the reformed clergy and to individuals, who had won the favour of the Court at the time of the Reformation. As well as recording some of these, the Privy Seal register, of course, dealt with rewards for service to the Crown, remissions for treason and capital crimes. Thus, many identical entries appear in both registers. A number of letters (the Precepts) appear also in the Great Seal. Further information on these books is given below, p. 35.
hundreds of references to them in these volumes alone (apart from numerous allusions in other records), running into some fifteen or twenty thousand words. From other sources it appears that during the same period there were over and above this number, some 120 music teachers throughout the country. This does not include a number of readers who were not teachers of music and whose knowledge of the art must have been very slight.

Thus, for about fifty years after the Reformation, the number of musicians of whom we have knowledge, i.e. about 150, though greater than we might have expected, is nevertheless probably smaller than the number of pre-Reformation' precentors and succentors in the abbeys, cathedrals and collegiate churches of which we have record.

It remains for us to trace the history of this new generation of musicians and to show in some detail the provisions made for their upkeep.

In the first place, as we should expect, there was a time lag of about ten years between the Reformation and the date of the first substantial group of grants to musicians, as shown in the following table -

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of grants, livings, etc.</th>
<th>Year</th>
<th>Number of grants, livings, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1560-67</td>
<td>6</td>
<td>1581-90</td>
<td>14 (1) James VI.</td>
</tr>
<tr>
<td>1568-71</td>
<td>2 (Mory Regent)</td>
<td>1591-1600</td>
<td>34</td>
</tr>
<tr>
<td>1572-80</td>
<td>34 (Morton &quot;&quot;)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(1) Mory became Regent in 1567 and was succeeded in 1570-72 by Lenox and Mar (the latter being apparently a patron of Blaknell and the Hudsota), who made way for Morton. James assumed power in 1579. Morton was executed in June 1581.
One cannot help remarking that it was during the Regency of the Earl of Morton that musicians had most to gain from the Crown, and we know that during his period in office, viz. in August 1575, the General Assembly criticised the luxury and display of the Court. It was then, too, that attention was first officially drawn, in Acts of Parliament, to the parlous state of music and musicians in the country. At this point (1579) James assumed the government of the realm, though he was only in his fourteenth year. But he had assimilated enough of the Stuart heritage of intelligent interest in the arts to be able to appreciate that something valuable was dying before his very eyes and that a tradition established by his forefathers was passing away. He is one of the few monarchs whose Parliament passed an Act designed to protect the interests of a single musician (1). The pages of his Privy Seal are crowded with references to music; and his thirty-year patronage of the Hudson brothers is a new feature of the relationship between the sovereign and his musicians.

It has been the custom to belittle the efforts of James and his advisers to reinstate the decaying art of music in Scotland. But an examination of the contemporary documents tends at least to indicate, if it cannot prove, that James was genuinely concerned about the lack of provision for musicians and the declining standards in the training /

(1) A.P.S. Vol. iii, p.439, in favour of Thomas Hudson.
/training and attainment of those who professed to follow
the art, and, further, that he did take effective measures to
arrest the process of decay.

One of his first acts was to grant a pension of £200
yearly to the Hudson brothers to provide them with a 'garment
of clothes'. He then proceeded to take dancing lessons from
William, one of the Hudsans, and these lessons went on
intermittently for five years. Between 1581 and 1582, the
king was virtually a prisoner in the hands of Ruthven, and
probably did not have much opportunity to cultivate the arts.
However, during his absence, and previously during his
minority, the domestic suzerains of the palace of Holyrood
continued to patronise the Court musicians. We have already
seen Andrew Blakhall writing music for the king and James
Lauder inditing a stately 'pavane' to my lord March. (1). Nor
is it beyond the bounds of conjecture that the Hudsans
performed (if they did not also compose) 'occasional' music
for the notables at Holyrood, Dunfermline and Stirling.
Robert Hudson numbered among his creditors the Countess Mar (2)
(under whose tutelage he and his brothers were first
appointed in the service of the king) and the dowager Lady
Orkney, not to mention the Laird of Buccleuch and James Reid,
Constable of the Castle of Edinburgh. (3) These debts
amounting /

(1) Wood, Treble, p.179.

(2) Since she had personal charge of the young king, the
debts were probably arrears of salary for payment of
which she was personally responsible.

may have been the reward for considerable services spread over a long period.

On the king's return from virtual imprisonment, he drew up a new scheme for the Royal Household, approved on 13 November, 1582, in which provision was made, as in previous schemes of the kind, for his four violars and 'one musician' (James Lauder).

During the next two years (1582-84) gifts under the Privy Seal were made to six musicians, viz. Mr. Andrew Blakhall and his son, David Cuming, John Buchan, Patrik Dunbar and Thomas Hudson. The next two years are most important in that they show a definite line of policy being followed by the Crown instead of the somewhat haphazard procedure of previous years. The official documents at last began to betray the concern of the Crown at the number of benefices which had passed from musicians into the hands of 'unqualified persons' some of whom were mentioned by name. We have already noted a number of these deprivations affecting the lives of musicians. As we have observed, a special Register of Presentations was begun in 1567 to record the new allocation of gifts, and no doubt the more influential musicians saw the need for a more generous allocation to themselves and their fellow-musicians. The prime mover in this approach was probably Thomas Hudson, on whose good offices not only musicians but also poets came to depend. To a lesser extent Robert Hudson could be relied upon to plead the same cause. At least we know that such men /
cultivated the friendship of the Hudons for the avowed purpose of advancing the former's promotion at Court. (1)

As Master and Commissioner of the Chapel Royal (5 June, 1586) Thomas Hudson would receive all applications for music posts within the Chapel and would have power to scrutinise the qualifications of candidates for benefices therein. As we have seen, it was on the advice of the king that Thomas undertook his translation of du Bartas' "Judith" published in 1584, and this incident seems to point to very good relations with the monarch, at a critical period for musicians.

We may now proceed to the consideration of those benefices coming outside the Court and the Chapel Royal, and over which Hudson, Blakhall and Lauder would have little influence (2). The chief of these was the Collegiate Church of Restalrig which, despite dwindling revenues, still provided for the needs of some of the most prominent musicians in the country. When James learned of the steady fall /

(1) Montgomery's pension was in arrears though it dated from 1583, and he appealed to Robert Hudson to plead his cause. See 'Poems of Alexander Montgomery' by D. Irving, p.75. It is here presumed that Lindsay was a real person, though Lion attributes to Montgomery's authorship the solitary poem bearing Lindsay's name.

(2) In dealing with this matter, we have noted that though the Act mentions all "chantory colleges" it did not, in fact, apply to Restalrig, over which Cumine had sole charge.
fall in the status of musicians throughout the country, he
naturally turned to those establishments founded for the
specific purpose he now had in mind, viz. the training and
maintaining of promising young music students. By this
time (1587) the church of Restalrig was a ruin, the General
Assembly having ordered its destruction in 1560. But the
revenues came from eight prebends, six of which bore the title
of 'Bute' and of these it was decided to give three, viz.
'Bute tercius', 'quintus' and 'sextus' to musicians. There
was also provision for two boy singers.

It may be presumed that 'Bute tercius' was the least
dilapidated of the three prebends, for it was now given to
David Cuming, Master of the 'principal Sang School' of
Edinburgh (22 April 1586) (1). He became 'Master and
Preceptor' of Restalrig with power to approve or reject
applications from music students for the remaining prebends.
Another aspect of such appointments is that besides being
allocated under a new type of commissionership (similar to
that occupied by the Preceptor of the Chapel Royal) they were
opened up sometimes by the summary dismissal of the previous
holders of the prebends; for example, one William Barbour was
removed to make way for the musician, Patrick Dunbar. The
aspirant, John Barbour, was rejected on the grounds that he
was

I was not a musician, that despite a promise to study music he was considered unlikely to be able to learn it, and, lastly, that as a married man he would not have the necessary leisure to pursue his studies. The lie is thus given to those writers who deny that the interest in music shown by the king and his advisers was anything more than a purely theoretical interest which was incapable of being translated into practical measures. Cuming's appointment was made on the grounds that he was 'an actual teacher' and was 'expert' in the art of music. We shall have occasion to observe that in most of the applications referred to, the discretion of Cuming as Preceptor of Restalrig, and to Hudson as Commissioner of the Chapel Royal, insistence on the practical side of the candidates' qualifications is a notable feature. And, finally, about a third of the recipients of these gifts were composers, which seems to indicate special concern for the welfare of creative musicians.

The available chaplaincies and prebends within the Chapel Royal and Restalrig were by no means adequate to meet the requirements of the new generation of musicians. Nevertheless there remained a few of the pre-Reformation institutions still capable of providing suitable livings. In Edinburgh, besides the Sang School in the Canongate and that on the Leith Road, musicians received gifts from the revenues of Trinity College Kirk, the East Kirk and St. Giles. In the North, one important post remained, that of Preceptor and Master/
Master in the Maison dieu near Elgin. Abroad, in Campvere in the Low Countries, Alexander Cuming was provided for in the Sang School. (1). The following table shows the principal sources of revenue gifted to musicians at this stage (1565-90):

<table>
<thead>
<tr>
<th>Establishment</th>
<th>Living, incl. vicarage, prebendary, parsonage, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapel Royal</td>
<td>1. Master and Preceptor.</td>
</tr>
<tr>
<td></td>
<td>2. Treasurer.</td>
</tr>
<tr>
<td></td>
<td>3. Commissioner.</td>
</tr>
<tr>
<td></td>
<td>4. Vicarage of Tullynessle.</td>
</tr>
<tr>
<td></td>
<td>5. Parsonage of Tullynessle.</td>
</tr>
<tr>
<td></td>
<td>6. Canon's portion, parsonage and vicarage (Thirds of t'inds. St. Mary of Lowes).</td>
</tr>
<tr>
<td></td>
<td>7. Four prebends of Strabran (20 lib. per annum each)(2)</td>
</tr>
</tbody>
</table>

(1) Conv. Royal Burghs, iii, p.347.
Campvere was the staple port set up in the Low Countries (then the United Provinces). The Convention of Royal Burghs decided on 4 July, 1587, to settle a minister in the town. This was not done, however, until 20th October, 1612. (H. Scott, P.E.S. i, p.151)

(2) There were five in all. C. Rogers, 'History of the Chapel Royal', cxxxiii.
Establishment. Living, incl. vicarage, prebendary, parsonage, etc.

Chapel Royal. (Contd)


10. " Costello quarto (1)

11. " Crieff secundo (Kirk, parsonage and vicarage).

12. Prebend founded on the vicarage and parsonage of Alloway.

13. Prebend founded on the parsonage and vicarage of the Kirk of Kells (2).

Collegiate Church of Restalrig.

14. Preceptor.

15. Vicarage of Ruthven

16. Teind sheaves of Easter Kells

17. Prebend of Bute (--) (3)

18. " tercius

19. " quintus

20. " sextus.


(1) After James Castellaw, canon of the Chapel Royal.

(2) This did not properly belong to the foundations of the Chapel Royal, but was given to the members of C.M.

(3) Blank in MS.
Establishment | Living, incl. vicarage, prebendary, parsonage, etc.

Church of St. Giles in Edinburgh (1) | 22. Prebend of St. Michael de Monte Tumba
23. Vicarage of Abirtarfl.
25. Prebends of St. Fabian and St. Sebastian.

The East Kirk of Edinburgh.

Trinity College. | 27. Preceptor.
28. Prebend.
29. Prebend of Broderstane.
30. Chaplaincy of St. Redwells.

Chrichtoun Collegiate Church.

Campvere (United Provinces) | 31. Prebend (of Sang School)
32. Precentor and Master.
Maisonclieu (Elgin) | 33. Preceptor and Master
34. Vicarage of Fintry.
35. Vicarage of Inverkeithing.

To/

(1) On 11 August, 1566, the Chaplaincy of St. Nicholas' altar in St. Giles was presented to James Lauder. There appears to be no news, however, of the renewal of this gift to musicians. Hence it is not included in the list. (S.S. vol. xxxviii, fol. 82)
To the above must be added the livings provided by the Sang Schools which had not been closed or destroyed, but of which not more than twenty-five or thirty seem to have been functioning at this time.

King James entrusted to two musicians, Hudson and Cuming, the disposal of two thirds of the available benefices of which we have knowledge. As to the actual or relative value of these gifts it is impossible to be positive. But between 1501 and 1625, the total revenues of the Chapel Royal dwindled from £2,000 to £1,200 while the estimated cost of living mounted 400 per cent. (1). We may be safe in assuming that a music student would require at least two of the above prebends. On the other hand, a vicarage to which a condition of residence was attached must have provided the means of livelihood for one person. It was customary, also, to award more than one gift to a promising musician, and those in a position of authority seem to have been allowed to hold the combined revenues of a Sang School, a vicarage and an indeterminate number of 'portions'. Thus, for example, Andrew Blakhall, son of Andrew Blakhall, the composer, received a pension on 26 July, 1582 (2) and two prebends on 25 July, 1584 (3). Nevertheless the total number of gifts would probably be insufficient for the requirements of the twenty-five musicians who received them. Happily a

(1) History of the Chapel Royal, cxxxiii.
(2) P.B.ii, fol. 78.
(3) S.S. xlix, 14, and l, 136.
/musician's income could often be augmented by teaching and performing.

In the following Appendix appear extracts from documents illustrative of the foregoing observations. A short calendar of musicians is prefixed, dealing in turn with David Cuming, John Black, Patrick Dunbar, Thomas Gray, the Henryson family, Edward Kellie and Edward Miller of the Chapel Royal and John Ross.
APPENDIX

Documents Relative to Musicians Honoured in the
 Registers of the Privy Seal, etc.

I

DAVID CUMING, Master of the Sang School of
 Edinburgh, Preceptor of Restalrig.

After Thomas Hudson, David Cuming appears to have
been the most favoured of all the Scottish musicians, though
he is not even mentioned by any writer on Scottish music, so
far as I am aware. He does not seem to have been a
composer, but he was probably a very competent administrator,
teacher and examiner. It was to him that many of the
musicians of the time owed their advancement, for he not only
endorsed their appointment, but probably proposed their
names in the first place. He occupies a unique place in
the history of our music by virtue of the fact that he was
the first musician (and probably the last) to fill the
Preceptorship of Restalrig as a sort of Chancellorship for
approving the appointment of musicians to posts of
importance (outside the Chapel Royal). The applications
were submitted to his discretion after the candidates'
examination in music. As these examinations were
searching /
searching, involving tests by as many as three examiners, and apparently lasting a full day, it may be inferred that Cuming's office was supervisory and administrative. In other words, he was to ensure that the general and technical education of the candidate did not fall below a certain standard. Since it was a condition of appointment that an applicant should be either a minister of religion or an aspirant to the ministry, the need for literate musicians was urgent. James VI and his advisers, in their search for a suitable candidate for the post of adviser in music (in effect, as we have said, a sort of chancellorship), naturally looked to the principal Sang School of the capital, where Cuming had been Principal since 25 February, 1586, in succession to James Henryson. He had already received the vicarage of Rutven (26 March, 1580) the teind sheaves of Easter Kells (12 November 1584) and an increase in salary (7 April, 1585) to enable him to teach the poor to read and write the psalms. He was accordingly appointed Preceptor of the Collegiate Church of Restalrig, with power to dispose of the prebends therein, having for himself, two of the gifts (30 November, 1586). It will be seen that this appointment came within six months of the Act of Parliament whereby Thomas Hudson received equivalent powers within the Chapel Royal. The wording of both decrees is similar. David Cuming was to satisfy himself that the gifts of Restalrig (from Bute and Rothesay) were given to properly /
properly qualified persons embracing the new religion.

Among the candidates of whom he approved were Thomas
Lauder, Robert Poulis and Patrick Dunbar, of whom we shall
hear more. Another musician was his son William, who,
subsequently, became Master of the Edinburgh Sang School.

Of the origins and life of David Cuming, we know very
little. He probably came from the family of that name in
Aberdeenshire. At least we know that he applied for an
esceat of the estate of John Cuming, bastard son of Patrick
Cuming of Aberdeen (1 October, 1589) (1) and that he was
successful. (2). A Sir John Cuming was Master of the Sang
School of Aberdeen and organist there in 1525, having been
a chorister since 1518 (3). Alexander Cuming was
precentor and master of Campvere (4) and John Cuming, a
contemporary of David, was Sang School Master in Aberdeen.(5)
David was still alive in 1601, when he is referred to as
"ludimagister schola musice Edinburgi" in the Register of
the Great Seal.(6).

(1) S.S., xl, rol. 66.
(2) Great Seal, 1338, of 22 March, 1590.
(3) Cart. S. Nich., ii, p. 352. He was chorister (8/10/1518) and
organist also; later (13/10/1518) he appears as singer in the choir and
(5) Livingstone, op. cit., p. 16.
(6) Great Seal, 1190, of 15 June, 1601.
II.

JOHN BLACK, Chaplain of St. Nicholas' and Master
of the Sang School, Aberdeen.

He was probably the composer of the hymn tune called
"Blak's Tune". He was a contemporary and rival of the poet
and composer, John Petru, whom he succeeded as master of the
Sang School in Aberdeen. Perhaps his career illustrates
more appositely than that of any other of his contemporaries
the bad effects of the Reformation on music in Scotland, for
at various times, the church, of which he was chaplain of the
choir, was closed, as also was the school of which he was
master, and, finally, he was obliged to forego the rights
to nominate successors to the property acquired by virtue of
his post. It is hardly to be wondered at that he left
the country for a time and travelled abroad. And so he
provides a neat illustration of the remark of Thomas Wood,
that if Doctor Fairfax were to settle in Scotland, he would
be condemned to perish for lack of maintenance! Black
was doubly unfortunate in that he received no gifts under
the Privy Seal.
III.

PATRICK DUNBAR.

Patrick Dunbar of Penik, though not mentioned by writers on Scottish music, was a considerable personage in his time. His talents as a musician were appreciated by the advisers of James VI who showered him with gifts. It may be that Thomas and Robert Hudson knew him, for the latter mentions him in his will. His rise to favour at court followed close on that of the four brothers. At various times he held benefices within the Collegiate Church of Restalrig and in the Chapel Royal, enjoying no fewer than seven such gifts between 1582 and 1590. A number of important letters of James VI were written in his favour, and he later returned the compliment by signing a memorial presented by the gentlemen of the Chapel Royal to the king, requesting that certain privileges should be retained by the musicians. This is the last reference to him and bears the date 5 August 1623. The earliest reference dates from 12 July, 1582. But perhaps the most interesting allusion is that in the Edinburgh Burgh Records, where we find him examining John Chalmers, a candidate for the post of Principal of the Sang School, on 23 November, 1593. Since he was apparently only a reader in 1582, his dates may be approximately given as c.1560 - after 1623.

The case of Dunbar brings out several points in the musical history of the country, points illustrative of the general /
/general attitude towards the art which do not seem to have attracted due attention in the current literature.

To begin with, certain specific conditions were attached to the grant of land and money gifts to musicians. These are set out in the letters of appointment written in favour of David Cuming (to the Preceptorship of Restalrig) and to Thomas and Robert Hudson (as officials of the Chapel Royal). These conditions were -

(1) the candidate must conform to the new religion
(2) he must be of good repute and morally acceptable.
(3) he must be literate and sufficiently educated to follow his calling which would be that of a minister and/or a teacher and reader.
(4) he should, for preference, be a minister of religion and unmarried.

The last condition was probably not insisted upon if the candidate already had a reputation as a musician of talent, but otherwise, as we see in the case of John Barbour, the fact that a man was married would count as a partial disqualification, even in the case of the revocation of a gift which he already enjoyed. Naturally, clerical appointments such as those implied in the gift of prebends and the like, went only to ministers.

Secondly, there were purely musical requirements to be /
be answered by the candidate:—

(1) he should be an 'actual teacher' of the art

or

(2) he should already have made a declaration that he intended to follow the career of a musician, to the exclusion of any other, and should be actually studying at the time of application. In Cuming's letter of appointment, it is stated in his favour that he is 'an actual teacher' whilst in Dunbar's it is stated that everyone knows of the candidate's standing in the art.

The remarkable thing about these latter conditions is that they do not specify the studies and standard of attainment conditional to appointment. They should be compared with the Acts of Foundation of the Collegiate Churches of Biggar and of The Blessed Virgin and St. Anne in Glasgow. (See Appendix to Chapter I)

The most important elements of instruction mentioned in these letters were, of course, abandoned under the new regime. Organ playing became very unpopular, though still indulged in at the Chapel Royal and on regal occasions for many years. Discant, in so far as it applied to written ('prīkat san.') variations /
would probably be forbidden (1). These would be replaced by part-singing of psalms. Instrumental music continued to be developed, as our documents and the twelve MSS. of the 17th century mentioned by Dr. Willsher amply testify. And so it would be a great mistake to assume too readily that little or nothing was left for the new generation of musicians to develop. The art of making musical instruments continued to be developed in Scotland, and we have records of two virginals-makers in Aberdeen in 1618.

Sang School masters had to undergo a practical examination in instrumental music before being appointed. Besides, the school curriculum included lessons in plucked string instruments such as the cittern and lute, as well as the keyboard instruments. No fewer than 15 musical instruments are enumerated by John Burrel in his description of the entry into Edinburgh of James' consort queen.

1) In England the story was quite otherwise. Edward VI's liturgy compromised by incorporating plainsong into the service. Mary replaced this by the Latin service. Elizabeth (1558-1603) retained the organ and even cornets and sackbuts in Church music. Later, the additional 'Six articles' presented to the House of Convocation contained me for abolishing organs. It was carried by one vote, and that by proxy.
Queen Anne (19 May, 1590). (1) It will be appreciated that this event coincided with Thomas Wood's gloomy prediction that music was on the verge of dying a natural death in Scotland. No doubt occasions such as the Queen's entry, the baptism of Prince Charles and his coronation some forty years later, helped to revive the art, though they only called upon the services of a select circle of musicians. It is quite possible that Patrick Dunbar had a hand in the preparation of these festive occasions. David Cuming, who confirmed Dunbar's appointments to posts within the Collegiate Church of Restalrig at this time, almost certainly directed the children's singing, since he was Master of the Sang School and doyen of the Edinburgh musicians. We know that Stephen Tullidaff, who knew Dunbar (along with Dunbar he signed the Memorial addressed by the gentlemen of the Chapel Royal to James VI, in 1623) mounted the musical part of the pageant on Parnassus Hill in 1633. James Lauder, whom we have described as musician to James and colleague of the Hudson brothers in Holyrood, was domiciled in the capital, where he met Dunbar with whom he acted as examiner in music to the Burgh Council.

There /

(1) "Papers Relative to the Marriage of King James VI". (Karnatyne Club, Ed. 1823)
There is sufficient evidence, therefore, to show that Dunbar and his colleagues were known to each other and were able to collaborate to a certain extent. In the closing years of the sixteenth century the capital city must indeed have sheltered a good number of very competent, if not altogether distinguished musicians, including in addition to those just mentioned, such men as Andrew Blakhall (father and son), John Ross, Robert Foulis, two generations of Henrysons (each in turn head of the principal Sang School) and, a few years later, Edward Kellie and Edward Millar of the Chapel Royal. It was the latter, incidentally, who helped to perpetuate the MS. (and the memory) of Thomas Wood, being as scrupulous as Thomas in ascribing the authorship of the contents to the proper source.
Among the more obscure musicians mentioned in state documents is Robert Foulis, son of John Foulis, burgess of Edinburgh. There seems to be no evidence to connect him with the king's goldsmith of that name. He appears in our records simply by virtue of his talent as a musician. Shortly after David Cuming's appointment as Preceptor of Restalrig, Foulis was sent to him as aspirant to the chaplaincy of St. Redwell's within the Collegiate Church.

There seems to be only one reference to him.
There were several musicians bearing this name. The lute player of James VI, who accompanied the king in his travels in 1588, was called Andrew Gray. About the same time, Mr. Andrew Gray was Master of the Chapel Royal. We have just seen that Mr. James Gray was a colleague of Mr. Patrick Dunbar. Some years earlier, an Andrew Gray was recommended as 'ane cunning and qualifieit perseune' to be admitted to the choir of St. Nicholas in Aberdeen.

The burgh records of Edinburgh refer to Thomas Gray, chaplain of St. Michael de Monte Tumbe in St. Giles. One Andrew Gray's estate was forfeit for heresy in 1540, the escheat going to Richard Carmichael. This was also the name of the sub-dean of the Chapel Royal in 1574.

There is not sufficient evidence to enable us to assume any relationship between these numerous individuals of the same profession.

Perhaps for us the chief interest in this musician of whom we know little, is the fact that he followed John Angus in the parsonage and vicarage at Crieff /
"Crief secundo in the Chapel Royal, thus enabling us to fix the probable date of Angus's retirement or death. His letter of appointment says that he is considered fit to be a musician of the Chapel Royal. This is possibly the only instance in which these words are used and may suggest the surmise that special qualifications were required of aspirants to benefices within the Chapel Royal.
This was by far the most prolific musical family in Scotland during the late sixteenth and early seventeenth centuries. An early reference to Alexander Henryson, sangster in Ayr, dates from 1547, whilst one of the earliest allusions to Edward, doyen of the Edinburgh group, goes back to 1553 when, as teacher in the Sang School, he received 6 Marks, being the school rent. (Burgh Recs. vol. 1528-1557, p. 38, 15 December, 1553)

Edward's son James became Master of the Sang School in 1582. He died before 25 February 1586.

The second son of Edward Henryson, Alexander, became Master of the principal Sang School many years after the death of his elder brother James. We have seen that the latter was succeeded by David Cuming in 1586.

William Cuming, son of David Cuming, followed his father in the post, and was succeeded by John Chalmers who, as we have learned, was examined and passed for appointment on 23 November, 1593. William Cuming became interim principal again on 9 April, 1596, during the absence of Chalmers. It was now the turn of Alexander Henryson to follow in the footsteps of his brother and father. He must have been appointed about the end of the sixteenth century, resigning in favour of his son, Samuel, on 18 July 1602. Alexander was placed on a pension of 40 marks. Samuel also became reader /
reader in the high kirk in place of Thomas Watson.

Patrick Henryson, Samuel's brother was appointed in 1609, and he too became reader in the church. He became something of a public figure when, in 1618, he refused to read the service book, preferring to lose his post rather than submit to the orders issued by its sponsors.

The available records thus show that the family was connected with the Edinburgh Sang Schools for over sixty years. Indeed, Edward Henryson's will reveals that he helped to rebuild the school at his own expense. He may have laid the foundation of his family's fortune, for he possessed a number of properties in Leith. (1)

Confirmation of the gift of a Sang School in Edinburgh to Edward Henryson, together with the two prebends of St. Fabian and St. Sebastian in the parish church, (St. Giles) appears both in the Register of the Privy Seal, (vol. xliv, fol. 38 and xxxix, fol. 20) and of the Presentations to Benefices,(vol. i, fol. 170) both dated 13 September 1568. The Burgh Records, however, confirm that he had been Master of a school in the town before 1553. The Burgh Accounts refer to him as Master between 1553 and 1559, whilst he is named as /

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(1) Edr. Test 6/9/1579, fol. 174v. et seq.
as one of the 'priests of Saint Giles' in a
decree, dated 22nd January, 1567. (1)

Until two years before his death (15 August 1579)
he was reader in the church, at a fee of 10 shillings
weekly. It seems likely too, that he was engaged
in supervising the laying of a burial ground in the
vicinity of the Church. He also furnished the wax for
the high altar, a duty often performed by members or
chaplains of the choir.

The will which he left adds little to our knowledge
of the man. He left estate, including debts due to him,
amounting to £234-13-6d. The MS. names four sons,
Michael, Alexander, Gilbert and James, all of whom,
except the first, we know to have been musicians. The
last-named was apparently his favourite and to him he
bequeathed 'ane pair of monycordis'.

James Henryson, 'son lawful' to Edward, was
appointed head of the Sang School on 1 August 1582, in
succession to Andrew Buchan; he was also preceptor in
the East Kirk. He received the gift of the prebend of
Broderstand on 30 October, 1570, that being one of
the gifts within Trinity College. It does not seem to
have been customarily given to musicians.

James /

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Charters of St. Giles, p. 270.
(2) e. e. vol. 100, vol. 101, B.R.S. vol. 10 and 13.
James Henryson probably died before 25 February, 1586, when he was succeeded in the Sang School by David Cuming. It, therefore, seems likely that he knew Cuming, though there is no evidence to hand which would confirm this.

Extracts from documents relating to this family in order of seniority, are added hereafter.
Edward Kellie, Director and Receiver of Rents of the Chapel Royal.

Edward Kellie is named in the Register of Presentations as Director of Music and Receiver of the Rents of the Chapel Royal, at various dates between 17 March, 1628 and 15 February, 1643 when he was succeeded by Edward Miller(1). But we know that he was one of the gentlemen of the Chapel Royal as early as 5 July 1623, when, with his associates and fellow-prebendaries of the Chapel, he signed the Memorial presented by the gentlemen of the Chapel to James VI. (2)?

According to C. Rogers (History of the Chapel Royal: cxxxi) the prebends were worth £20 yearly. Here it may be opportune to make some observations on the unsatisfactory conditions prevailing within the Chapel at this period, viz. 1625-1635. They are based mainly in the Earl of Stirling's 'Register of Royal Letters' edited in two volumes by Rogers. In a letter by Charles I to the Dean of the Chapel Royal, the monarch observes: "We are informed that there be some of the Musitianes of our Chapell royall who for insufficiencie in that facultie ar not fitt to be mantained/...

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(1) P.B., vol. vi, fol. 45 (17 Mar. 1628) and vol. vii, fol. 54 (15 Feb. 1625)

(2) Patrick Dunbar, Stephen Tailhard, and J. Castellaw were among the other signatories.
Imanted in tier charge. Therefor our pleasure is, that yow call unto yow such assistants as ar most fitt and skilfull for tryeing heirof, and haveing caused examyne the saidis persones whom yow shall think to be insufficient, and haveing fund them to be so, that they being removed from the saidis places, putting in ther roumes such able persones as can be had for this purpois."

(newmarket 3, March, 1627)

The Balfour MS. ("Church Affairs from the yeire of God 1610 to the yeire 1625", in Nat. Lib.) quoted by Rogers in his 'History', loc. cit., confirms the above criticisms: "Thir abovewritten kirkis and rentis /of the Chapel Ryal/ are reknit in the fundation to have payit to the Chapell then in the 1501 yeir 2000 lib. yeirly, whilk is more than ten thousand lib. now, and this day payis only tuell hundreth lib., and most of it to non residents."

The Treasury undertook to pay 3000 marks yearly. In a letter dated 23 April, 1628, Charles commands his Treasurer to pay this amount to the Chapel Royal of Scotland, and also a similar sum for the previous year.(i)

On 8 February, 1630, in a letter to the Treasury, we learn that the fees for the Chapel are to be remitted to /

/to Edward Kellie on behalf of the Chapel. (1)

In a letter to the Lord Advocate, dated 9 June 1631, Charles proposed to re-establish the rents as of old. The Dean and Edward Kellie are to be responsible. (2) The musicians themselves were very sceptical of the value (to themselves) of these proposals. Accordingly they made an appeal to the king for payment of salary arrears and for the implementation of 'a settled course' in the conduct of the Chapel's affairs. This is mentioned in a letter to the Treasurer and his Deputy, dated 18 January, 1634. (3)

As to Kellie's exact function at the Chapel, we are informed on p.347(4) that he is 'chanter' at St. Marie Lowes (part of the patrimony whereof constituted a canon's portion). In this capacity he was paid £35-6-8 (English) for the purchase of 'bibles, singing and service books' for use in the Chapel. (5) This purchase must have been inadequate, for later we learn that, on the occasion of the coronation of Charles in the Chapel Royal, there were not enough service books for the event.

On /

(1) Vol II, p.421.
(2) P.535.
(3) P.715.
(4) On 18th April 1629.
(5) P.347.
On 28 June, 1630, Kellie appealed for a settlement of accounts after furnishing certain necessaries for the Chapel. The treasurer was, therefore, required to write a present for 6000 marks in favour of the appellant, who was also to be paid all arrears. (1)

Kellie now entered upon the immediate preparations for the coronation. He has left us a minutely detailed account of them. (2) After providing sumptuous bibles for the king, the ministers and Readers, he proceeded to make twelve great gilt music books for the singers, twelve smaller ones, and a book for the organist. This task appears to have been carried out in London and took five months to complete. On his return to Scotland, he was accompanied by an English organist, two 'sackbut' players and two boy singers, all 'exquisite'.

Next, he procured a warrant to discharge all incompetent ('insufficient') members of the Chapel choir, they being replaced by singers of his own choosing. He required the organist to examine the part-books, no doubt to check the accuracy of the parts.

Having selected sixteen men and six boys to sing the service, he tried them with the music:

"all

(1) p. 455.
"all of them sung there psalms, services, and antyymes, sufficiently, at first sight, to the organes, versus, and chorus, soe being confident of their abilitie to discharge the service". It was then arranged that the members of the Privy Council should hear them and testify to the same.

He also provided two flutes, two pandores with violls, and other instruments, "with all sorts of English, French, Dutch, Spanish, Latin, Italian, and old Scotch musick, vocall and instrumentall."

A letter dated 13 January, 1632, mentions great repairs to the Abbey of Holyrood, which, as we have already noted, was extensively damaged at various times. These activities were no doubt part of the remote preparations for the coronation of Charles. (1) It is not to be assumed, however, that the Chapel itself was a ruin, for a new building had been raised in time for the baptism of Prince Henry on 30 August, 1594.

On 2 February, 1632, another letter informs us that Edward Kellie is to prepare all the services and music for the coronation. He was also in charge of all other /

(1) p. 587.
Other church music. Unfortunately, the same letter informs us that the Exchequer is to be relieved of the burden of 3000 marks for the musicians. (1) It is not certain where the money was to be found thenceforward.

Among the heterogeneous duties that fell to the Director was that of preparing a bowling green near the palace. We learn that he is extremely busy with the preparations, so busy that the monarch honours him with this pious afterthought, "we have thought fitt lykways to recommend to yow /the Privy Council/ that he be not troubled by his creditours from this till our return to this kingdome." The epistle ends with the laconic statement that Edward is to receive payment later. (2)

In the final instalment of this correspondence, Charles commands the Exchequer to examine the accounts of Edward Kellie and to make payment to him of all that he has spent in preparing the Chapel Royal. (3)

Before concluding this episode we shall make a brief reference to Kellie's colleague and successor at Holyrood, Edward Miller. In Irvine's "Lives of the Scottish Poets" (Ed. 1810) p. 159, he is stated to have

(1) p. 572.
(2) p. 653.
(3) p. 654.
/acknowledged John Angus, Blaknall, Smith, Peebles, and, in 1335, Sharp, Black, Buchan and others, as the 'primest musicians that ever this kingdome had.' He is here referring to the contributors to the Wood MS. of course, but with the interesting addition of Sharp, Smith, Black and Buchan (of Haddington, not of Edinburgh). These men must, therefore, have been composers. Black we have already identified, Sharp has so far not appeared in the documents we have examined, whilst Buchan and Smith are discussed in a later chapter. An interesting feature of Miller's acknowledgment is that it was made some seventy years after the first appearance of the MS. to which it refers, and this suggests that the and harmonisations/original compositions of the Scottish musicians were in current or occasional use during the seventeenth century.

By way of summarising the foregoing, we note that the efforts of Charles to rehabilitate the Chapel Royal were less effective than those of his father. Some responsibility for the worsening state of affairs should, however, be imputed to the unwillingness of both monarchs to come to Scotland and see for themselves the conditions prevailing there. Soon after the Union of the Crowns, the lords made inroads on the revenues of the Chapel.

for /
For example, Sir Walter Scott, raised to the peerage as lord of Buccleuch on 16 May, 1606, acquired the teind sneaves and other lands in St. Mary Lowes, which hitherto provided the income for a musician. Accordingly, on 2 April, 1617, four years after the date of confirmation of the gift, the gentlemen of the Chapel Royal signed away this part of their patrimony. The instrument of ratification bears the signatures of J. Duncanson, (i) James Castellaw, 'Maister of the bairnis', John Ross, and Patrick Dunbar, all of whom we hear of in other contemporary writings.

A later instance of alienation, to which we have already alluded in passing, concerns a proclamation made on 17 May, 1623, whereby musicians were empowered to draw fruits from sources outside of the Chapel Royal. The proclamation was rescinded by King James on 1 August, 1623. Four days later, the gentlemen of the Chapel signed a Memorial of protest against the rescinding of the proclamation.

A third and final instance (in this case an effort to prevent alienation of musicians' property) occurs in /

(1) Dean of the Chapel Royal. As vicar of Stirling, Patrick Hill succeeded the Dean of the Chapel Royal in Stirling, Patrick Hill, omitted to the Stirling School in August, 1676, received 200 gillies of property for the offices of the patrimonies. This office of the patent was vacant, and it was hoped that the present of this to be made, see

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lin Charles' letter to the Exchequer, dated 2 October, 1630. (1) He commands that advice be taken as to necessitate of protecting the annual rents of the lands of Mirkhill and Trapren (bought and mortified by James VI for the use of the Chapel Royal, with the ratification of Parliament), to prevent redispersion of the same. If necessary, a new Act of Treasury will be drawn up.

The history of the Chapel Royal is of interest to us in the present work only in so far as it throws fresh light on the activities of Scottish musicians, and the general lines of policy followed by the Crown. In this connection, then, it seems fair to conclude that a tolerable stability characterised the organisation of the Chapel Royal before the departure of the king in 1603. However, seven years after his departure conditions were such that not one of the six choir boys was in attendance at service, whilst of the sixteen canons and nine prebendaries only seven in all attended, and even these had no means. They sang only the common tunes (2) of the psalms, and these were but imperfectly known. It will easily be appreciated that, all allowances made for possible exaggeration in this statement, conditions had worsened since the days of James VI, when Blakhall, Lauder, Angus and

(1) Stirling's 'Royal Letters', p.476.

(2) "Church Affairs from the zeire of God 1610 to the noire 1635."
/and the like were still writing four and five-part works for performance in the Chapel. For example, at the baptism of Prince Henry, on 30 August 1594, part of the musical entertainment consisted of four items as follows:

(i) A figure of Arion, seated on a large model ship in the centre of an artificial lake, was playing on the harp. "Then began his musick in greene hollyne howboyes, in fine /sic/ parts". This delightful misreading by Rogers seems to make invoc of the description, but it is obvious that Arion was accompanied by five hautboys in harmony.

(ii) After this there followed "viols, with voices in plaine counterpoint", discoursing Latin hexameters. This must have been a form of entertainment dear to the heart of James. The 'plain counterpoint' was possibly four-part note against note singing, with which this study has already made us familiar.

(iii) This consisted of "A stil noise of recorders and fluts" and

(iv) "for the fourth, a general consort of the best instruments". This may have included lutes, then the acknowledged 'king of instruments'.

This performance was followed by a concert when "there was sung, with most delicate dulce voices, and sweet /
/sweet harmonies, in seven partes, the 128th. Psalm, with fourteen voices". (1)

The Coronation of Charles I took place in the Abbey of Holyroodhouse on 18 June, 1633. Unfortunately, we have no details as to the manner in which the service was sung, though we have a complete record of the items performed by the choir. (2) These were, in order of singing:

(i) Anthem, "Behold, O Lord, Our Protector"
(ii) "Firmetur Manus Tua" and Psalm lxxx "Misericordias".
(iii) Hymn, "Veni, Creator Spiritus" and Litany.
(iv) "Zadock the Priest".
(v) Anthem, "Be Strong and of Good Courage".
(vi) "Te Deum Laudamus.

The vocal items were performed by sixteen male voices and six boys.

We have already noted that the music was prepared by Edward Kellie, who was replaced by Edward Miller some seven months later. And at this point we take leave of the Chapel Royal of Scotland, and proceed with the remainder of those musicians appearing in the state documents of the period.

(1) Rogers, p. lxxxii.

(2) "State Ceremonials in Edinburgh" in "The Book of Old Edinburgh Club", vol. xviii, April, 1932, pp. 17-23. According to Dr. Willson, the Librarian of Westminster Abbey failed to trace the composers' names or other details. The music was identical with that sung at Charles' Coronation in Westminster Abbey on his accession to the English throne.
JOHN ROSS, Prebendary of the Chapel Royal.

He was the son of Mungo Ross, elder in Edinburgh. It may be recalled that Mungo Ross acquired the rental books of the Dominicans of Edinburgh in 1560 (Burgh Records, pp. 438, 514).

John Ross was presented, on 17 October 1600, to the four prebends founded on the teinds of Strabran and Glenshee. As this presentation follows closely the wording of those already given and is exceptionally lengthy only a short abstract will be added.

\[ extract \] - Our Sovereign Lord, understanding that the art of music is for the most part decayed within the realm through not providing persons qualified in the said art to such places and benefices formerly founded for the instruction of the youth in the art of music, and his Highness having experience of the qualifications and ability of his loved John Ross, son to Mungo Ross, elder in Edinburgh, in the said art and science of music. Ordains a letter to be made, presenting the said John Ross to the four prebends of the Chapel Royal founded on the fruits, rents, teinds, and duties of Strabran and Glenshee, for all the days of his life. With command in the same letter to Mr. James Gray, principal and commissioner of the said Chapel Royal of Stirling to receive and admit the said John to the said prebends, and he being found qualified in the said art of music, to authorize him with his testimonials /
testimonial of admission thereto in due form—

(P.B., vol. iii, folio 38r, 17 October, 1600)

In passing, it is to be noted that Thomas Hudson is not named as Commissioner. We have already suggested 1600 as the probably year of his death. As to the prebends here named, they seem to have passed to Stephen Tullidaff who held them until at least 1608.

Nothing more seems to be known of John Ross, though the above presentation is named in the Register of the Privy Seal, vol. lxxi, fol. 285v. His father was still alive in 1599, when he acquired eight bolls of victual and licence to build a shop. (op. cit. fol. 65).

The following calendar of extracts refers in turn to each of the principal musicians mentioned hitherto, with the exception of Edward Kellie, Edward Miller and John Ross.
EXTRACTS FROM DOCUMENTS RELATIVE TO
DAVID CUNING.

S.S. vol. xlvi. David Cuning to be Reader and Vicar
fol. 141v. of Ruthven.

Ane presentation made Presentand him to the
vicerag /sic/ of ruthveine lyand within the shreifdome
of forfar vacand be deceiss of umquhill Robert Carmynle
last vicars and possessor thairof ..... Direct to the
superintendent of anguse Requiring him to try and
examinat the qualificationn of the said David And gif
hebe fund mait to use the said office of ane reidare
within the kirk of god To admit him to the said office
and vicerage of ruthvene ......

(2)

From the Register of Presentations to Benefices.

P.B.ii. As above
fol. 39. Our soverane lord Ordainis ane letter to be
maid under his previe scill. Nominatand. David
Cuming to the vicarage of Ruthvenis (26 July, 1580).

(3) /
From the Privy Seal.

S.S., l. Confirmation of the Gift of the Teind

fol. 106r. Sheaves of Easter Kells (12 Nov. 1584)

Ane letter maid Ratifiaand apprevand and for oure sovran lord and his successouris perpetuallie confirmand the tak and assedatioun set be george bishope of murray with express consent and assent of the deane and ciaipwure theirof To David Cuming for all the dayis of his lyftyme and efter his deceis to his airis and assignis for the space of nyntene yeiris of all and naill the teind shevis of the town and landis of eister kellis.

From the Register of Presentations to Benefices.

P.B. ii. Ratification of the Gift of the rents etc.

fol. 122. of Ruthven to David Cuming, Master of the Sang School in the Canoncateg (1 Nov. 1535).

Oure sovrane lord ordanis aue letter Ratifiand the gift and dispoisitiouin maid befoir to his lovit David Cuming maister of sangis scuill in the canmongaet of the fruittis rentis ... perteining to the vicarage of Ruthvenis in angus.

From the Burg Records of Edinburgh/
From the Burgh Records of Edinburg.

vol. 1573-89. David Cuming to be one of the Masters of
p. 407. a Sang School (7 April, 1585)

"/The Council/ makes, creates and constituts David Cuming,
sangster, one of the maisters of the sang scholes of this
burgh for teacheing of the yowth in the airt of mwsik and
als to reid and writt, and siclyke for taking vp of the
psalms in the Eist Kirk, and to be subject to teache swa
mony of the puir of the burgh as cumis to him in the airt
of mwsik, reiding and wriittit gratis; for the quhilk
caussis they gif and assignis to him ane yeirlie stipend
of twenty sex merk, to be payet to him quarterly furth
of the kirk rent of this burgh."

(6)

From the same

op. cit. p. 408. His Salary to be Augmented (9 April, 1585)

"/The bailies and council/ for guid caussis and
consideratiouns moving thaim, willis and consents that the
stipend grantet to David Cuming, one of the maisters of
the sang scholes, vpon the vij of this instant, be
augmentit the sowme of foure merkis."

(7) /
(7)

From the Same.

op. cit. He becomes Master of the Principal Sang p.450. School of Edinburgh (25 February, 1586).

"The baillies and council/ lakis, creates and constitutis David Cumings maister of the principall sang scoloe of this burgh for teaching of the yowth to sing and for taking up of the psalmes in tyme of preacheing and prayeris in the Hie Kirk and Elst Kirk, gevand and disponand to him the office thairof induring the townis will allanerlie as now vacand to deceiss of vmquhill James henysoun last maister thairof."

(8)

From the Register of Presentations to Benefices.

P.B.ii. David Cumings to be Preceptor of the College

fol. 160 Kirk of Restalrig (30 November, 1586)

Our soverane lord with avise of the lordis of his sienes secret counsell and auditoris of his chekker Understanding that the prebendarois and chaplanois situat of and within the college kirk of Restalrig foundit upoun the fruittis of the personage and vicarage of elden kirk within the substridence of /:S. blank/ being institut and foundit be his maiesteis maist noble progenitourisof warthy memorie for intreating and maintaining of the airt of musick /and/ support and sustentation of sic personis as profeist the said science

Notetholes /
Nottheles thir dyvers yeiris bygone the effect of the said institution and foundation of the saidis prebendareis and chaplanreis has bene gretumlie neglectit and able shortlie to cum to utterly decay In sa meikle as the saidis benefices fruittis and emolumentis pertaining thairto haif bene unworthelie disponit to vnqualifieit personis quha nathir war skillit in the said airt of musick nor yet meinit onywaysis to proffeit thairintill without remeid be provydit thairto Thairfor our soverane lord being now informit of the qualification of his lovit David Cuming now maister of the sang scule of Edinburgh in the said airt of musick being ane actual techer and upbringare of the young thairin and .... havand ... twa yeiris awaitit on his hienes chappell royall of halyrudhous takand up the psalms thairin and singand with his bairnis without recompense as yit Thairfore his maistrie with advise foirsaid and of Mr. Robert Dowglas Collector Generall Ordainis ane letter to be maid under his previe seill in dew forme to the said David Makand and ordinand him preceptor and maister of the college kirk of restalrig and of all the prebendareid and chaplanreis situat of auld/and/ foundit upoun the fruittis of the foirsaidis personages and vicarages of the foirnanimit kirkis of Rothesay and buit and ellam kirk ...during all the dayis of the said Davids lyftyme with full power to him to consider seik and try the auld foundation and erectioun of the said college (and all superstition and idolatrie being abolishit) To follow and imbrouk the saurn sa/
sa far as it aggreis with goddes word and religioun
presentlie professit within this realme and alsua to
searche and try how and to quhome the saidis
prebendareis and chaplaneanereis etc is disponit and gif
the dispositioun thairof be maid and gevin to
qualifieit personis in mwsick according to the auld
foundatioun. And gif the samyn be vthermayis disponit to
quhatsumever person or personis. To intent follow and
persew for redutioun of the said giftis before the
Iuges ordinair. And siclyke to ... admit sic qualifieit
personis thairto and all vtheris benefitis of the said
college quhilkis sallhappen to vaik aherefter ....
And that the said David may be the better movit to tak
the panis of the said office ... Our soverane lord with
advise foirsaid now be the termes heirof gevis grantis
and alsua disponis to him the first tua prebendareis
quhilkis sallhappen to vaik in his hienes handis ....
II.

EXTRACTS FROM DOCUMENTS RELATIVE TO JOHN BLACK.

(1)

From "Extracts from the Council Register of the Burgh of Aberdeen" (Spalding Club 1844)

The Council of Aberdeen compose a quarrel between

John Fethy and John Black.

Vol. 1398-1570. "The said day /13 July 1546/ the balsies p. 239. and counsele, present for the tyme, agreeit Sir John Futhe, maister of thair sang skuill, and John Blak, singar, of all falis and faltis betuis thame in tymes bigane; and forder, the said Sir John was content for the tyme, and gav his guid will and licencce to the said John Blak, as deput vnder him, to teclle and lerne all the barnis of the said sang skuill singing, and therfor to ressaue and ouptak the haill proffeit the said John mycht get of the said skuill to his awin vtilitie and proffeit, sa lang as he makis guid seruice thairintill without ony falt, induring the said sir Johnis will. And in the mentyme, the said John to have power to puncis and correc his avin tua brether, Alexr. Grayis tua sonis ane Skeyne, and ane Lumnisdan, barnis of the said skuill, reservand the punyisment of the remanent barnis thereof to the said sir John himself, as superior thairof; and forder, the said John Blak was content, in presens of the /
the said bailzeis and counsale, gif euer he falit agane
to the said sir Johp in his defalt in tymes cumming, in
anything concerning the said skull, to be discharget of
all proffetis he hes of the town of Abirdene for his
service within thair queir and kirk thairof, during the
will of the bailzeis and counsale for the tyme.

(2)

From the Cartularium Eccles. S. Nichol (Aberdeen)

Vol. ii. He recommends Andrew Gray for admission to
p.370. the Choir (16 Nov. 1556)

"The said day Joanne blak cheplane in the
queir of the paroche kirk of Abirdeine and maister of
the sang scuyil thairof exposuit to the ballies and ane
part of the counsell present for the tym in jugement
quhow that the baill brethren of the queir and college
forsaid being chepdourlie convenit affermit obefoir in
presons of the provest bailies and baill consell that
thair is certane roumes and places vacand anangis thain
for qualifieit persenis to be resault and admittit therto
be the auyse of the saidis provest bailies and consell.
And the said Schir Johe in name of the baill brethren
forsaid presentit in jugement to the baillies in name of
the town Maister Androw Gray (1) as ane cunning and
qualifieit persone to be admittit be thain to ane place
amongis/

(1) Andrew Gray was king's luttere in 1580. Another
Andrew Gray became sub-dean of the Chapil Royal, d.1574.
/among the said brethren of the college for said quhome
the saidis baillies and consell present for the tyme
admittit therto be kept and dayly and continual service
in the said queir conforme to the first erectione and
institutione tharof."

(3)
op. cit. He requests that the church be re-opened for
p. 373. service (30 Oct., 1559)(1)
Abstract - Sir John Blak and Sir John Collison Chaplain
for themselves and the other chaplains of the choir
desire that the kirk and Choir be patent to them so that
they may perform divine service.

(4)
From the Extracts from the Burgh Records (Spalding Club)
1570-1625, Resign their Property into the hands of the
pp. 22-23. Council (19/viii/1575)

"The said day, Maister Johne Kennedy,
procuratour and general collectour to the chaplans of
the parroche kirk of Abirdene, with consent and assent
of Schir John Collesoune, Maister Eduard Munges, Sir
James Barclay, Schir Johne Blak and Schir Nyeuam Walker,
his/

(1) In summer of that year, the church was despoiled,
the Seng School and convent laid in ruin, (the school
stood in the churchyard)
/his breither and cheplanis only on lyf of the quycyr and college of the said burgh, compeirit in presens of Thomas Mengzes of Petfodellis, prouest of the said burght, and in presens of the baillies and haill consell of the samen burght, and tair ryplie aduysit with detfull deliberatioune, resignit and geff our be ane penny as vse is in the handis of Robert Mengzes, ane of the baillies of the said burght, all and haill thair landis, fisheingis mailis, few mailis, and amuell rentis quhatsumeuir pertyenyng to thame, in patrimonie and propirtie liand within this burght and without the samen, in favouris of the prouest, baillies, consell and communitie of this burght, thair successouris and assignais quhatsumeuir, reservand alwais the samen to the saidis cheplanis during thair lyftymes; Preuyding alwais that gyf ony of the saidis sax cheplanis, quhilkis now ar lewand, happynnis to deceise, that his pairt and pensioun of the saidis landis, fisheingis, mailis, and amuuel rentis sall returne and remane with the saidis prouest, baillies, consell and communitie, and thair assignais quhatsumeuir.

The said day, the haill toune being lauchtfullie warnit to this day, and compeirig personaly in iugemant, for the maist pairt representand the haill body of the toune, it was exponit and declarit opinnly to thame be Robert Mengzes, ane of the baillies of the said /
/said burght, quhow that the chelanis of the quyar and
college of thair parroche kirk of Abirdene has resignit
in his landis, in presens of the prouest, baillies,
and maill counsell, this present day, all and haeil
thair landis, fischings, mailis, few mailis, and annuell
rentis quhatsumeuir, during thair reservand alwaiss the
samen to the cheplanis during thair lyftymes;
provying alwaiss, that gif ony of the said sax cheplanis
quhilkis now are leifand, haipynnis to deceise, that his
pairt and pensioun of the saidis landis, fiscneingsis,
mailis, few mailis, and annuell rentis sall returne and
remane with the saidis prouest, baillies, consell, and
communite, and thair assignais quhatsumeuir: the quhilk
the saidis cheplanis being personaly present, ratifeit
and approvitt in jugement and the said bailye inquired
at thame gif thai wald consent and be content to resings,
renunce, and ourgiff the samen agane to the support and
uphald of Sanct Thomas hospitale, fundit within this
burght besyd thair parroche kirk, quhile forder supplie
and support mycht be maid be thame thairvnto, to the
quhilkis thai all in ane voice consentit and assentit,
and resignit, and renuncit, and ourgeff the samyn, als
freie als is pertenit to thame, in the bandis of the
said bailye, to the support of the said hospitale, and
the puir folkis thairof to be annexat thairto perpetually
in all tyme cuming, with reservatioun as is aboune writin.

Note /
Note. This passage has been given in full to illustrate the radical changes in the living conditions of musicians, changes which appear all the more revolutionary by comparison with the pre-Reformation nepotism and cousinage whereby musicians were enabled to buy their posts and retain them. For example, James Lauder, nephew ('sister son') of Mr. John Sinclair, musician and dean of Restalrig, purchased the deanery at the papal court, being presented to Restalrig in succession to his uncle, on 5 April, 1548 (Reg. Privy Seal vol. iii, No. 2237 and 2238).

Secondly, it exemplifies the encroachment of corporations upon the affairs of individual musicians. The fact that such bodies gradually acquired complete control over the affairs of the Sang Schools is, of course, too well known to require elaboration here. The process was a gradual one, as in the case of the burgial church and school already mentioned.

Thirdly, it is doubtful whether the poor people of St. Nicholas derived much profit from the chaplains' lands. According to S.S., xliii, folio 20 (10 Feb. 1575) the property was gifted to Alexander Hay, Director of Chancery. Whatever its ultimate destination, the choristers, including two musicians, one of them well known in his day, were the chief sufferers. Alas, they could no longer hope to pass on their acquisitions to their /
their descendants.

(5)
From the Burgh Records of Aberdeen (Spalding Miscellany)
Vol. v. "Item, to Sir Johne Blak, 14 lib. 13s. 4d."
Treasurer's (This was his stipend as a chaplain of
Accounts, p. 112, the choir of St. Nicholas and master
1559-60. of the Sang School. The other chaplains
received only one third of this amount)
p. 113. "Item, to the maister of the sang schoill
1577-78. for his fee of the saids twa termes,
14 lib. 13s. 4d."

(6)
From Cartularium Eccles. S. Nichol. (Aberdeen)
i, p. 385. (Kirk and bridge work account, 1574).
1574. "Item, Sir Johne Blak for taking out
the ppis of the organis and for ane caisse to thame
in ............................................ xxs.

"Item, for the takin downe the caisse
of the organis ...................... vijs. vjd."

Note. This curious reference would seem to show that
some at least of the organs were spared in 1559. 'Organs'
refers to their two manuals. The instrument was used on
royal occasions during the reigns of James VI and Charles I,
but allusions to organs in the provinces are rarely met
with.
This /
The word "calse" is used in two senses. The second instance refers to the outer covering of the instrument, usually ornamented with great elaboration of detail.

(See also Dalam, in Biog. Index)
III

EXTRACTS FROM DOCUMENTS RELATIVE TO PATRICK DUNBAR

OF PENIK

(1)

From the Register of the Privy Seal.

S.S., xlix Presentation of the Chaplaincy of Apilcroce
fol. 165r. to Patrick Dunbar, student. (29 July 1586)

Ane letter maid To Prik Dunbar sone to umquhile David Dunbar of Penik makand mention that the chaplanrie of Apilcroce lyand in the dyocie of Ross and sheriffdom of Invernes vaikis be outriding of the gift thairof grantit to Kenyth McKainzie sone to Mr. Alexander McKainzie of Gilchrist and being certifieit that the said Patrik Dunbar is of convieneint age to enter in the studie of philosophie and apt and disponit thairfor Thairfor gevand grantand and disponand unto him the said chaplanrie of Apilcroce lyand as said is and that for the space of sevin yeiris With Power ...

(2)

From the Register of Presentations to Benefices.

P.B., ii. Presentation of the Chaplaincy of Bute
fol. 170. Quintus in the Collegiate Church of Restalrig (22 April, 1587).

Our soverane lord ordanis and letter to be maide grantand and disponand to Patrik Dunbar sone lauchful to umquhile David /
David Dunbar of Penik all and haill the prebendarie
callit bute quintus foundit within the college kirk of
Restearig with all and sindrie landis ... now vacandle deceis
of Sir John Barbour and inhabilitie of John pretendand with
power ....

Note: Barbour appealed against this award, on the
grounds that he had been unjustly accused (by Dunbar and,
presumably, David Cuming, Preceptor) of incompetence.

He was later reinstated. We have already alluded to this
as illustrative of the fact, so often denied, that James'
advisers were in earnest in their search for competent
musicians. The revocation of Dunbar's gift is found
in vol. lxi. fol. 55v. of the Privy Seal Register,
dated 2/xii/1590.

(3)

The Chaplaincy of Rossin (Restalrig) to

Patrick Dunbar, (8 May, 1587).

P.B.i.i. Our Soverane Lord ordanis ane letter to be
foll. 171r. maid under his prevy seill in dew forme
makand mention that his maiestie understanding the art
of musick to be almoast becum in decay in this realme be
neglecting and not providing for sic as war qualifieit
thairin or willing to follow the art thairof Is well
myndit /
providing such persons as he sum enters in the art and will gift their symd and labours there to the prebendaries and chapellaries of the colleges and kirkis that were foundit and erectit of auld. To be servit be musitianis for the best order to be keipit therein. His maestie hes made and constitut his lovit David Cumming preceptor and maister of the college kirk of restalrig foundit of auld as ane place for decrewing of the said art and serving of his maestie and his maestie speering and being certified that Patrik Dunbar sone to unwhile David Dunbar of the town of Penik hes bene brocht up and exercisit him selff in the same art of musick this lang tymes bipast. And that he has ane sufficient measur thereof hes taillor for gevin grantit and disposit to the said patrik all and mill the chapellanie of Rossin foundit within the said college kirk of restalrig with all and sindrie lands.

(1) This refers to the numerous letters already written on the subject and to the Acts of Parliament already mentioned in the present work. Between 1560 and 1563 James VI made seventeen awards such as the above mentioned to musicians and music students.
/landis...Now vacand be deceis of us while syr David
Fledgers last launckfull possessor thairof and be departing
furth of this cunttrie of sir Cuthbert Syntoun to othar
cuntreis and thair remaining with his wyff and his bairnis
aftogiddar sic space as ar contant in our actis wiout
his maisties licence allegeing him to sais sum pretendig
title to the said capellanesis /sic/ howbeit it be of
veritie he has nane as also requiring the said preceptor
to ressave ... with Power ....

(4)

From the Register of the Privy Seal.

A Prebend of Strathbrane (Chapel Royal) to Patrick Dunbar.

(27 June, 1588)

S.S. lvii. Ane letter maked makand mention that our
fol. 130r. swerane lord understanding that the art of
musick is fallen in decay through the non
prouyding of the professouris of the samyn and knawing
that Patrick Dunbar sone to unquytle Davi Dunbar of Penix
hes bene from his youth tranit up in the said art of
musick lyk as alsua willing to decoir (?) and
illustrate the samyn ..... Thairfor grwand grantand and
disponant to the said Patrik all and alll the
precendarie /
/prebendarie callit one of the prebendarieis of
Strathbrane foundit within the chapell royal of
Strivelinge .... During all the dayis of the said Patrik
Dunbars lyfetyme vakand in his kienes handis and at his
disposition be deceis of umquhile Mr. Johnes ?    last
possessor of the said prebendarie    With Power to the
said Patrik .... With Command .... to Thomas Hudson /
Master and Commissioner of the Chapel Royal / to gif
his admission to the said Patrik to the said prebendarie ...

(5)

(Ed. for Bdr. Corporation, 1827)

p.105.  Patrick Dunbar to examins a candidate in
23/11/1593. music.
"/The council/ Fynds expedient that Mr James
Gray (1), James Lawder (2) Elie, frayncheman,
McCallaw, Mr. Patrick Dunbar, musicianes, be
requested to convene on Monenaday nixtt at fyve hourns
after none to trye the qualificatious in the said airt
of /

(1) Possibly identical with the Master of the Chapel
Royal ("History of the Chapel Royal" by C. Rogers,
p. cxxxv)

(2) Already mentioned here as 'musician' to James VI. The
gaps are as in the printed copy.
of Mr. John Chalmers, who desires the office of maister of the sang schole — as also of his knowledge in playing upon the virginalls."

Footnote (1) to the above.
Treas. "Item, payit for ane quart of wyne and ane bust Accts. confetis at the trying of the man that is presently maister of the sang schole ... 20s."

(The candidate was successful, being appointed on receipt of a favourable report by the examiners on 5 December) (2).

There appears to be no more news of Dunbar until 1623, the date of the petition to James VI.

(1) Blank.

(2) Examinations must have been thorough, carried through as they were, by two graduates and the king's virginals player.
IV.

EXTRACTS FROM DOCUMENTS RELATIVE TO

ROBERT FOULIS OF EDINBURGH.

(1)

From the Register of the Privy Seal.

S.S.1v. Ane Presentatioun maid Makand mention that
fol. 34r. Our soverane lord being informit of the
12/3/1587. qualificatioun and habilitie of Robert Foulis
sone to Johne Foulis burges of Edinburgh
In the airt of musick and of his actual studie trainin
thairfore presentand him to the chайлplainrie of St.
redwallis /presentlie(?)/ situat within the college kirk
of restalrig .... Now vacand be deceis of umquhile Mr hew
congiltoun last chaplain and possessour train of Direict
to David cuming Mr of the sang scuill of Edinburgh and
preceptor (?) of the college kirk foirsaid ..... Requiring
him to tak tryall and examinatioun of the
qualificatioun and habilitie of the said Robert in the
said airt and gif he beis fund apt and habill thairto
To admit him ......

The above is repeated in the Register of
V.

EXTRACTS FROM DOCUMENTS RELATIVE TO THOMAS GRAY.

Chapel Royal.

(1)

From the Register of Presentations to Benefices.

P.B.iii. Our Sovereign lord understanding the

fol. 22r. qualification of his loyal Thomas Gray to

--- (1) of ane musician within his hienes chappell royal

of Striviling and that the kirk of Crieff secundo and

Sanct Mary Lowes ar ane part of the patrimonie thairof

And that the samin ar vacand in his maisties hardis ..... 

the said kirk of Crieff secundo parsonage and vicarage be 

decesis of umquhile John Angus last lauchfull parsoun 

vicar and possessor thairof and the said parsonage and 

vicarage of Sanct Mary Lowes and kirk thairof ar vacand 

in his maisties hardis be decesis of umquhile /M. blank/ 

last parson and vicar thairof and his hienes nocht being 

willing that the saidis places be unprouydit Therefore 

ordanis ane letter to be maid ..... Gevand grantand and 

disponand to the said Mr. Thomas Gray during all the dayis 

of his lyftyme all and hail ..... 

The date of this letter is 9 March, 1599. It is 

repeated in the Register of the Privy Seal, vol. lxx, fol. 

197v, of the same date.

(1) The MS. is obscure here, but the meaning is 'fit to 

use the office of musician'.
VI.

EXTRACTS RELATIVE TO THE HENRYSONS

(1)

From "Registrum Cartarum ecclesie Sancti Egidii" (Edited for Barnatyn Club by David Laing. 3rd. 1359)

p.256. Edward Henryson resigns the prebend of St. Michael, before 7 September 1551.

"/Presentatio domini Johannis Symson ad prebendam Sancti Michaelis/

Venerabili ... magistro Roberto Chreichtoun proposito ecclesie ... Beatie Egidii... iusue presidenti et canonicis... dicte ecclesie... communitas... burgi salutem...

Ad... prebendam Diui Michaelis apud altare eiusd:... vacantem per dmissiorem... domini Eduardi Henrisoun...

dominum Johannem Symson presbiterum... presentamus... in cuius rei testimonium sigillum commune... est appensum apud Edinburch septimo die mensis Septembris anno Domini millesimo quingentesimo quinquagesimo primo".

Note when John Symson took over from Henryson, part of his duties consisted of singing the Passion of Our Lord on Palm Sunday:

"Item, to Sir John Symson, on Palm Sunday, for singing of the Passion, ijs, vjd". (Dean of Guild Accts. in Extracts from the Burgh Recs. of Edinburch, vol. 1528-1557, p. 335)

(2) /
From the Burgh Records.


"The prouest baillies and counsale ordanis Sir Edward Henrisoun ane of the prebendaris of the queir callit Minister Core, and maister of the sang skule to keep his foundation and to furnis walx to the hie altar and lamp as he auct to do and nocht to procur with the Lady Bred in the kirk be him self at na tyme vnto the tyme that he ressone and caus the counsale consider quhairfor he sucht nocht to do the samin.

The prouest baillies and counsale ordanis the thesaurar maister Jo.me Prestoun to content and pay to Sir Edward Henrisoun maister of the sang skule the sowne of xls. for the Witsonday termes male last bipast of the hous occupiit be the said Edward pertenyng to Andro Cor."

Note The prebend here named is one of those which did not survive the Reformation. This and the other fourteen appear to have been liquidated then, the church having been divided into six parts comprising a school, a court of justice, Town Clerk's office, prison and workhouse. The revenues, on the other hand, rose to £2528/
£2528 annually, by 1661. This suggests that lack of money was not the reason for failure to help musicians. (Maitland p. 271).

From the Treasurer's Accounts, 1554.

(3)

op. cit. "Item, payit to Sir Edward Henrisoun, maister of the sang skule, be'ane precept daittit the xv day of December, 1553 ..... iiiij li."

(4)

op. cit. "The prouest bailles and the maist paert of the counsale, ordanis the thesaurer, Maister 30/v/1556. Archibald Grahame to pay to James Barroun and Robert Flemynge the sowne of xxs. for x half pund wecit candill furnist be tham to the pane on the his altar, and that to be allowit of the first of Sir Edward Henrisoun's scule fee."

(5)

Vol. iii, 1557-71, "The prouest baillies and counsale ordanis Edward, alias Sir Edward 27/viii/1562. Hendersoun, to tak cure and charge ovir the warkis of the tow: at Sanct Gelys Kirk yaird, the Blak and Gray freris, and ordanis to give him ijs. on the day for his labouris induring thair willis."

(6) /
From the Register of Presentations to Benefices.

P.B. vol. i. Confirmation of two gifts to Edward Hendirson (including the Sang School, in succession to John Petly.)

Oure soverane lord with auise and consent... Ordanis ane letter of confirmatioun to be maid in dew forme under the previe seill Ratifiand appravand and for his hiennes and his successouris perpetualie confirmand twa giftis maid in forme of actis of Edinburgh to edward hendirsoun of the prebendarie callit sanct fabiane and sebastiane foundit and situat in the parochie kirk of the said burgh of Edinburgh now vacand in thair handis be deceis of umquhile sir williame Johnestoun prebendar thairof for all the dayis of the said edwardis liftyne with all proffeittis ... and ordanis him to haif institution thairof as efferis As the foirsaid gift and act thairof maid thairupon of t.e dait of the xxv day of august the yeir of god jm vC ture scoir yeiris at mair lenth proportis... /and/ that vther gift in the forme of act be the saidis provest baillies and consale gevand' and Disponand to the said edward hendirsoun the office of maistership of the sang scole. During all the Dayis of his liftyne with all feis proffeittis ... and that eftir renunciatioum and geving ower of the said office be sir Johnne fety one of the prebendaris of the quair of sanct/
sanct gelis kirk in the said provest baillies and consales handis. And thae ordanit ane gift to be maide to the said edward Hendirsoun under thair commoun seill thenrof as the said vther act of the Dait the last day of Junii the year of god j[rom] 1j yeiris at mair lenth proportis. And that the said confirmation be extendit in the best and mair forme with all clausis neidfull.

With Command...

Note. Since Fethy and Henryson followed each other in the Sang School, it seems possible that they also knew each other, though this is not certain. It often happened that the assistant became head on the retiral of his chief. Both were attached in some way to the church many years before, Fethy, as we have seen, being responsible for tuning the organ in 1554-55.

(7)

From the Treasurer's Accounts.

Vol. iv. 1573-89. "The provest, baillies and consale p.60. ratifeis and approvris the ouklijis
1/xi/1577. pentioun of ten schillingis
appoynntit to Edward, alias Sir Edwercl Hendersoun, for all the dayis of his lyfe for taikin vp of the psalms, and ordanis the thesaurer mak him payment thenrof."

(8)
op. cit. Escheat of Agnes Henrisoun, sister of the late Edward Henrisoun, to James, his son.

5/11/1580. The provest, baillies, and counsell understanding Agnes Henrisoun, sister to vaquhill Sir Edward Henrisoun, to have put down hir self, and thairby the escheit of all his gudes movabill and vnmovabill to becum in thair handis, componis with James Henrisoun, sone to the said vaquhill Sir Edward, for ten libris, quhome they mak thair cessionar and assign in and to the vplifting, craving and resauing of the samyn, quilk sovme they ordane him to pay to thair thesaurer.

(9)

From the Register of Presentations.

P.B.i. Presentation of the Prebendary of fol.46v. Brotherstanes to James Heryson

29/x/1570.

Oure sovcrane lord with auise and consent . . . Ordanis ane presentation to be maid under the previe seill in dew forme To his lovit James Heryson off the prebendarie of the trinitie college beside Edinburga callit the prebendarie of brodderstanis . . land within the shriefdome of forfar now vacand be deceis of vaquhill maister mark lamb last prebendar and possessour thairof Togidder with all landis rentis/
/rentis. . . To be intrzmittit with tane up and
disponit vpoun be the said James for his sustentation
at the scoles for the space of sevin yeris nixtocum.
Providing that he continew his study During the said
space....

Note. There are four references to this gift, two
in each of the registers, this being one of the many
examples of duplication occurring commonly in these
documents. It is also an example of the sort of
reference which helps one to assess the age of a
musician, fixing as it does the period of his
studentship. Seven years was the normal term during
which a student's pretend was tenable. If, as we
have suggested, Henryson died in 1586 (when he was
succeeded by Cuming in the Sang School), his life must
have been a remarkably short one, for, in the normal
course of events, he would then be under forty.

(10)

From the Burgh Records.

Vol. iv, 1573-89. James Henryson, son of the
p. 239. preceding, to be Master of the
1/viii/1582. Sang School in succession to
Andrew Buchan.

The forsaidis prouest, baillies, and counsall
and /
/and ... deykinis of craftis, grantis, gevis and disponis to James Henrysoun, lawfull sone to waquhill Edward Henrysoun, the office of the maister of the sang schole of the said burgh and taikin vp of the psalmes in the kirk, now vacand in thair handis and at thair dispositioun be the demission of maister Andrew Buchane last maister thairof, to be peaceblie bruket and syt be thaid James induring thair guld willis allanerly, with all proffeittis, dewteis, and casualteis belonging thairto, siclyke as the said waquhill Andro had the same of before, saiffand that thai jif and assignis to thaid James the sown of ten pund onely for his stipend, and to be payit to him be thair thesaureris present and to cum, and to half the occupatioun of the hous and land besyde Sanct Paules Wark present occupet it be him and that mail frie in contentatioun of his scholehous maiil, so lang as it saill pleis the guld town to suffer him to occupy the sam, and quen thai saill remoue him thairfra to augment his stipend for the sam.

(11)

From the Burgh Records.

Extract relative to Gilbert Henryson, eldest son of Edward.

p.496  "For dyuers caussis and consideratiouns 21/vii/1587. moving timme, settis and for dewti lattis to Gilbert Henrysoun, sangster, sone to waquhill Sir Edward Henrysoun, maister of the Sang Schole of this burgh/
burgh, the howsisis and rowmes presently occupait be him lyand besyde Sanct Pawles Mark; he paying six merks yearly/ to the collectouris of St. Pawles Mark and bettand and vpshalding the sam sufficiently induring his occupatioun.'

(12)


Patrik Hendersone, son of Alexr. Hendersone master of the Sang School, is made bursar in the town's College/ and the said Patrik obleist him self to tak up the salmes in the wester Kirk at all tymes quhen occasioun sall serve at preiching and prayeris thairin.'(3 Sept. 1600).

(13)
op. cit. /The council/ Ordanis the deyne of gild to p.299. gif Alexander Hendersoun, maister of the sang schole in the Kirkyaird, the witsunday termes maill last by past of the said schole, extending to ten merk, to help to pay his hous maill, quilk he had besyde the hie schole." (15 January 1602).

(14)
Footnote to p. 309. /Alexr. Henryson, master of the song School, resigned the said post, to whic his son Samuel was elected. Also Samuel Henryson was appointed reader in their Kirks in place of Thomas Watson/ (13 July, 1602).
(13 July, 1602).

A pension is granted to Alexr. Henryson of 40 merks/

p. 317. Samuel Henryson, reader and master of the Sang School, is allowed to teach the rudiments of grammar to the children of his school/ (11 February 1603).

(15)

From John Row's 'History of the Kirk of Scotland', vol. i. The depoening of Mr. Patrick Henryson, pp. 192-193 reader at the great kirk (Sunday, 16/vii/1618).

The bishops had in the April previous advised the Synod to have the new service books issued and read in the churches, and to report errors by October/ "But the Bishop of Edinburgh, perceiving some errors of the Booke to be alreadie marked, and that the people were/ taking notice thereof, he thought good to preveine the tyme quhilk was granted to the Ministers; and therefore caused print ane edict, and send it to all the Ministers of Edinburgh and other Ministers of his Diocie, desyreing them to read it openlie, to advertise the people that the Service Books wer printed; and being allowed by Authorities wold be read and believed to be receaved the Sabbath following.

The Ministers having receaved the edict the 16 day of July, being Sunday, and could have read it after the sermon, some of them wold not read it at all, some did cast /
/cast it doun to the Reader that he might read, and some
so read it as it might be sein that they cared not
whither the edict was obeyed or not. Alwayes, Mr.
Patrik Henderson, Reader in the Great Kirk of Edinburgh,
refused to read it; and, therefore, afterward, both the
Bishop and Counsell of Edinburgh assured him that he
belewed to give over his place, quhilk he condescended
unto; so that all that weeke, and the nixt Sunday, in the
morning also, he said the prayers with many tears; quherat
the people were wonderfullie moved considering that he
had been so many years in that place, and proved a good
and faithfull man in his calling."

On this sombre personal note, it seems, this episode
in the story of the Henrysons comes to a close. Before
Patrick's day, several musicians were involved in quarrels
with the religious authority. They included Andrew
Blaknall and his son, Thomas Wood, John Buchan of
Haddington, and, in pre-Reformation days, Robert Johnston
and John Fethy.

The burgh records contain several notices of
Patrick which show that he was not altogether unprovided
for in his later years. He was admitted burgess on
9 September, 1629. An appeal was made in Edinburgh
on 18 October, 1637, for the rejection of the service
book, the restoring of the common prayers,"and
\[...\]
"Mr. Patrik Henryson."

So great was the gathering in Edinburg in support of the appeals, that an insurrection was feared.

(Burgh Records, 1626-41, p.197.)
CHAPTER V.

Musicians in Thomas Wood's Psalter, 1506.

The following composers contributed to the Wood MS:

- Dean John Angus
- Francis Heggie
- Andrew Blakhall
- James Lauder
- John Buchan
- Robert Johnson
- John Fethy
- Andrew Kemp
- David Peebles.

Their work is referred to in official writings:

"SUNDRIE Musitians of best skill and affection for furtherance of the Act of Parliament anent the instructing of the youth in Musick, have sett downe commoun and proper tunes to the whole psalmes according to the diverse formes of metre" (Reasons against the reception of King James's Metaphrase of the Psalms, 1611, in the Barratyne Miscellany, vol. i, pp. 231-250).

It is possible to trace in some detail the lives of a few of these musicians, but Heggie and Johnson remain shadowy figures eluding the grasp of the searcher. The former is mentioned frequently by Wood as a brilliant organist and a pupil of David Peebles. He was a novice in the priory of St. Andrews until Peebles was a canon. The prior was of course James Stuart, half-brother of Mary.
He may be identified with the "forest of winds," noted in Grove as at one time "the most considerable sight in Scotland." He wrote music for the English Service:

"O Lord, with all my heart" [Ely Cathedral]. Among his Latin settings are:

mediae aevi [Bodleian] [Add.]

Dei patriae

Deum dilectum

Mostra gentis

medio Domino

as Disceptrum.

His "Hymn of the Virgin" comprises:


"The Virgin's song to the blessed Mother of God"...
Mary Queen of Scots. Robert Johnson, one of the larger figures of pre-Reformation days was born about 1490 in Duns, about fifteen miles from the border near Berwick.

Wood states that he fled to England as a heretic, before the Reformation, and hints that he may have become blind. He settled in England and wrote a number of Latin motets, English services and prayers, In Nomines for instruments and some songs. Even his contemporaries were uncertain as to his activities and whereabouts. Wood has a note which has possibly passed unnoticed by writers since then:

"Thomas nutcheon, that is with the kyng/Thomas Hudson/ knew him in England, and sa the first and report wes wrang"

(Treble, p.168, footnote).

What the first report was, which Thomas Hudson corrected, we do not know. More than one Robert Johnson was in serious trouble with James V., as the border Johnsons were accused of treason, murder and other villanies, and had a price on their head, etc. Whether as a heretic or not, a border Johnson was not safe in Scotland in the twenty years before the Reformation. Perhaps the secret of Robert's flight lies here (1).

The remaining musicians, of whom more is known, will be dealt with. 

(1) Alternatively, he may have been confused with the Chaplain of St. Andrew in St. Giles, Andrew Johnson, banished for heresy before 26 May, 1555. (Burg. Recs. vol. 1522-1557, p.39)
/dealt with individually as hitherto. Much of the following information is brought together for the first time. It shows that the creative musicians of the period were comparatively well treated, and that a number of privileges came their way. Thus, as we might have expected, their names figure in the Registers of the Privy Seal and Presentations to Benefices, as well as in a large number of other contemporary writings. We learn that many of these musicians knew each other. John Angus was acquainted with Robert Hudson, both of them residing in Dunfermline. John Fethy knew John Black, whilst it seems certain that Wood, Peebles and Ninian Roule were acquainted with one another. Andrew Kemp and Roule appeared on opposite sides in a dispute before the St. Andrews Kirk Session in 1570. Thomas Wood himself was a colleague of the Melvilles in the same town some years later. According to his own word he was in touch personally or by messenger with several of the contributors to his psalter, including Angus, Blakhall, Kemp and Peebles.

The status of these men before the Reformation was relatively high. Angus was dean in St. Andrews, where Peebles was a canon. Blakhall was a canon in Holywood. Of the vicars choral in Aberdeen, Fethy and Black, (another composer) were the senior chaplains. Wood retained the style of vicar at St. Andrews long after 1560, whilst/

 Whilst Buchan and Kemp were Sang School Teachers.

Lauder was, of course, the chief musician of James VI.

Most of them seem to have shared a liking for travel.

Black, Lauder, and Johnson travelled furth of Scotland.

Blakhall, Pethy, Buchan and Kemp were peripatetic musicians, their names appearing in records of Aberdeen, Dundee, Glasgow, Haddington, Edinburgh, Dunfermline and St. Andrews.

In the following accounts, the notes on each musician are followed by an Appendix consisting of extracts from various authorities both in print and MS.
DEAN JOHN ANGUS.

Dean John Angus contributed many harmonisations to Wood's collection. To him are attributed settings of 'The Song of the Three Children', 'The Song of Zakarias', 'The Song of the Blessed Virgin', 'The Song of Simeon', 'The Ten Commands', 'The Lord's Prayer', 'The Twelve Articles', and 'Da Pacem, Domine'.

Angus was a member of the conventual brethren of the abbey of Dunfermline, was born about the year 1515, and died some time before 9 March, 1595 (1). In testimony of the mildness of his disposition, he was known as 'meek John' or 'guid John' (2).

The first mention of his name dates from June, 1539, when, as a member of the community in Dunfermline, he signed a document by George Durie, archdeacon of St. Andrews, Commendator of Dunfermline, in favour of one Hugh Rig and Janet Hopper. On 22 April, 1543, he witnessed a similar document in favour of the same persons (4). On 1 July, 1555, he appeared as witness to another charter (5). The next /

(1) F.E.S. v. 42:G.S. 1580-93, 1261.
(2) Wood, passim.
(3) Laing :S. Charters, 1743, box 45.
(4) Ibid, 2447, 63.
(5) Ibid. 633.
/next reference to him occurs in the Register of the Privy Seal, being a ratification of his presentation to the vicarage of Inverkeithing by the Commendator of Dunfermline, on 20 August, 1562. (1) from which it may be gathered that he was early on the side of the Reformers. From then onwards there is a gap of more than twenty years, until 23 October, 1584, when we learn that he has been the recipient of a pension (2). He was 'elemosinarius' of St. Leonard's hospital in December of the same year (3), and received the gift of half of the parsonage of Crieff within the Chapel Royal on 11 June, 1589 (4). It will be recalled that the latter gift dates from the commissioner-ship of Thomas Hudson, who may not improbably have been responsible for nominating Angus. There are at least five entries in the Great Seal concerned with him, chiefly in his capacity of "elemosinarius", an office which empowered him to set tacks and assedations of certain acres the rents whereof were payable to the poor beadles and widows of the district (5). During his stay at Dunfermline /

(1) S.S. vol. 33. fol. 48v.
(2) P.B. ii, fol. 119v.
(4) S.S. lx, 12.
(5) P.B. ii, fol. 122v.
Dunfermline (he seems to have spent almost his entire lifetime in the town) he became Precentor (1). We may safely assume that he knew the Hudsons, who spent some time in the town, Robert Hudson being resident there until his death in 1597. Thomas Wood sent his manuscript to Angus in Dunfermline abbey where the worthy dean no doubt worked at his harmonisations.

The span of his life may be provisionally given as from c.1515 - c.1595.

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(1) G.S. 1546 - 80, no. 777.
II.

MR. ANDREW BLAKHALL.

It is perhaps no more than a truism to state that the clue to national character is to be found not so much in verifiable historical data as in those facts which, for one reason or another, are hidden from view. For example, one may look in vain, through volume after volume of the standard works on the history of Scotland, for a single reference to music or musicians. If the allusion happens to be in the nature of a condemnation of the art, then it will be readily forthcoming, as in the well-known autobiographical account of Melville (1). On the other hand, one may read a lengthy account of the life of a prominent musician without even noticing that he was a musician at all! The word 'musician' is conspicuously absent from the index of Scott's "Fasti", and one could (and no doubt does) read this mountainous work without suspecting /

(1) Diary, 1574. p. 22. "It was the great mercy of my God that keipit me from anie grait progress in singing and playing on instruments, for giff I had attained to anie reasonable measure therin I had never don mid otherways." It is true that he enjoyed singing the Psalms (p. 22) in his student days, but the above quotation seems to reflect a general rather than a merely individual contemporary attitude to music."
suspecting that any one of its thousand characters was a musician. This is precisely what happens in the case of men such as Angus, Blakhall, Lauder, Wood, and others, noted in their day as musicians.

The salient facts of Blakhall's life are already recorded and we shall, therefore, refer only to those which have a direct bearing on his musical activity. He was a many-sided figure, monk, canon (probably before his twentieth year), court composer, minister, Commissioner of a Province, member of the Commission on Dilapidation of Benefices and on that for dealing with offences by the ministry. He was a bitter opponent of the episcopal system.

The Laing MS. notes contain the following curious scrap of information:

"BLAKHALL, ANDREW: On the outer wall of the South side of Inveresk Church
1609 aged 73 born 1536 "Here lyes Mr ANDREW BLAKHALL Pastor
1574 settled in Mr) 1536 settled in Mr)
35 of this church 35 year?,
1809 died January 1609, aged 73".

Laing wished to show that Blakhall must have been born ten years earlier (in 1526) since he would otherwise have been only 57 when, in October, 1593, he appealed to the Synod for an assistant minister to help him "in respect of his age and the greatness of the congregation".


Farmer has added another ten years to this total, though /
/though for what reason, and on what grounds, he neglects to state. A glance at the gravestone records amply given in Maitland's 'History of Edinburgh' will show that the average life-span in the sixteenth century was not greater than it is to-day. Laing's estimate would make Blakhall truly a patriarchal figure, whilst Farmer's would render him fabulous.

Among the notes in Wood's MS. is a reference to Andrew Blakhall: "... and the canticles... I oft did wret and sum Andro Kemp set, sa I notit tenours and send sum to mussilbrough"(1). Our composer did not arrive in that town until 1574. Since, as we have already attempted to show, John Knox and Christopher Goodman probably set Wood to work as early as 1559, it will be appreciated that there was considerable delay in the completion of the harmonisations of the hymn tunes. The work was spread over some twenty years, and Wood himself became impatient at the apparent indifference of the composers. He states that Peebles was unwilling to undertake the work (2) and that he (Wood) 'was ever requesting and soliciting till they were all set' (3). Blakhall was, of course, composing:

(1) Wood, Tenor, 167 (The 'melody' was in the tenor)
(2) Loc. cit.
(3) Loc. cit.
/composing long before the date mentioned (1574), having
set Psalm CI in 1566 or 1568. He was one of the most
prolific contributors to the Wood MS., having to his credit
the following: "The Humle Sute of a Symar", "Robber
Wisdome", "Psalm CXXVIII", "Psalm XLIII". He had a
predilection for five-part writing, no doubt because he had
that number of vocalists to hand. It appears almost
certain that he composed for specific persons or occasions,
as did James Lauder, his colleague at Holyrood. He
brought up his son Andrew in the same profession, securing
for him a pension (1) and two prebends of Restalrig, 'Bute'
and 'Bute Sextus' (2). These favours, as well as the
considerable gifts which he himself secured, were perhaps
gained at the instance of Thomas Hudson. This is surmise,
a surmise which may, however, be seasoned with the flavour
of authenticity if we recall that both musicians were at
Holyrood during the years 1565-67, when Blakemill left for
Ornston, in East Lothian. He was careful not to lose
his official connection with the court, and he returned
many times to sign documents.

Both father and son appear to have been men of
independent views, and both came under the criticism of
the Church and the king. In fact, Andrew junior achieved
the distinction of having a royal reprimand from Charles I.

(1) P.Boii, 78: S.S.1,136 and 1x,69.
(2) S.S. XLvi, 133.
III.

JOHN BUCHAN.

He was composer, Precentor and teacher in Haddington and Glasgow between 1583 and 1608.

Livingston's study of the Scottish Metrical Psalter of 1635 contains several notices of him. As a reader of the gospel, his orthodoxy was suspect, and he was ordered to sing and read nothing 'but that quhilk is contenit in the word of God'. (p.17) Wood and Blaknell came under a somewhat similar censure in their day. According to the same authority, he is mentioned in the Wood MS., a notice which I have not seen in the original, and one which is to be found, presumably, in the 'Alto' or in the Supplementary volume - "jhone bu ... set thi/r/ notis" (p.49).

John Buchan was presented to the prebend of Dalmellington, within the Chapel Royal, on 13 March, 1584. In 1543 one (sir) Alexander Buchane was prebendary of Dalmellington ('Are tertio') within the Chapel Royal. Teachers of the same name were resident in Ayr, in 1554, and in Perth in 1558.

John Buchan resided in Haddington and Glasgow, where he attained to several privileges not usually accorded to musicians. For example, he acquired the burgess fee of one Gavin Hepburne, in Glasgow, on 21 December 1596(7) and a supplementary /

(supplementary fee of 20 marks on account of the 'dearth' of 1594 (1))

JOHN FETHY, COMPOSER AND TEACHER (ABERDEEN)

Fethy was a versatile man, being teacher, composer (renowned for his organ-playing) and, finally, poet. Like his redoubtable assistant and rival, John Black, he spent some time abroad. According to Thomas Wood, he learned a new style of organ technique in England.

In his day there were at least three men of the same name. The Reg. de Aberbrothoc names one John Fethy, a priest, who went abroad to study about 1498 (1). Walter Fethy was chorister in the church of St. Nicholas, Aberdeen, in 1521, being followed there by John Fethy some years later. John Fethy, vicar of Cramond, and a natural son of that name about 1540 (Reg. Privy Seal, vol. 1529-42) (2). John Fethy was the name of the Precentor of the Chapel Royal of Stirling in 1565.

As to the identity of our composer, it seems certain that he was not the priest of Aberbrothoc. Loth quotes Wood as stating that the composer was still alive in 1592 (Proc. Soc. Antiq. Scot, VII, p. 455).

The


(2) p. 584.
The most reliable contemporary data on his life are to be found in the Commonplace Book of Andrew Melville, Master of the Aberdeen Sang School, in 1636. He states that in 1544 Sir John Fethy (1) was presented to a prebend in St. Nicholas' choir and that he was to "have the organs / the organist having been appointed chaplain of St. Katherine's/ and sang school for instructing the bairnis" at a stipend of £20. (2) He next refers to the dispute between Black and Fethy to which we have already alluded. In addition, he says that the Dean of Guild refused payment to the masters until new arrangements could be made. By 1558 Black had already replaced Fethy, who was absent. On referring to the Dean of Guild Accounts of the City of Edinburgh, we are able to fill this gap in Melville's account, for in 1554-55, John Fethy was paid for tuning the organs of St. Giles. From what we know of the peregrinatory proclivities of Fethy and his contemporaries we may conclude that there is nothing strange in these sudden changes of domicile. It is more difficult to explain how, if Fethy was Master of the Sang School of Aberdeen in 1544 and 1546, he could possibly /

possibly be Precentor of the Chapel Royal in 1545. (1)

In spite of the temptation to identify the two men, we are persuaded that there were in fact two different musicians of the same name. The name is sometimes spelt 'Futhie', the form used by Wood. This is obviously a topographical surname originating in Aberdeenshire, a circumstance which merely confirms the view that Fethy lived and taught there at one time. The Edinburgh Accounts give the name as 'Fietie'. All sources refer to him as 'sir John'.

We conclude that he was not the priest of Aberbrothoc, that he was from Aberdeen, born about the beginning of the sixteenth century, becoming master of the Sang School after his return from England, and dying c. 1568. He probably left Aberdeen a second time to go to Edinburgh, where he was master of a Sang School and organist of St. Giles, remaining in the vicinity till his death. He was almost certainly not the vicar of Cramond, nor was he Precentor of the Chapel Royal.

There remains one query to answer concerning him. Was he John Fethie, the poet? William Walker, in his edition of Melville's Commonplace Book, assumes the identity of the two. In Laing's article on the Wood Psalter, already quoted, it is recorded by Wood that Sir John Futhie wrote 'O God abufe' 'bayth letter and note' (op. cit. p. 455). This proves that he was a poet.

(1) G.S. 1542-48, 1626.
/harmonising anthems of his own devising. For the sake of completeness, therefore, and on the moderately safe assumption that he was the poet, we include a specimen of the poetry of John Fethy. It will be readily apparent that Fethy's poetic style follows closely the conventions and conceits of his English contemporaries. Its aesthetic value is inconsiderable,
Like his contemporaries in Aberdeen, Black and Fentye, Andrew Kemp was a much travelled man, teaching at various times in that city as well as in St. Andrews and Dundee. The work of this composer seems to be, if anything, superior to that of the other contributors to Wood's MS., a view expressed by both Dr. Willsher and Parmer. He would appear to have attracted a fair amount of attention during his lifetime, for he is mentioned in the burgh records of Aberdeen and St. Andrews, in the Reg. of the Great Seal and of the Presentations to Benefices and in the Laing Charters. His influence on the Wood Psalter was probably greater than that of his fellows, outside Peebles, for he happened to be in St. Andrews with Wood, who consulted him and, as we hope to show, received some valuable hints from him. His harmonisations include "Veni Creator", "The Song of Ambrose", "The Complaint of Ane Sinnar", "Te Deum Laudamus". He was also responsible for some forty settings in the Panmure MS. described by Dr. Willsher.

Kemp settled in St. Andrews and probably died before 4 November, 1573 (1) when Isobel Adesoun, 'relict of unquhill Andro Kemp' received a pension of £3.4.11. He is referred to by Wood and in the kirk session register as 'Andro /

(1) St. Andrews Kirk Session Reg. (M. D. I Fleming, p. 90.)
'Andro Kemp, minister'. Andrew Melville's Commonplace Book alludes to him as 'Andro Kempt' in 1570, when he was Master of the Aberdeen Sang School (1). In Wood's MS. the name appears in the forms 'Kempt' and 'Kemp'.

In the chapter dealing with policy, we have pointed out that Christopher Goodman, member of the Reformers' Committee on (religious) policy, conferred with the musicians in St. Andrews, including Andrew Kemp, on the subject of the new harmonisations of the hymn-tunes (2). By December 1st, 1566, Kemp had set the 'Veni Creator' (3) and the 'Sang of Ambrose' before 8 January, 1568 (4). David Peebles' setting of Psalm CL also dates from the first week in December, 1566. It would seem that in some cases Wood merely copied the composer's setting, but in the case of Andrew Kemp the composer himself put his setting into Wood's MSS. which were presumably left aside for many years awaiting the completion of the title pages and illuminations (5). Kemp's ink is quite different from that of the compiler, and he adds marginal notes of his own. At the end of "The complaint of a Sinner" wood/ (1)p.xxviii.


(3) Wood, Treble, p.112.

(4) Loc. cit.

(5) Tenor, p.167 and Treble, p.177, where referring to the loose pages he says:"and thay lyand basyde me tair many yeiris unbind, for layke of the kynges amis drawinge be maister Jhone geddy; and seing that maister Jhone put me sa lang in houpe I purpose ged willing to cause bind them sa shortly as I may".
Wood, ever scrupulous, adds: "and notit be his /Kemp's/
awin hand and not wyth myn" (1) Here, of course, the
position is reversed, the marginal ink being Wood's, the
other Kemp's.

The most curious and revealing note of Kemp's,
however, is this. Throughout the MS. of 'The Lord's
Prayer', he has added stems to the semibreves, explaining
in a note: "Sing thir breiuis semibreuius, for it willbe
othairwayis to heuy and doylit" (2). In both cases the
ink is of a golden colour similar to that of the additions
ascribed above to Kemp, (viz. Bass, p.118) and other than
the ink used for the rest of the page. In current
language, this would read: "Make these semibreves into
minims, as otherwise the result will be too ponderous and
doleful". He repeats the warning for "The Articles of
Our Belief", on page 123, and also on pages 124, 125.

What inferences may be legitimately drawn from these
remarks?

Firstly, it would appear that the note-lengths
corresponded to a definite scale of 'tempi' and thus
regulated the pace of the piece.

Secondly /

(1) Bass, p.118.
(2) Tenor, p.118.
Secondly, it would seem that Kemp and possibly also his contemporaries were becoming sensitive to the aesthetic limitations of endless harmonisations in, or almost wholly in, what is now known as 'first species' counterpoint. Indeed, it would be very remarkable if composers failed to observe the shortcomings of long stretches of note-against-note harmonisations, especially that generation of musicians brought up in the sixteenth century tradition of free and supple rhythms, a tradition which might be said to have culminated in the work of Palestrina, and one which expresses at every point the precise antithesis of note for note. This restriction is, musically speaking, bad enough, but it still leaves untouched the question how badly a composer's imagination may be affected by having to deal with ready-made melodies the constituent notes of which are confined to breves and semibreves. Regent Moray's command to David Peebles (then in St. Andrews with Kemp) to make music 'plain and sweet' was, rightly or wrongly, interpreted to mean 'first species counterpoint, with as few different melodies as possible, so that all can sing'.(1) The last phrase is all-important, for it meant that a restricted number of psalm-tunes could be sung by those ignorant of music, to innumerable versions of the psalms. For example, between 1631 and 1646, there are various well-known versions, viz. those of 1631, 1636, 1643 (including William/ )

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(1) The phrase is my own.
If we examine for instance, the first couplets in each of these versions of the first psalm, 'Blessed is the man', we find an iambic tetrameter followed by a trimeter, which are conveniently singable to the same notes. This point is admittedly simple to grasp, but its importance is such that we may be excused for labouring it. Here are some of the versions:

(i) (1631)
The man is blessed that doth not walk
where wicked counsels guide.

(ii) (1636)
The man is blessed, who to walk in
th'ungodly counsell hates.

(iii) (1643)
The man is blessed that to walk
in wicked ways doth feare.

(iv) (Wm. Mure)
The man is blessed verilie
who walketh not astray.

(v) (Boyd)
Blest is the man that walks not in
th'ungodly counsel ill.

The Reformers returned again and again to the point from which they started, namely, for an infinite number of versions there need or must be only one musical setting. From the purely musical point of view, with
which alone we are concerned, an infinite number of melodies (and, therefore, harmonies) could have been used to one or all of these translations. But, in fact, only one or two melodies were intended to be used. From the musical viewpoint this might be regarded as most regrettable: from the composer's angle it could only be deplorable. In the opinion of the Reformers, it was wholly admirable and marked the culmination of a series of attempts at simplification dating from December 1561, when the first technical preparations for printing the psalms were undertaken by the Assembly (1) which seems to have adhered strictly to one of its first principles, viz. that the psalms (words, melody and harmony) should be so simple as to be easily singable by all. If we admit this to be consonant with Regent Moray's injunction 'to make plain and dulce', then it appears that there was some continuity of policy from the time of the first meetings between

(1) Baillie, Letters and Journals (Laing) ii, p.526.

The intention of the Assembly's Commissioners was that the public both those who could read and those who could not, should learn by heart as many as possible of the psalms: "Both pastors and people be long custome, ar so acquainted with the psalms and tunes thereof; that as the pastors are able to direct psalms to be sung agreeable to the doctrine to be delievered, so he that taketh vp the psalm is able to sing anes tune, and the people for the most part to follow him". (Barnatyne Miscellany, i, p. 234, 'Reasons against the Reception of King James's Metaphrase of the Psalms, 1651')

Cf. the objections to Rous' version (1650)

"And because some Psalmes in that Paraphrase set from England are composed in verses which do not agree with the common tunes, therefore it is also recommended that these Psalms be likewise turned into other verses which may agree to th
between the Reformers (John Knox, Moray and Christopher Goodman) and the musicians (Peebles, Angus, Roule and Kemp).

We have already quoted Wood to the effect that Peebles was not willing to go on with the new work, and we have reached the point where Kemp, who received his orders direct from Goodman, a member of the Committee on policy (1), seems to have given expression to his misgivings (2) about the effect of the 1566 harmonisations.

It may be argued that we have exaggerated the influence of an Englishman on the music of Scotland. It should be remembered, however, that Goodman left England and voluntarily remained away after his return from Geneva because of his violent opposition to any ritual other than the barest minimum prescribed by Calvin. He declared that he was unable to understand way the bloodthirsty bishops were allowed to live (!), and in a letter to Cecil, dated 26 October, 1559, he voiced his objection to the 'papist practices' followed at Holyrood. As to his status, Moray, in a letter to Cecil, dated December 7, 1559, refers to "my greyt freynd Maister Goodman (who hayth nou continewyt wytn me in the kyrk of Sanctanclros/.

(1) C. l. Scot. Papers, i. p. 254. The Council for policy comprised two departments, that dealing with political policy (the prior was a member) and the other deciding religious issues (members included the Bishop of Galloway, John Knox and the Englishman, Goodman). From Letter of Randal to Sadleir, 14 Oct. 1559.
Sanctandros in ministration of the word, hereby the space of sax yeiris)". (1) This is in accord with Thomas Wood's note (Tenor, p.137) on Kemp's setting of 'have mercy, God, for Thy great mercy's sake' (ibid. pp. 134-137):

"Set be Andro Kemp, at the desyre of maister Gudman, quha was the first satlit minister in Sanctandrouse: Albeit maister knox for the maist, maid his residence heir (as the cheiff lords of the congregation oft did) he read and proacht quhair the lordis wer; Bot maister Gudman being in geneave and send for, cunning heir to Sanctandrous, and tien it was thought gude maister knox to be stableist minister in Edinburgh, and maister gudman was satlit heir in Sanctandrous and wes meruells weill lykit of in this congregation in land and burgus."

In this connection, too, it is worth while to recall that Kemp was Sang School master in the town (2), so that the injunction to observe utter simplicity in the new music would fall with double weight on his shoulders.

Much has been made here of the question of the 'simplification' of music introduced by the Reformers. If anyone is in doubt as to the fact of this simplification

(1) Op. cit. p.256-7 and ii, p.214. His status with Knox was equally high. He was the first Commissioner in St. Andrews in 1560 and is named after Knox and the Edinburgh Commissioners. Book of the Universal Kirk, i, p.5. Farmer (p. 167) states that he has been unable to discover the identity of the 'Gudman' mentioned by Wood.

(2) Tenor, p.126.
(as distinct from the controversial question of (i) its desirability and, (ii) its effect) let him compare Kemp's setting of 'Veni Creator' (5 December, 1566) and Robert Carr's polyphonic work (from 1513 onwards) examples of which are to be found in the National Library.

Returning to the affairs of Andrew Kemp, we find frequent references to him in the kirk session records of St. Andrews. On Wednesday, 26 June, 1570, he appeared before the session charged with refusing access to one, David Symson, presumably an assistant teacher or minister since he was in receipt of a stipend). (1) For his offence, Kemp was to kneel and ask forgiveness, and was threatened with dismissal from 'his office' (he was both minister and teacher, apparently) should the fault be repeated. The witnesses brought by Symson included Ninian Roule, precentor and music teacher, and John Wlir (Moore ?) who may be identical with his namesake, later master of the Sang School in Dundee. (2). The fact that two musicians were giving evidence against Kemp seems to confirm the opinion that we are dealing with the composer who, as we have already said, was known as 'Andrew Kemp, minister' (3).

On /


(2) Misc. MSS. in Reg. No.

(3) Most of the musicians were ministers of religion, though few of them are referred to as such.
On page 613 there is mention of a 'Patrik Kemp, laidfull/son/ to umquhill Andrew Kemp minister' (31 October 1587).

On page 383, (4 September, 1573) it is recorded that £3.4.11. has been collected for Isobel Adesoun 'relict of umquhill Andro Kemp', the money to be debursed at the rate of 8d per diem. On 7 July, 1574, we learn that she is under the care of one Betterage Walcar, at the public expense (p. 395).

Some three months after his dispute in St. Andrews we find one Andrew Kemp applying for the post of Sang School master in Aberdeen. It is not impossible that this allusion is to our composer who, as we have mentioned, was at one time master in Dundee also. John Black, Kemp's predecessor in Aberdeen, left the country about 1570, and the Sang School was closed for a time (1). Here is the passage alluding to Kemp: "The said day, /6 Oct. 1570/ anent the supplicatione exhibit and presentit to the consel be Androw Kemp anent the teyching and instructing of the childryne and bairnis of the sang scoil, quhill presentlie is destitut of all exercitioone, (but prejudice of ony person haifand tytile and enteres thairto) as in the said supplicatione at mair leynth is contenit, the mill consaill, present for the tym2/ (1) According to Melville's commonplace book (p.xxviii) it was under repair in 1570.
/tyne, all in ane voice, in respect that Schir John Blak, quha wes anes maister of the said sang scoill, is presentlie absent of the realms, and na exercitioune of musick visit in the said scoill, lyk as thair hes beine na exercitioune thairin thir diverse yeris bygane, and for diverse vther causis, reyplie aduysit, acceptit, and admittit (induring thair will) the said Andro Kemp to the said office, to teiche and instruct thair youththeid and cheildreine in the said facultay of mweik, meaners, and wertew for payment of sic lesum dewetie as wse hes beine, and as he appoyntis witht the parentis and freindis of the bairnis."(Aberdeen Burgh Rec. ed. Spalding Club, 1398-1570)

The final word on this musician would seem to lie with the Reg. of Presentations (vol. i, fol. 91) which refers to one Andro Kemp, deceased vicar of Fintrie. The date, 9 March, 1573, fits in well with that mentioned in St. Andrews' presbytery records, viz. before 4 November 1573. The Reg. Privy Seal (xxxix, fol. 106v) gives the date of his presentation as 29 August, 1571. Since many musicians were permitted the indulgence of non-residence, and since, in any case, Fintrie is in Aberdeenshire, the possibility of Andrew Kemp, musician, being one with the vicar, is not to be ruled out.
JAMES LAUDER.

James Lauder as a composer of some note and for about thirty years a domestic musician at Court. He is one of the musicians whose career successfully spans the troubled years of the Reformation. An early reference dated 26 January, 1552, alludes to him as chaplain of the Collegiate Church of St. Giles. He was then granted permission by the Council to go to France and England in order to improve his technique. (1) He must have been no more than a youth, for thirty-nine years later he was still at the palace of Holyrood. His widow, Jean May, died in 1614. (2).

In 1567 one, James Lauder, was exxtorfer and prebendary of Fardischaw (3).

As composer of occasional music, noted virginals player and contributor to Good's Psalter (4), our musician must have been much in demand for courtly entertainments of /

(1) Burgh Records, ii, 176,338.
(2) Edinburgh Test., 15 July 1614.
(3) Reg. Min. Fol. 11. There is only a moderate degree of probability that this refers to the same person. Also P.B.i. Fol. 24 (19 May, 1578) and S.S. XXXV, fol. 65.
(4) Tenor, 167.
of the more serious kind. Wood states that he sent his psalms to James Lauder who sent for inclusion a composition entitled 'My Lord March's pavane'. (1) It is not improbable that on this occasion both Lauder and John Angus met in Dunfermline whether Wood sent his precious manuscript. We know, too, that Robert Hudson settled for a time in the town, dying there in 1596. (2).

Lauder did not spend all his time at the palace, for he made at least one journey to France. He was a domestic musician to Queen Mary before November, 1562, when the Exchequer paid him £20. (3) He was named chaplain of St. Nicholas' Altar in St. Giles, 11 August 1566. (4) In 1580 he received £200 being expenses for a journey to London to purchase two pairs of virginals by command of the king. (5) In the MS. scheme for the royal household, drawn up in 1582, provision was made for 'ane musician' (in addition to the four Hudson brothers) and this certainly refers to James Lauder.

In /

(1) Loc. cit.

(2) Edr. Test XXX, fol. 222, 228.

(3) Exchequer Rolls, 214.

(4) S.S. XXXVIII, fol. 82.

(5) T.A.1578-81, fol. 99r. The details were as follow: £66.13.4. for each instrument, £66.13.4. for travelling.
In 1538 he received from the Treasury £120 for meat and drink in respect of the preceding Martinmas and Whitsun terms (1). He was still at court in 1590, for his name appears alongside that of the Hudson brothers in the new scheme drawn up for the royal household after the king's marriage. On these occasions his expenses must have been relatively heavy, for the following year he received £180 on account of a debt of £360, for his entertainment of the three preceding years (2). This would appear to be one of the last references to Lauder. Jean Hay, relict of James Lauder, sometime servitor to His Majesty, died in 1614, leaving £1300 and considerable moveable property. His son Thomas became a musician and received a prebend of Restalrig. He is referred to as late prebend in 1598 (3).

The case of Lauder would appear to confirm the belief, expressed elsewhere, that those musicians who won the favour of the court prospered mightily and lived in comparative security. There seems to be no evidence for supposing /

(1) Exchequer Rolls, 1580-88, p.413.

(2)

(3) S.S.lv. fol. 34 and lvii, fol. 123.

(3) Ibid. LXIX, fol. 278.
supposing that he was related to his namesake of the Bass. Nor is he to be confused with James Lauder, nephew of John Sinclair and later Dean of Restalrig. A third man of the name was a page or servant of Mary Queen of Scots after her abdication.
VII.

DAVID PEEBLES, Canon of St. Andrews, Composer.

Little is known of this composer, once 'one of the chief musicians in this land' (Wood, Tenor 167). The important facts relative to the reform in music have already been dealt with, and it will be obvious that Peebles was the central figure in this reform. Wood, in his account of the harmonisations of the psalms and canticles, makes it clear that the psalms were harmonised by Peebles for the most part, whilst the canticles were the work of various composers. It was to Peebles that James Stuart, prior of St. Andrews, committed the work in the first place. Wood's task consisted of preparing five books of MS. on one of which appeared the tenor of the psalms. The remaining

three or four parts (each in a separate book) would be added by Peebles. The latter's versions would then be copied into Wood's MS., though, as we have mentioned, in the case of some works, a composer's autograph would be put straight into Wood's own copy (1)

Some of the canticles were harmonised before 3 September, 1547, by a pupil of Peebles in St. Andrews, Francis Heggie. These earlier versions, however, were unknown /

(1) Andrew Kemp wrote thus, Wood, Bass. p.158.
unknown to Wood (ibid. p. 165). So it is to be presumed that most of Peebles' settings were new, and in strict accordance with James Stuart's command to 'leave the curiosity of music, and so make plain and dulce'. This gives us an insight into Peebles' style before the Reformation, since, if his style had not then been more elaborate, his own prior's admonitions would have been pointless. It is, therefore, to be assumed as probable that Peebles was writing in the contrapuntal style of Carver in Scone (1). Also, if his pupils were by 1547 capable of writing reputable works, then Peebles must have been a mature musician by that time. So he was a contemporary of Carver, who was still alive in 1546.

Unfortunately, four-part harmonisations of hymn tunes, in the rather severe style of that day, offer little or no guide to a composer's ability. Whatever Peebles did to deserve his great reputation must have been done before the Reformation. The harmonisations in Wood's MS. show merely an average ability.

The MS. contains a number of references to him. On page 176 of the Treble volume, a cross-note reads:

"Now zee know that this is the fyft pairt maid to t[e four as Dauid pables first set it /a fifth part added by Jegie to the four of 'Si quis diligit' / and presentit the sam/

(1) And at the same time, viz. c.1530.
/sam to kyng Iamis the fyrt quha wes ane musitian himselff; he and ane singular gud eir andould sing that he had never seine before, but his voyce wes rawky and harshe". In this connection, we recall that James V had Italian musicians at his court about 1530, when Peebles composed the 'Si quis diligit'.

On the same page Wood remarks that Heggie, Peebles' pupil, was a 'trin player upon the organ'. At the end of Psalm CL (treble, p.110, footnote) he states: -

"Set i iii partes be ane honorable ma David Pables in Sanctandrous and (p.111) noted and wretin by me Thomas Wod, 1 Decoobar, 1566";

On page 155 he comments:-

"Ane singular auld sang IIII partis quam multi domine iiii parts, the letter geuen be my lord of marche;" and at the end (p.160):-

"Finis quod domino David pables 1576". // the number is crossed through//

If the latter date had not been corrected by Wood, it would have been possible to state that Peebles was still living in 1576. One of the last references to him, dated 2 September, 1566, is the signature to a disposition by James /Stuart/ Earl of Moray and Comendator of the abbey of St. Andrews, to George Douglas, of a grant of 1000 marks. Ninian Roule, Precentor of St, Andrews, is also a /
a signatory (Calendar of Laing Charters, 809). In passing, it should be remarked that this was not the occasion on which the Earl of Moray commended Peebles to harmonise the psalter. We have previously stated that this command dates from the time when the prior was known as James Stuart, not yet Earl (1563) or Regent (1567).
T.OMAS WOOD, compiler of the Psalter, 1566.

The salient facts of his life are known, and his name appears in the standard works, including Hay Fleming's "Register of the Ministers of St. Andrews" (S.i.S. 1889), from which much of the following is taken.

From Wood's own words it would appear that he came to live in St. Andrews after the date of James Stuart's injunction to Peebles to simplify church music, i.e. not later than 1562-3. He began work on the psalms in 1562, and, observing that Peebles 'was not earnest' he 'wes euer requesting and soliciting till thay (wer) all set'. (Tenor, p.167). He describes in detail his mode of procedure, and makes it clear that he made two copies, and that the unfinished one was the better of the two:

"Thir buikis I begouth in the yeir of God jM V C lxii yeiris, and I rewlit, and wes in purpose to have first wreatin the first vearce of everilk psalme that hes ane tune; and sum that knew this my purpose and preparation, desyrit me to stay a quhyle, for the heall psalms wer set printit in genue and wer to cum home shortly, and so I held my hand till the heall psalms com home, and I wreat the first vearce of everilk psalme that had ane tune put to it, and in lyk maner the canticles, and euer as I ob'sinit any to be set, I did put them in heir, till I had gottin them /
/them all. After thir four or fyue yeiris I take
vther threscore throughis of lumbert paper... and wreat all
thir psalmis and canticles and notit them better and farer
nor they ar heir and they lyand besyde me thir mony yeiris
unbund, for layke of the kynge armis drawing be maister
Ihone geddy; and seen that maister Ihone forgettis and
hes put me sa lang in houp I purpose god willing to cause
bind thome sa shortly as I may".

Laing entitles his monograph 'An account of the
Scottish Psalter of 1566" and states that it was
harmonised by David Peebles and the work completed by
of the psalms may have been completed by this time, it is
ture that neither the canticles nor the voluntaries on the
psalms were finished until at the earliest 1575, w.con
Blakhall completed his version of psalm CXXVII (tenor, p.174).
Lauder's 'pavane' was not set till 1584 (treble, p.179).
The expression 'psalter of 1566' is, therefore, misleading,
and is only true so far as the last psalm, CL, was
harmonised on 1 December of that year. Since we cannot
presume that Wood made more than two copies, we are
obliged to conclude that the complete MS. really dates from
the last days of Wood's life, viz. between 1584 and 1592.
Nevertheless, the separate sheets of psalms in MS. could
be and probably were used by singers while Thomas
awaited /
/awaited the arrival of the canticles and voluntaries. (1)

It must be admitted that the standard of penmanship and production of the MS. is disappointingly low. In Wood's defence, however, it should be pointed out that this was a second-best copy which the compiler never intended to put out as a representative work. It is just probable that the rather crude illustrations in colour were added by an amateur, when John Geddy, the artist, failed to keep his bargain with Wood. If Geddy had not failed him, Thomas would almost certainly have turned out a masterpiece comparable with contemporary illuminated psalters.

His life in St. Andrews was uneventful, and the weekly accounts of his doings as Session Clerk make dry reading. He was appointed interim Reader and member of the Session on 5 February, 1583 (Hay Fleming, op. cit. p. 520). On 29 April, 1584, he is referred to as 'vicar and reader' (p. 527). On 28 May he was directed to read the word as printed without any addition of his own (p. 529). He was given care of the register of banns and baptisms, on 24 June (p. 530).

(1) The references to Wood's Psalter in the "Reasons against the reception of King James's Metaphrase" already quoted, suggest that by 1631 Wood's work was well known (though by then it was only one of many versions in current use).
The duty of Friday preaching was added to his others by direction of the presbytery on 5 August (p. 534). He was formally humiliated for an unspecified offence against one William Leamonth, on 14 April, 1597 (p. 539). On 5 July he was accused of proclaiming bans without consulting the Session (p. 593), for which offence he was again humiliated on 26 July (p. 596). On 23 August he was ordered to surrender the register into the hands of the minister (p. 601). He was exonerated of all offences by the Commissioner (who criticised the minister for not administering the sacrament) on 23 September 1591 (p. 725). On 20 March, 1592, he was attacked by one Walter Adanson, being by then an aged and weak man (p. 726, footnote). This was probably the year of his death, for he was succeeded by Mr. Robert Yuill, who was presented to the vicarage before 2 September (loc. cit).

Scott in his 'Fasti' confuses Thomas with a contemporary vicar of Carnebee of the same name (ii, p. 411). Laing states that they cannot be identified, as the vicar of St. Andrews had not taken his degree of A.M. (Proc. Soc. Antiq., vii, p. 453). Fleming points out that the vicar of Carnebee is referred to both as Thomas Wood and as Mr. Thomas Wood. Vol. xliv. fol. 23 of the Privy Seal refers to him as Mr. Thomas (vicarage of Carnebee, 24 February 1577).
The Register of Presentations (vol. i, fol. 65) has the following interesting word on Thomas Wood:

"Oure soverane lord with avise... Ordanis ane presentationoun to be maid ... Direct to the prouest of the college kirk of our lady... besyde Sanctandrois Presentand Thomas Wood as persoun actuallie being at the scules to the prebendarie of kinkell within the said college kirk now vacand or quhan (?) the same sall happen (?) to wak be demissionoun of mr robert Young last possessoure thairof...." (24 November 1571).

On folio 121 of the same volume appears Thomas' letter of presentation to the vicarage of St. Andrews, dated 24 March, 1574. On folio 134 (7 November, 1576) and folio 139 (24 February, 1577) are to be found the letters of presentation to the vicarage of Carnebee.

It is tempting to identify these two vicars. But if Thomas Wood was still a student in 1571, it is difficult to see how in 1592 he could be an aged, decrepit man. If so, his vocation must have been a very late one indeed.

We shall have occasion to observe that the escheat of one Thomas Wood went to a musician called Gilbert Ross in March, 1608 (S.S. Ixxvii, fol. 250), sixteen years after the death of the author of the psalter (see under Ross, Gilbert, in the Biog. Index).

The evidence as a whole seems to incline one to the belief that there were two Thomas Woods, both resident in Fife.
/Fifeshire at approximately the same time. But this opinion neither augments nor diminishes the debt which, we are sure, is due to the conscientious copyist by whose unremitting effort an important link in the tenuous chain of our musical history has been preserved.

The following Appendix contains extracts from documents relative to some of the composers named.
I

EXTRACTS FROM DOCUMENTS RELATIVE TO DEAN JOHN ANGUS

(1)

From the Register of the Privy Seal.

S.S. xxxiii. Confirmation of the Gift of the Vicarage of
fol. 48v. Inverkeithing to him (29 August, 1562)

An original deed of confirmation ratified and
for our sovereign Lady and her successors perpetually
confirmed an original presentation and directed to master
Robert Pitcairne archdeacon of Sanctandros commendator of
the abbay of Dunfermline and commissary to George
usufructuary thereof now being in the parts of France and
the convent of the said abbay patronage of the vicarage
perpetual of the paroch kirk of Inverkeithing. To ane
maist referend fader in God John archbishop of
Sanctandros abbot of Paisley Prentand John angus
professit monk of Dunfermline in and to the said vicarage
perpetual as the said presentation under the c. seill of the said abbay, etc.

(2)

From the Register of Presentations to Benefices.

P.B. ii. Abstract: Certain portions of the rents of the
fol. 119v. Abbey of Dunfermline, formerly paid
to the monks there, to be paid to them, viz. Alex.

Aikman /
From the Register of the Privy Seal.

S.S., lx. Gift of the half Parsonage and Vicarage

fol. 12r. of Crieff, (11 June 1589)

Ane letter maid To dean Johnne angus ane of the
prebendaris of the chappell royall of Striviling
Gevand grantand and disposedt to him all and halil the
half personage and vicarage of the paroche kirk of creif
lyand in the Dyocie of dunkeld stewartrie of stratheiine
and within the Sgreidome of Perth with all and sindrie
seindschavis ... for all the dayis yeiris and termes of
the said dene Johnne angus lyftyme ... Now vacanid in our
hand (1) soverane lordis handis and at his gift and
disposition as undouttit patroun of the said benefice be
pure and simple demission in his bienes handis as
undowtit patroun foirsaid of the samyn be mr. angus
last launchefull and undowtit halil person and vicar of
the foirsaid paroche kirk and parochin ... WITNESSE ...

Note Crieff secondo was later gifted to Thomas Gray,
on the demission of John Angus.

(3) /

(1) deleted.
From the Register of Presentations to Benefices.

John Angus, 'elemosynner' of St. Leonard's, to provide for certain payments to the poor of Dunfermline (24 December 1564).

P.B.ii, Oure soverane lord understanding that his nieres daylie oratour (1) Joanne Angus ane of the brather conventuall of the abay of Dunfermiling is lyk as he hes ben thair dyvers yeiris bypast preceutor and elemosynar of the hospital of Sanct Leonards bensyd Dunfermiling and that thair is certane aikers and rents /payable to the poor of the district/... Ordanis ane letter to be maid in dew forme under his maiestis previe seill geyvand grantand and comittand to the said Joanne Angus preceutor and elemosynar of the hospital fairsaid full power previlege and libertie during his lyftyme to sett takis and assedationis for yeiris and termes lang and short as he sall think convenient ... 

Notes on the Great Seal.

From the above-mentioned register, it is obvious that Angus was acquainted with the Hudson brothers, at least with Robert Hudson, who resided in Dunfermline. Allan Cootts, senior, was chamberlain of the monastery during Angus' /

(1) inserted above the line, in different ink.
Angus' tenure of office as preceptor, both appear in the same entries, the precepts of sasine being directed to Allan Coutts (1). Allan Coutts, younger, was a witness to the will of Robert Hudson, who died in the home of Coutts, senior. Hudson's wife was Elspeth Coutts almost certainly a relative of the chamberlain, and possibly his daughter. Since Angus was associated with Allan Coutts for at least eight years, it is reasonable to suppose that the two musicians, Angus the composer and Hudson, poet, 'violer' and treasurer of the Chapel Royal, were known to each other.

The last reference to John Angus appears in the register of Presentations to Benefices (P.B.iii, fol. 22v of 9 March, 1596) when the half parsonage of Crieff was given to Thomas Gray, of the Chapel Royal, on the death of Angus.

(1) G.S.1546-80, nos. 2083, 2514, 2969 (27/7/1572 - 4/3/1580.)
II.

EXTRACTS FROM DOCUMENTS RELATIVE TO THE BLAHRALLS.

(1)

From the Register of the Privy Seal.

S.S., vol. xlvi. The Prebends of 'Bute' and

col. 133. 'Bute Sextus' to Andrew Blakhall, junior.

(29 July, 1580)

Ane letter maid To Andro Blakhall sone to

Mr. Andro blakhall Gevand grantand and disponand to

him During the space of sevin yeiris All and haily the

prebendarie callit bute sextus... lyand within the diocie

of argyle vacand be deceis of umquhyle William barbor and

that for the said Andro Blakhall sustentatioun at the

scoles During the said space.

(2)

S.S., vol. xlix. Ane letter maid to Andro Blakhall

col. 14r. student in graver sone to minister Andro

Blakhall minister at Musselburcht Gevand grantand and

disponand to him all and haily the prebendarie of

Restalrig namit buit (MS. blank) with orchardis ... vacand be deceis of umquhile Sir Johnne nasayth last

prebendar and possessor of the samyn ffor the space of

sevin yeiris nixt after the dait hereof to the effect that

he may be the better instructit in vertew ... at the

scoles in the meantyme With Power to the said Andro

his /
his parentis factouris and vthenis in his name to
intromit and uptak the fructis ... of the said
prebendarie ... (7 July, 1582).

(3)

Confirmation of the Grant of a Pension Paid to
Andrew Blaknell and his Son (22 July, 1582).
S.S. xlix. Anelletter maid Ratifiand apprevand and for
fol. 34v. our soverane lord and his successoris
perpetuallie confirmand The letter maid be Adam bishop
of Orknay commendator of the abbay of Haly Cros besyde
Edinburght and convent thereof To maister Andro Blaknell
minister ane of the conventuall brether of the said abbay
And to Andro blakhall his sone the longest levere of these
tua Of all and aill ane portioun of the sowme of fourtie
pundis money of the said mr Androis portioun of threscoir
pundis qualikis he hes of the said abbay yeirly to be
upliftit and tane up be the said maister Andro and
Andro his sone.

(4)

Grant of a Pension of £200 to Andrew Blaknell and to
His Son. (16 October, 1539)
S.S., lx. Anelletter maid makand mentioun that our
fol. 69v. soverane lord being creadable informit
of the sufficient qualificatioun of mr Andro Blaknell
minister /
Minister at Mussilburt and of Andro Blackhall his sone in the liberal airt and science of musick quilkis war/ "wary" in MS/ necessarie requirit to be mantenit and intertenit in all publick common weallis and realmes albeit partlie be occasion of the few nomber of qualifieit personis thairin and partlie for laik /lack/ of Intertainment of sic as ar abill and idoneus to profess the samyn the said airt be all appearance is liklie to decay without sum sufficient remeid and supplie for Intertainment thairof and personis meit and abill to teich the samyn be tymouslie provydit Wherethrow his hienes is movit be his princelie honor and Inclination to the propagatioun of vertew and science Within his realme to have sic dew regard thairto that thair be sum personis reasonabil /sic/ provydit for teiching of musick frelie to all the youth and vtneris his hienes lieges meit and capabill for the samyn In all pairtis within this realme And beand persuadit not only of the said Andro and his sonis qualificatioun thairin as said is Bot alsua of the ernest and guid afection to the advancement in sic sort that be thair travell cure and diligence the samyn may heirefter daylie fra tym to tym the better increas and florische to the conforte proffite and compditie of his mall realme and subjectis Therefore his majestie now after his perfyte aige of xxj yeiris compleit declairit in parliament /
parliament with avise of sir Johne Maitland of Thirlestane Knyght chancellare ... Gevis and grantis to the said Mr Andro Blaknall and Andro Blakhall his sone All' and haill ane yeirlie pensioun of the sowme of tua hundreth pundis money of the realme yeirlie to be upliftit be tyme and longer levar of tyme tua During all the dayis of thair lyftyme.

Note: It is hardly necessary to stress the importance of this letter in the history of our music, still less to underline the fact that it seems to have passed unnoticed by writers on the subject. It is little wonder that such writers have assumed that the efforts of James to redeem music were unavailing. Though Dr. Farmer by no means shares the view that James did little to foster the art, his lack of precise information misleads him into the use of the word 'sappy' to describe in a comprehensive manner the king's intervention in matters of art and religion. That the Act of Parliament already mentioned did produce definite results, it has been one of our principal aims to demonstrate. Similar letters yet to be described will, it is hoped, completely achieve our purpose. Attention was first drawn to the existence of such material by Dr. Gordon Donaldson, and it was on his suggestion that a complete investigation of these sources was undertaken.
From the MS. of Thomas Wood.

Tenor, p. 113. Wood attributes the following to Blakhall:

"The humble Sute of a Sinner" M And Blakhall.

pp. 141-2. Psalme CI V pairts verray curiusly set,

p. 143. followis the second mesure of the sanyn of blakhall minister 1569.

p. 147. Finis quod mr Andro blakhall 1569

pp. 150-154. The CXXVIII /Psalms/ V pairts; not upone the tenor, bot voluntary set be maister Andro blakhall minister of the word of God at Mussilbrough, and propynit (as I understand) to my lord of mar at his first mariage (1).

p. 171. Psalm XLIII in V pairts be mr A. Blakhall

p. 174. /at end of above/ quod blakhall to the Kyngs grace 1578.

Treble, p. 154. The end of the psalmes with the canticle and foloveth tway or thre gude psalmes voluntary without tenors composit be maister Andro Blakhall minister in Mussilburgh

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(1) To Annabella, daughter of Wm. Murray of Tullibardine, 29 Jan., 1557.
p. 162. In Joury land efter blakhall Their tway lytill
sange is not in the rest of the buxis bot to
replenishe this roume qualike stud empty (1).
p. 163. Psalm CI Fiue pairtis voluntarye M.A. Blakhall
p. 170. Psalm CXXVIII Fiue pairtis voluntary composit
be M. Andro Blakhall.
p. 174. /at end of the above/ Finis quod M. Andro
Blakhall, minister of Gods worde, 1575.

Note. It will be apparent from these extracts that
Blakhall and the Hudson brothers foregathered at the court
during the same period, viz. the Regency of Mar, at the
time of the birth of James VI and for some years later.
Since the abbey of Holyrood had been practically
destroyed by Henry VIII (notably in 1544 and 1547),
those of the brethren (including Blakhall) who remained,
must have been accommodated for a time at least within
or beside the palace. It is, therefore highly probable
that, living almost under the same roof with Blakhall,
the brothers knew him also. Unfortunately, no direct
evidence of this friendship is forthcoming.

(1) The other piece, 'Song of Ambrose', was by Andrew Kemp.
III.

EXTRACTS FROM DOCUMENTS RELATIV: TO JOHN BUCHAN
(1)
From the Register of the Privy Seal.
S.S. vol. 1. John Buchan, master of the Sang School
fol. 95r. in Haddington, to be Prebendary of
Dalmellington. (15 March, 1584)

Ane letter maid To Johnne Buchane maister of the Sang
scale of hadington Gevand grantand and disponand to him
during all the dayis of his lyftyme All and naill the
prebendarie of the chapell royall of Striviling callit
the personage of Dalmellington in Kingis Kyle with all
fructis rentis ... vacand in our sovran lordis handis
handis Thow the deceis of unquhile Androw buchane last
possessor thairof With Power ..... 

Note. Andrew Buchan was a teacher in the Edinburgh Sang
School from 27 November, 1579. He died before 1 August,
1582, when he was succeeded by James Henryson.

(2)

Ane Testimonial (3 May, 1593)

Woodrow Misc. "Till all and sindrie quhome it effairs,
Vol. i, p.538. to quhais knowledge thir presentis sal
cum, and speciallie to the richt
honorable and wellbeluvit brethrene in Chryst, the
Provest, Baillies, Counsall, and Ministris of Glasgow,
the Eldership and Sessioun of Had ingtoun, wissis grace, mercie, and pece, from God the Father, through our Lord Jesus Christ:

Forsamekle as our brother, Johne Buchane, Musician and Maister of the Sang scole of the said Burgh of Had ington, compeirand befoir us, declared he was to resort and to remane with zow, desyrand this owt testimoniall direct zow of his lyfe and conversatioun, qhillik we thocht ressonable: And thairfoir be thir presentis, testifies that the said John hes remaned and continewed in the said Burgh of Had ingtoun, in daylie companie and resort with us, sen the moneth of August, in the zeir of God, 1585 zeiris, be the space of ix zeiris or thairty, behaving himself in maist honest, quiet, sober maner, leving in the feir of God, using his office and cure with all dexteritie, without offence or selander offered be hin or against him, in or be anie persoun, swa that amangst ws, prayed he is unreprovable so far as we understand, or hes ever cumed to our knowledge. And thys we testifie to be the truthe be this owt testimoniall subscrivit with all owt handis as fallowis, the thrid day of May, the zeir of God, 1592."
From the Records of the Burgh of Glasgow.
vol. 1573-1642. "The bailleis and counsale, respectand p. 161. the service maid be John Buchquhane in 8/ii/1595. the new kirk, with his scholleris, in singing and reiding thairin, and of the greit derthe presentle in the cuntrey, quhairby he may nocht be sufficientlie furnisit be his stipend, thairfor iss ordanit Walter Bowey, thesaurer, to paye to him the soome of xx merkis money quhil salbe allowitt to him in his comptis, and tbat for his better support this yeur, but ony preparative in tyme cumyng of the lyik."

(4)
p.174. "The baillies and counsale grantit to Jonne 20/xii/1595. Buchquhane xx li for his support of this yeur, in respect of the greit derth conformes to the warrand, provyding the same be na preparative in tyme cumyng, and ordanit the thesaurer to paye the same to him."

(5)
p.225, "The quhilk dayes, thai /the baillies and 4/viii/1601. Council/ haue ordanit John Dikesoun, thesaurer, to paye to Johnne Buchquhan twenty lib. for his burges fynes indettit be the towne to him contenit in his contract for this yeur only."
The provost, bailies and council, 21/xii/1605, present vpon consideration of the supplication of John Buchane, and of his necessitie and that he wantis tua yeiris dewties of his pensioun of Mayboll, thairfoir, in consideration of that, and of his thankfull service vpon meane moyen, he's ordanit John Or, thesaurer, to content and pay to him for his help the summe of twentie pundis money, and for payment of that to the said John Or he's ordanit Duncane Leiche to pay to him the summe of xxj pundis money intromettit with be him of the burrow maillis.

Note: Buchan's complaints about the inadequacy of his salary may possibly have borne fruit in later years. The sums payable to musicians rose steadily until the middle of the century, when the Precentors (there were two) and the principal of the Sang School received in all £200. By 1672 this had been doubled. It is true, however, that in other cities there was a comparable rise in salaries.
IV.

EXTRACTS FROM DOCUMENTS RELATIVE TO JOHN FETHY.

(1)

From Extracts from the Council Register of the Burgh of Aberdeen (Spalding Club).

Vol. 1398-1570. Joan Fethy to be Song School Master, 18 September, 1544.

"The seid day, the sake console being convenit togidder, hes fect sir John Fethy to be one of the prebendaris of their queir; and to haif their organis and sang scable for instructioun of the men of gudis barnis and keping of thaim in gude ordour, and he to mak continuale residence in the said queir; ffor the quhilk thai haf gif in him xx lib. zeirlie of fie, to be thankfullie payit to him zeirlie sa lang as he remainis and makis gude service to the towne and that of the rediest of their commoun gude."


(2)

Edinburgh Dean of Guild Accounts.

ii, p.358. "Item, to Sir John Fletie, at the command 1554-55. of the counsale, for toning of the organis at Sanct Geillis day ......... xxiiiij s."

(3)
He is re-appointed to his former post (15 July 1546).

Cartul S. Nich. ii. "The said day the Counsale and p.368. bailzeis present for the tymde
decernit and ordinit Sir Jon Futhy maister of thair Sang
skull to joist and possess the said skull And to haue the
haill regiment and teching of the barnis yr of togidder with
thair organis in thair parroche kirk conforme to this
conducioun yrto be the tovun and dischargit all utheris of
the said skull and organis except the said Sir John and his
techaris vnder him to be nominat and input be him as
thinkis expedient."(1) (Council Reg. xix, p.163).

(4)

Register of Presentations to Benefices.
P.B. i. Confirmation of John Fethy's Resignation
fol. 17. of the office of Master of the Sang School
(Extract) of Edinburgh (13 Sept. 1568).
Confirmation of 'that vyther gift in forme of act be the
said provest baillies and counsale /of Edinburgh/ gevand
and Disponand to the said edward hendirsoun the office of
the maister of the sang scole During all the dayis of his
liftime with all feis and proffeittis belangand thairto
and that eftir renunciatioun and geving ower of the said
office be sir Johnne Fety ane of the prebendaris of the
queir of /

(1) He was 'Principal', having Robert Porter and Robert
Nicholson (and possibly also Black) under him.
From the MS. of Thomas Wood.

> Treble

'0 god above, be Shir Joine Futky'.

p.161.

> p.162.

'Shir John Futheis Sang of repentance

Marginal

I call this man shir Jhone, that he myght be

note

knowin for he was a papeist preist, and the

first true organist that ever was in Scotland.'

From the Barnatyne MS. (Scottish Text Soc.)

> p.343.

CCL.

Pansing in lairt with spreit opprest

This hindirnycht bygon,

My corps for walking wes molest,

For lufe only of on.

Allace, quome to suild I mak mon,

Sen this come to lait?

Cauld, cauld culis the lufe,

That kendillis our hat.

Hir bewty and his maikles maik

Dois reif my spreit me fro,

And caussis me no rest to tak,

Bot twayling to and fro.

My curaige than is hence ago,

Sen I may nocht hir get;

Cauld, cauld culis the lufe,

That kendillis our hat.

(Extract from a poem by John Petter)
VI.

EXTRACTS

FROM DOCUMENTS RELATIVE TO JAMES LAUDER, MUSICIAN

(1)

Extracts from the Records of the Burgh of Edinburgh.
Vol. 1528-1557. "The quhilk day /26 January 1553/ the
p.176. prouest bailies counsale and dekynnis
sittand in jugement, anent the supplicationoun gevin in be
James Lauder prebender of thair queir, grantis licence
to the said James to pass furth of the realm to the
pairtis of England /and/ France, thair to remane for
the space of ane yeir next efter the dait heirof, to the
effect that he may haue and get better erudiantun in
musick and playing nor the hes;"

(2)

Dean of Guild Accounts, Edinburgh, 1552-3.
op. cit. "Item to James Lauder, that
p.338. day .................. xxiiijs."
24 Decr. 1552.

(3)

Register of the Privy Seal.
Vol. xxxv. Presentation of a chaplaincy in St. Giles
fol. 65. to James Lauder, 11 August 1556.
Ane letter maid to jame lawder sone to gilbert lauder bur-
gess of Edinburgh Gevand grantand and dispondand to him
all and haill the chaplanrie of sanct nicholas alter
foundit and situat for the tyme within the college kirk of
sanct /
/sanct geill in edinburg with all landis anmuellis mailis rentis and dewiteis quiatsumevir belangand and pertenand thairto usit and vakand or quhen it sallhappen to vaik be resignation or deceis of sir williame maxwell now chaplane and possessor thairof. (4)

From the I.S. Treasurer's Accounts.

vol. 1580-81. Item, be the kingis maiesteis precept to fol. 29r. his servitor James Lauder ijc merkis as for the dew price of twa pair of virginallis cost be the said James in London be his hienes direction and command and deliverit to his maiestie Togidder with ane hundredth merkis for his travell and expensis to London and carreing and transporting the said twa pair of virginallis thairfrom as the said precept and his acquittance sciawin vpoun compt beiris .... ijc li. (see also Exchequer Rolls, xxii., p.162).

(5)

From the Exchequer Rolls, 1538.

Vol. xxi. "Item to James Lauder, musiciane in p.413. contentatioun of his meit and drink... £1 10s. (6)

(6)

From the same, 1591.

vol. xxi. "Hair allowit to the comptar be speciall p.162. command and deluyuance of the kingis majeste with advise of the lordis auditoris of his comptar to James Lauder /
/Lauder, musician, in part payment of three hundred.
three score pounds for his entertainment of thir thrie
yeiris bigane, the sowne of £130."
CHAPTER VI

BIOGRAPHICAL INDEX OF MUSICIANS IN SCOTLAND.

We have dealt in turn with musicians of the royal household, musicians in the Wood MS. and those whose names occur principally in the Registers of the Privy Seal and of the Presentations to Benefices and State Papers generally. It remains for us to give as full an account of the remaining musicians of the period as the nature of the material available will permit. Many of the following are no more than names, it must be admitted. They are included, however, both in the interests of completeness and for the good reason that their inclusion brings to light several interesting facts in the History of Scottish Music.

Excluded from the Index are all those 'Readers' who were students for the ministry and not trained musicians. The musical competence of such 'Readers' does not warrant them the title of musician at all.

The list contains about eighty names almost all occurring in the century from 1550 to 1650. Many towns show a complete blank or at most one or two names. One such town is Paisley. Other towns contribute more than /
than a dozen names. Perhaps the most surprising instance is that of the ancient royal burgh of Ayr, where music flourished almost without a break across the troubled years of the Reformation period and where money appears to have been spent lavishly on providing the best musicians, preferably, it seems, from Edinburgh.

In order to provide a suitable background for what would otherwise be a little more than a recital of names, dates, and quotations, it has been decided to give a brief sketch of the conditions as affecting musicians in the chief towns of Scotland.

Each considerable burgh boasted of at least one Sang School, and it was one of the ambitions (never realised) of James VI to plant one in every burgh. To each Sang School was appointed a 'Master'. The larger schools had an assistant called the 'doctor'. Either the principal teacher or his assistant was almost invariably Reader in the parish church. In this case he received separate payment for each of the two duties. He was paid by the authority in whose patronage the school or church was placed. After the Reformation this would most commonly be -

(i) the burgh council, or
(ii) the deacon and craftsmen of the guilds
In the latter case a part only of the master's income would be from that source, as for example, the gift of two prebends for Edward Henryson as master of a Sang School in Edinburgh. On the other hand, the authority of the burgh council could carry across to the domain of the parish church in which the master was Reader, as in the case of Linlithgow already instanced.

In this connection, it is to be observed that the burgh authorities often, if not usually, insisted, as a condition of appointment, that the teacher take on the task of Reader. He was only too willing to do so, as this normally entitled him to an additional fee.

Instances of the enforcement of this condition are to be found in Haddington, in 1583 (2), Ayr in 1627 (3) and Aberdeen, 1597-1636 (4). In Ayr, too, the masters were required to sing 'the four parts of music' which shows that kirk polyphony was by no means dead in the great musical dearth of 1627. (5)

Having obtained his post, the master's next concern was:

(1) This is not meant to imply that such was not the case before 1560.

(2) J. Grant, "History of the Burgh Schools of Scotland, p. 376.

(3) Loc. cit.

(4) Loc. cit.

(5) See (2)
was to extract a reasonable living from it by acquiring, if possible, a house rent-free. Sometimes tenancy of the house went with the appointment, the rent being paid by the burgh authority where the latter was merely the lessee. Alternatively, a rent allowance was added to the teacher's salary. It thus happened frequently that the end of the appointment meant the vacation of the dwelling, a condition sometimes expressed in the contract.

It is difficult to assess with any accuracy the value of a teacher's salary in relation to the standard and cost of living in those days. Not infrequently he received payment in kind, or partly in kind and partly in specie. The average salary appears to have gone up considerably at the beginning of the seventeenth century, possibly to correspond with a decrease in purchasing power. The following tables are from Grant's admirable study: - (1)

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>DATE</th>
<th>SALARY</th>
<th>LOCATION</th>
<th>DATE</th>
<th>SALARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ayr</td>
<td>1601</td>
<td>£40 plus 10/- per capita</td>
<td>Dumfries</td>
<td>1633</td>
<td>£50</td>
</tr>
<tr>
<td>Cupar</td>
<td>1581</td>
<td>£20</td>
<td>Haddington</td>
<td>1580</td>
<td>£53.6.3d</td>
</tr>
<tr>
<td>Glasgow</td>
<td>1608</td>
<td>£20</td>
<td>Paisley</td>
<td>1618</td>
<td>(6/3d per capita quarterly)</td>
</tr>
<tr>
<td>Lanark</td>
<td>1623</td>
<td>£36.13.4</td>
<td>Stirling</td>
<td>1620</td>
<td>£20 (plus the above)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tain</td>
<td>1629</td>
<td>£100</td>
</tr>
</tbody>
</table>

(1) James Grant, op. cit. p. 379-380.
The following table presents the substance of the present researches in much abbreviated form:

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>DATE</th>
<th>SALARY</th>
<th>LOCATION</th>
<th>DATE</th>
<th>SALARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABERDEEN</td>
<td>1575</td>
<td>£14.13.4</td>
<td>DUNDEE</td>
<td>1633</td>
<td>£266.13.4</td>
</tr>
<tr>
<td>1663</td>
<td>£66.13.4</td>
<td>ELGIN</td>
<td>1604</td>
<td>£66.13.4</td>
<td></td>
</tr>
<tr>
<td>BITIONSLAND</td>
<td>1627</td>
<td>£66.13.4</td>
<td>1622</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CRAILL</td>
<td>1623</td>
<td>£30.</td>
<td>1632-4</td>
<td>£230. (4)</td>
<td></td>
</tr>
<tr>
<td>CUPAR</td>
<td>1627</td>
<td>£100. (1)</td>
<td>PERTH</td>
<td>1634</td>
<td>£253.6.8d(5)</td>
</tr>
<tr>
<td>1628</td>
<td>£26.13.4</td>
<td>STIRLING</td>
<td>1662</td>
<td>£200</td>
<td></td>
</tr>
<tr>
<td>DUNDEE</td>
<td>1580</td>
<td>£40. (2)</td>
<td>1663-65</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1582</td>
<td>£40. (3)</td>
<td>ST. ANDREWS</td>
<td>1627</td>
<td>£200 (for teaching &amp; reading)</td>
<td></td>
</tr>
<tr>
<td>1601</td>
<td>£80.</td>
<td>TAIN</td>
<td>1620-22</td>
<td>£30 (as above)</td>
<td></td>
</tr>
<tr>
<td>1612</td>
<td>£250.</td>
<td>1621-27</td>
<td>£300.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1628-34</td>
<td>£100 (6)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Some of the disparities in the salaries can be explained by the fact that the salary sometimes included a house /

(1) Alex. Tillydoup, brother germane to Stephen T- of the Chapel Royal.

(2) Mr. John More, probably identical with the John X- involved in a dispute with Andrew Kemp in St. Andrews in 1570.

(3) Ninian Roule, formerly Precentor in St. Andrews.

(4) Grammar and Sang Schools.

(5) Henry Adamson, poet and musician.

(6) Joine Tullidaff, possibly a relative of Alex. and Stephen - See Note (1) above.
/house rent, as in Dundee from 1612 onwards. The odd
sums may seem strange to the uninitiated, but they are
sometimes due to the fact that the payment was in 'marks'
viz. two-thirds of a pound. As an example of payment
partly in kind, there is the case of Ayr, 1634:-
"Item to the mr of musick soole for teiching the childer
musick and taking up the psalms in the kirk . . . . .
. . . . . . . 10 bolls victual and £6.13.4d"(1)

It was in the interest of the teacher to have as many
pupils as he could. Landward children seem to have paid
more than town children, a custom that has lasted until the
present time. It is probable that the master received most
if not all of the pupils' fees, which were fixed by the
Council, those of landward pupils by agreement between the
parents and teacher.

Some information has come down concerning the
curriculum in use in the Sang Schools. Teachers used the
'catechism' method of question and answer, and for this a
text book was in current use, apparently. (2).

The material was presented in much the same order as
it is to-day. First, the 'Gamut' or scale was explained,
together /

(1) Misc. MS. sheets of 'common good' accounts in Reg. 13.
(2) Vol. of music in MS. in Nat. Lib., 5. 11.
    See also vols. numbered 5.2.10; 5.2.11.
/together with the position thereof in the various clefs, five of which were taught, viz. F-clef, (Bassus).
C-clefs, (Tenor, Contra, Descantus and Alto) and G-clef, (Treble).

Next, it would seem, the pupil was initiated into the mysteries of 'Time', i.e. the relative values of notes, of which eight were taught, viz. Largo ( municipality), Long (3), Brief (4), Semibrief (5), Minim, Crotchet, Quaver and Semi-quaver. Together with this, of course, went the equivalent 'rests' or 'pauses' bearing the same names.

Lastly, came the concept of modulation, which was explained by introducing one 'sharp' or one 'flat' and showing the necessary displacement of the scale on a given 'clef'.

Text-books were interlarded with lighter fare in the way of hymn tunes and secular melodies, but material for exercises /

(1) Nat. Lib. MS. 5.2.11, fols. 2r, 3r, 4r, 5r, 6r, 7r.
The Leyden vocal MS. 5.2.14. (not to be confused with either the LYRA-VIOL or the Tablature MS) which is perhaps half a century later (c. 1700) gives instruction for Tenor, Treble, Contra and Bassus clefs only. Fol. 4r.
was not forgotten.

Both vocal and instrumental music formed part of the curriculum. In addition to the better-known instruments such as virginals and the viol family, it is known that plucked and fretted string instruments like the cittern and lute were played in the schools. We have seen that, in the Edinburgh Sang Schools, at least, the teacher had to pass a 'practical' examination before he was appointed.

The number and variety of instruments in use is surprisingly large. In his 'Discription of the Queenis Maiesties Maist Honorable Entry into the town of Edinburgh upon the 19 Day of Mai 1600', the contemporary diarist John Burd lists fourteen, viz. bells, cittern, clarion, clarsach, girthorn, harp, hautbois, organs, seister, symphony, timbrels, trumpet, viols and virginals (1).

Vocal music seems to have been in a transitional phase then, i.e. towards the close of the sixteenth century. Burd mentions 'pricksange' by which is generally meant an upper written part in harmony with a ground, or a number of 'variations' over such a ground. This implies that the 'tune' is in the bass (2). But he also names 'fabourdon' /

(1) Papers relative to the Marriage of King James VI. Bannatyne Club, III. It is not to be assumed that all of these instruments were currently taught in schools.
(2) Implies only. The ground could also appear in the upper parts.
"fabourdoun' which term, before it became synonymous with 'descant', referred to a bass 'drone' or 'burden', implying that the principal 'tune' was in an upper part. Both of these terms were used of 'measured' music, as distinct from 'plain-song'. As the latter is also mentioned, we have a complete reference to the chief styles of vocal music in use at the time. However, it cannot be assumed that Burel was using the terms in their literal sense and due allowance should be made for the fact that in poetry the demands of scansion and rhyme often outweigh those of strict terminological accuracy. As an illustration of this, we may quote these lines:

"For their the descant did abound,

with the sweet diapason sound."

Here it would seem that the word 'diapason' refers to the lowest string of the lute.

Imitations:

"Tembour, and trebill with sweet sence,

Ilkane with pairs gait notes agale,

Fabourdoun fell with decadence,

With priksang, and the singing plane"

The first two lines form a good description of counterpoint, whereas the latter couplet is all but meaningless to us. The use of 'fell' and 'decadence' is probably tautological.

It /
It is almost redundant to add that Burel compares the efforts of both Orpheus and Pan most unfavourably with this celestial music.

It was customary for the children of the Edinburgh Sang Schools (for there were at times more than one such school) (1) to take a prominent part in festivities of this kind. The Treasurer's Accounts for 1 September, 1589, (pp. 773-6) refer to the wedding celebrations thus:

"Item, payit ... to the maister of the sang schole for certane things that he had boocht to the bairnis to play ...................... 5 li. 17s.

Item mair, deleyuerit to the said Maister aucnt elneis of bukrum of cullouris to be breikkis and heids to the bairnis at anch schillingis the elne .... 3 li. 4s."

May, 1591. "Item, gevin to the Maister of the sang schole to enteretyn his heiland danseris ........ 3 li.

Item, to the Maister of the sang schoilis cuajanie conforme to ane direction of the counsale. 3 li. ".

To complete this introduction, two examples are given of the kind of contract usually drawn up between the Council and their music teachers. They are from the Edinburgh Burgh Records.

Appointment /

(1) A new sang school was built in the Greyfriars Church Yard about 1595. It took 16 weeks to build, and cost £502. 4s. 10d. Dr. Dean of Guild Accounts, pp. 575-577: Burgh Recs. 1589-1603, p.130.
Appointment of Andrew Buchan.

vol. 1573-89, "The bailles, counsall, and dekynis
p. 128. foirsaidis, all in ane voce agreis and ar
27/xi/1579. content that Andrew Buquhan be placit as
maister of the sang scole induring thair willis, as alsua
for vptaking of the psalmes in the kirk of this burgh,
vpoun the conditionis efter following, viz:— that he sal
have yeirlie induring his office twenty merkis together with
twenty merkis yeirlie for payment of the sang scole maill,
as alsua that he salbe astricted to tak na mair for the
instruction and lerning of the tovnis bairnis in the art
of musick nor quarterlie half ane merk, and the doctour twa
schillingis quarterlie; quhilk ordinance ie in their
presences promeist to observe and abyde att."

Appointment of Mr. John Chalmers.

Corp. Edition. /Appointmemt of Mr. Jhonn Chalmer to
p. 106. be master of the song school/ "and
21/xii/1593. taiker up of the psalmes within the hie
and eister kirk be himself and sic sufficient persouns
under him as he sal appoynt.... with speciall power... to
hald ane scole of reiding, writting, singing and playing
upoun instruments, and to tak and half of his scholleris
... beying toun bayrnis, quarterlie inscholage, for
reiding and writting sex scallings aucht pennels, for
onelie singing ten scallings, and discanting t.rettein
schallings four pennels, for playing onelie but singing,
twenty /
twenty schillings, and of thame that ar instructet alsweill to Reid, writ, sing, sett and play to halff according to his paynes dyverslie tayne and pryce fore said.".

The contents of the Index will be found to contain the chief matters of interest not touched upon in this brief introduction. Lack of material has prevented the achievement of complete continuity of data, but it is hoped that something more than a vague general impression, if not a detailed picture, of the lives of our Scottish musicians, will emerge from the following pages.
ADAMSON, HENRY, poet and musician, Sang School Master in Perth from 3 March, 1617 until his death in 1637. The school was under the patronage of the hospital, the salary being (in 1605) £30 together with house rent. Adamson was probably the fifth post-reformation Principal in the Sang School. He succeeded Mr. Thomas Garvie as Precentor and later as teacher in the school. The following is taken from 'Clavis de Jura' (1680) by Robert Scott Pittis (Pert, -1855): "Forsameikle as Mr. Thomas Garvie, musician, this long tyme bygone has not been apt nor habill to discharge his office, in taking up the psalms in the kirk at preaching and prayers, whose place Mr. Henry Adamson has supplied, and is very well thought of by the Session; they request him to continue therein, while further deliberation be taken thereanent. The above Mr. Henry Adamson rendered his name famous in Perth, by his Poem concerning the History and Antiquities of Perth ... It was printed at Edinburgh College, 1638, 4to.)" (P.76, 14 March 1617).

On p. 77 we read: "Forsameikle as Mr. Henry Adamson having moved him to the Session, that he has supplied the place of Mr. Thomas Garvie, in taking up of the psalms a long time bygone; and that Mr. John Adamson, his brother, had written for him some matter tending to his benefic, therefore desires the Session either to appoint him to the said cure, seeing that the said Mr. Thomas is not habill therefor; and /
and that otherwise he will not serve longer in his stead, the Session finding the said Mr. Henry's proposition reasonable, and that he is qualified for serving the said cure, for their part are willing he be provided thereto; and having requested John Anderson and William Williamson, bailies, to expose the same to the Council, and to report their answer thereon the next Monday, whereto the said Mr. Henry may be orderly placed in the said service both by Council and Session." (26 May, 1617).

The appointment was not confirmed until four days later:

"In respect of the literature and qualifications of Mr. Henry Adamson, for taking up the psalms at preaching and prayers, at the kirk of Perth, and his lawful admission thereto, and to hold a music school, the Session provides and ordains him to have yearly therefor, from Whitsunday next, in name of his stipend, the sum of two hundred merks money of this realm, to be payed by the masters of the hospital present and to come, yearly at two terms in the year, Whitsunday and Martinmas by equal portions". (loc. cit. 26 May, 1617)

In addition to his unusual talents, Adamson had perhaps more than his share of human weakness. Before his marriage on 9 December, 1620, to Katherine Buchanan, he had relations with his father's servant, Nige Runciman, which were consummated by the birth of a child.

On page 85 (13 May, 1621) we read: "The Session as yet suspends /
/suspends Mr. Henry Adamsone from exercising his office of public reading till such time as they deliberated thereon, and find time to re-enter him." A note informs us that he was very penitent and had made satisfaction for the fault, only made public of late. His aged father was called before the Session to report what had become of the woman. After a rebuke, Henry was re-admitted upon the 1 June, 1621.

On 3 July, 1623, one Thomas Wilson was arraigned for 'dispersioning' /reviling/ Adamson, promising, among other things, "that if he were not in the place of a Reader, he would 'throw his nose'". Wilson was admonished and told to crave Adamson's pardon. (p.90)
ANDERSON, JOHN, Sang School Master in Aberdeen, 1587.

He probably succeeded John Black, being appointed on 14 August 1587. According to Melville's 'Commonplace Book' p. xxx, he died in 1589, being succeeded by William Scene. Perhaps the only point worth making in connection with this musician is that at this time Aberdeen employed both a Precentor and a music teacher. Walter Cullen was Anderson's colleague. The teacher received £20 yearly whilst the Reader had only £10.

The following is from the miscellaneous MSS. of Common Good Accounts in Reg. Ho:

"Item to Walt Cullen reader for his fis the said tua tennes ...................... x lib

Item to Jo\n Anderson as Master of the sang sciolll the said two tennes .......... xx lib"

(1588-89, fol. 59).

(The above repeated for the year 1589-90, fol. 71).
BELL, PATRICK, musician, in Edinburgh, Glasgow and Stirling, between 1626 and 1663.

He is referred to as the son of William Bell, indweller of Glasgow. In his day, he was Precentor, teacher and Session Clerk, by no means an unusual combination. His predecessor in Stirling would seem to have been David Murray who, like himself, was something of a wanderer. Bell's term of office began on 28 August, 1626, and may have lasted until 9 December, 1644, when James Thomsen was appointed. Unfortunately, the vicarage and alterages, which were part of the patrimony of the teacher, were given over for life to James Duncanson, later Dean of the Chapel Royal.

Consequently, Bell was given 200 marks annually until he should acquire possession. This is an interesting point, as it shows that some benefices were worth a good deal of money. The incumbents in such cases must have been in comfortable circumstances. By comparison, a simple prebend was worth perhaps only £20 and on such an income a music student had to begin his career.

Patrick Bell's contract with the Council of Stirling runs thus:- "The prouest, baillies and counsell, i.e. conduct and agreeit with maister Patrik Bell, sone to maister William Bell, indueller of Glasgaw, that for the space of fyve yeiris efter the feast and terme of Martinmes nixtocum he sall serve the town in the offices of /
of ane reader in the kirk, clerk of the session thairof, and teacher of the musike and uptaker of the psalms, quhilkis offices he faithfullie promittis leallilie and trewlie to discharge according to his gifts, as he sall answer to God, during the space foirsaid. And for his service in the saidis offices the saidis prouvest, baillie and counsell, promittis to the said maister Patrik the haill frutes of the vicarage of the said kirk how son: it sallappin the samin to vaik, ather be deceis or demission of James Duncansoun, present vicar and redare of the said kirk, togerther with the haill alterages and chaplennreis of the samin kirk, quhairof the said James Duncansoun hes rycht and possessioun of the toun, how sone it saillappin the same to vaik as said is. And in the meytyme, quhill the foirsaid viccarage and the saidis alterages saill happhin to vaik, the saidis prouvest, baillies and counsell, obloisis tham, ather out of the sessioun of the said kirk or failyeing thairof furth of the commoun guid of the toun, to pay or caus to be payed to the said maister Patrik Bell /200 marks yearly; with power to him/ to tak scholage of the tounes bairmes for teaching thame in the musik at his awin discretioun and libertie alwyes to take of out tounes bairmes as he and thair pairentis can arie; and allows to him for everie marage sex s. aucht d., and of everie baptisme tua s., and the ordiner commoditie of the registeres and of the clerkship of the kirk." (Extracts from The Records /
There is some evidence that Patrick Bell returned to his native city of Glasgow. In the "S. Records of that city, his name appears alongside that of John Anderson, teacher and musician. They received £108. 8s. on 20 April, 1642. One Patrick Bell was chosen Commissioner to the Assembly on 2 January, 1641. On 17 November, 1655, Anderson is mentioned as school 'doctor' and on 15 November, 1656, he appears as Precentor. (1). This suggests strongly that Bell was a musician, as in the Accounts of the Common Good, a definite space is usually set aside for Principal, 'doctor' and Precentor, in that order. Whether Patrick Bell returned to Glasgow to become a Commissioner will probably never be known.

Whatever may be the truth of this, on 18 April, 1663, Patrick Bell, musician, was called to examine Robert Inglis in music, the examination to take place in Edinburgh. Inglis was Anderson's successor as musician in Glasgow.

The MS. refer to him as town musician between Michaelmas, 1663 and 14 August, 1669, when his successor was appointed.

(1) See also 'Extracts from The Burgh Records of Glasgow', vol. 1650-1682, p.350,
BIRNET DUNCAN, musician in Glasgow, c.1626. Scott:

(F.E.S., vol. II, pt. i. p.75). refers to a complaint made by Joseph Laurie, A.M. son of the professor of Greek in Glasgow. Laurie alleged that Duncan Birnet, Reader and musician, called him "ane dissembled hypocrite, one whose conscience was so wyde, that cairtes and wains micht go throw it, ane teacher of the word t. at was vnworthie, ane beggar, and ane beggars burd, that had als meikle silver t. micht buy him from the gallows, lastlie, t. at he wold brek his bed at the kirk of Leinze".

Birnet duly confessed before the Presbytery on 1 October, 1617.

He must have taught in the Sang School about or before 1626, for in that year James Saunders became master.

Twelve years later, the school having fallen into disuse, he again applied for the post and was accepted:

Burgh Records, "Foirsameikle as of befoir tair was p. 338. ane act sett down in favouris of 5 May, 1638. James Sandoris, that na maner of persone sould be permittit to teitche musik within this burgh, or keip ane school to that effect, except himsell allenerlie, as the act in the selff beiris; and now seein that the musik school is altsiidder dekayit within this burgh, to the grait discredit of tis citie and discontentment of sindrie honest men within the same who hes /
/nes bairnes whom they wold have instrucit in that art, and that Duncane Birnet, who sumtyme of befoir teacht himusik within this burgh, is desyrrous to tak vp the said schooll againe and teitchte musik thairin, quhairfor the saidis provest, bailyeis and counsell convenit the said James Sanderis befoir thame, and efter deliberatioun thairanent they, with consent of the said James Sanderis (in respect of the former act sett doun in his favouris) hes grantit licence to the said Duncane Birnett to tak vp ane musik schooll within this burgh during thair will and pleasouris, he taking fra the toun barmes suche skollegis as is contenit in the act sett doun of befoir in favouris of the said James Sanderis".
BUCCCELLIS, CLAUD, Frenchman, teacher of instrumental
music in Edinburgh in 1627.

There is apparently little known of
this musician, a contemporary of M. Elie
and a forerunner of a more famous compatriot, Louis de
France, who flourished in the second half of the century.
Foreigners appear to have exercised their art under
licence from the burgh Council.

Many musicians foregathered in the capital at this
time, including Stephen Tullidaff (who was also permitted
to run a school), Andrew Ritchie, Patrick Henryson,
Patrick Hamilton, Water Troup, Neil Arthur, and James
Keith and James Hamilton (both forbidden to keep a
music school).

EXTRACT FROM THE RECORDS OF EDINBURGH, 1626-17.
p. 20. /The Council/"Grantis licence to Claud
26/1/1627. Buccellis, Frenchman to instruct the
youth of the burgh in instrumental musick
during the counsallis will."
BUCHAN, ANDREW, Sang School teacher in Edinburgh, prebendar of Dalmellington in the Chapel Royal, c.1579-82. He was probably a relative of John Buchan, whom he preceded as prebendar Dalmellington. In his study of the Scottish Metrical Psalter, Livingston mentions him. His name appears several times in the Edinburgh Records between 1579 and 1582.

Extracts from the Records of Edinburgh.
vol. 1573-89. His stipend to be fixed
p.126. "Appointit Henry Nesbett, baillie,
18/xi/1579. John Johnstoun, collectour and Euard Hertt of the counsall to tak ordour with Andrew Bughan, anentis his yeirlie stepend for vptaking of the psalymes in the kirk and eruditioun of the youth aed in the art of musik, and as they appoynt, promesis to cause their thessaurer, present and to cum, to ansuer and pay, and to repoir the next day."

p.165. He is to receive twenty marks.
8/vi/1580. /The baillies and council/"ordanis Andro Stouinsoun, thessaurer, to content and pay to Andro Buchane, maister of the sang schole, the sowme of ten merk for the Witsounday termes fiew aaward to him be the guid toum for his said office, togidder with the sowme of uther ten merk for the said termes maill of the said sang schole."
On p. 190 a similar entry is dated 14 December, 1580/1582, when he was succeeded by James Henryson.

"The foirsaidis prouest, baillies and counsell and ... daykinis of craftis, grantis, gevis, and disponis to James Henrysoun, lawfull sone to wmquhill Edward Henrysoun, the office of the maister of the sang scol of the said burgh and taikin vp the psalmes in the kirk, now vacand in thair handis and at thair disposition be the demission of maister Andro Buchane last maister thairof..." /He is later referred to as 'wmquhill Andro'/

By way of conclusion, it may be noted that during Andrew Buchan's term of office in kirk and school, the people of Edinburch were obliged by law (following the Act of Parliament) to acquire bibles and psalters and to have each one his name inscribed therein by the town clerk. (p.187, 11 November, 1580)
CAIRNS, JOHN. 'sangster' and Sang School teacher in Edinburgh, c.1585. He probably knew the Henrysons of Edinburgh. Gilbert Henryson took his place, apparently, during his absence, as the following extract from the Records shows:- vol. 1573-89. "For the guid and thankfull service to the guid toun be Gilbert Henrisoun, sone to 25/11/1586. unquhill Sir Edward Henrisoun, and speciallie in taking vp of the psalmes this tyme bygane sen the returning of Jhonn Cairnis, reidare, ordanis the collectoures of the vnlawes, vpsets and oweklie penneis, to pay to him the sowme of ten marks and the sam sall be allowet to thame in their compts;

CANT, JOHN, musician, Precentor in the high church of Glasgow, 1646. His name appears in the Burgh Records and in Wodrow's 'Biographical Collections'. (vol. ii. p.23)

On 14 February, 1646, the magistrates arranged to meet the ministers for the purpose of appointing a singer to fill the place of their Precentor, James Saunders. The post was offered to John Cant, on 12 September. His term of office was short, for on 12 November, 1649, Hugh Young received £40 for performing the task. (Burgh Records note 1630-62, pp.91,96

Extract /
Extract from the Burgh Records of Glasgow, 1630-62.
p.96. "Anent John Cant, musician, it is inactit, 12/ix/1646. conclusit and agrist that the proveist baylyes and their successouris in office, sall pay to him yeerlie for the space of fyve yeiris efter Whitsounday last, quhilk was his entrie, for to raise the psalmes in the Hic Kirk on the Saboth and in the Blackfreiris at the woick sermones, and for keippeing of ane musick schoole, fourtie pundis money. And with all recommends him to the kirk sessioune that he get the eight scoire merks, yeerlie the saids fyve yeiris, vset to be payit of befoire to James Sandris, with fourtie merks farder quhairvnto they by thir presentis present him, he alwaiys teaching the tounes bairnes vocall musick for threttie schillings in the quarter and both vocall and instrumentall musick for fourtie schillings ilk quarter."

CHALMERS, JOHN, teacher in Edinburgh, 1593. He was examined by Patrick Dunbar and others (see above) on 23 November, 1593, and appointed on 21 December. He may be identical with John Chalmers, Precentor in Aberdeen, c. 1570 (Reg. Min., p.95). A contemporary, Mr. William Chalmer, was admitted 'Iwter' of the Chapel Royal on 14 May, 1601, (Rogers, 'History of the Chapel Royal', ci).
COLLI SGN, John (Sir) chaplain of the choir of St. Nicholas, Aberdeen, at the Reformation.

'Succentor' between 1565 and 1579.

As chaplain of the choir, he came under the direction of John Black (Council Reg. xxiii, 3-4). With him and the remaining singers, he was a signatory to the Act of renunciation whereby the choir forfeited its possessions to the Council (and through it to Alexander Say, the Director of Chancery) on 19 August, 1576.

It was in his day that the church and school were closed, and for a time education was interrupted. Both he and Black, who were apparently the senior chaplains, appealed to the Council to re-open the Church (30 October, 1559). He is mentioned several times in the Burgh Records and in the Register of the Great Seal, as well as in the Chartulary of St. Nicholas.

Extract from the Records of Aberdeen (Spalding, i.p.23)

"The said day /30 October, 1559/, Sir Johnne Blak and Sir Johnne Collison, cheplanis, in name of the remanent cheplanis, their breithir of the college and quair of the proche kirk of Airdene, gaif and consentit to th' baillies and counsell present for the tyme and bill of supplicatioone, desyng entre to be patent to train to the said kirk and quair, offering tinselffs to do the service of God and observe their fundationis according to their vocatioone and dwety, and desyrit their answers in maist humil /
/humil maneir, and tairupon tuk act of court."

Note: There can be little doubt that for a time the art of music languished, if it did not die out, for this was only one of several appeals, repeated over twelve years, to re-open school or church. John Black, as we have observed, went abroad soon after 1559, and the Council admitted as late as 1570, that the school had been closed for several years, and that no music had been taught.

Andrew Kemp, the composer, asked the Council to open the Sang School, and they agreed to do so on 6 October, 1570. (p.370).

On p. 112 of the Spalding Miscellany, vol, v. the following occurs:—

1559-60. "To the cheplanis of Sanct Nicola e kirk:

Item, to Sir Johnne blak, 14 lib. 13s. 4d.

" to Sir Jon Collesoun, 3 lib. 6 s. 3d."

Follow the names of the remaining seven chaplains.

A further reference to Black and Collison is to be found in the Register of the Great Seal, No. 1620 of 1575.

COVY, DAVID, teacher in the Sang School of Elgin,

25|6|1620 c. 1620. His name occurs in the 'Records of Elgin' (vol. ii, p.75):— "The maill sessioun gratis and have wetit to gif v markeis to David Cowy to attend and teitche the young bairnes in the Sang School to read and wreit yeerly."

He /
He was assistant to George Douglas (q.v.) in Maisondien till 1622, when he was replaced by John Schilp.

CRANSTOUN, THOMAS. 'Sangster' in Ayr from 1549 to 1551. He seems to have been Burgh Accountant as well as musician, for in the year 1551-52 he was paid 16 s. 'for ordouring the tounis compts'! The town then employed two 'sangsters', Alexander Hendersoune being the other. For a time the number rose to three, in addition to a choir. During the five years of Cranstoun's office, the Council paid an average of £25 yearly on singers alone.

It is perhaps a matter of some interest to the historian to trace from the well-preserved records of the burgh the evolution of the terms used to describe the town musicians. In Cranstoun's day they were known as 'sangsters'. By 1553 the term 'chorister' was in use, whilst in 1576, seventeen years after the Reformation, the word 'Reader' appeared. The last term was, of course, sanctioned some fifteen years previously. The older form 'sangster' kept recurring until the beginning of the seventeenth century. Stranger still is the fact that the old Dominican beadle, 'Friar Allansoun', retained the latter title until at least 1602.

From "Ayr Burgh Accounts" (C. Pryde, S.H.S.)
From "Ayr Burgh Accounts (G. Pryde, S. E.)"

p. 103. "Thomas Cranstoun and Alexander Henderoune, 1547-8 sangsters, £6.13.4d.
p.108. "Thomas Cranstoun £6" (1547-8.)
p.110. "He received £3, and the same amount the following year. In addition he had 16s. for his work with the town's 'compts.'"

CRICHTOUN, JAMES, music teacher in Edinburgh, c.1617.

He may be identical with the musician of the Chapel Royal, mentioned by Rogers.

There is also a reference to him in the Acts of the Parliaments of Scotland, VI, ii, p.432. On 6 August, 1617, he was forbidden by the Edinburgh Council to keep a music school. A similar interdict was directed against James Hamilton and James Keith on 15 November, 1618. Such measures were probably taken at the instance of the town's regular musicians, Walter Troup and Patrick Henryson, the former of whom was connected with the Chapel Royal. Other instances of such restrictive Acts will be given later.

CULING, ALEXANDER, musician, Precentor in Campvere, in the Low Countries. His name occurs in the 'Convention of the Royal Burghs' iii, p.347.
CUMING, JOHN, music teacher in Aberdeen in 1574. His namesake had been organist of St. Nicholas' in 1518 (Cart. St. Nich., ii, p.352). The former is mentioned by Livingston, op. cit. p.16: -

"Admonition was given to John Cumyn, and to the master of the song schole, that they give no play nor any priuledge to theyr scholars, in the dayes dedicated to superstition in papistrie, but shall retayne then those dayes at theyr lessonis".

Also it is commanded that "the organs with all expeditioun be removit out of the kirk, and maid profitt of to the use and support of the pure." (From the Kirk Session Minutes, 1574). Cumings superior in the school was probably John Black, who was paid 30s. for taking down the pipes, and 7/7d for dismantling the body of the organ. (Cart. St. Nich. ii, p.385, 1574)

DALM, THOMAS (?) Mr, organ maker in the Chapel Royal in 1617. His name appears in Rogers' "History of the Chapel Royal of Scotland," cxv).

The Dalams were English organ-makers. Thomas (?) a Londoner, appears to have been the eldest. He was employed in 1605-6 to build a large organ at King's College, Cambridge, the case of which still survives. The pipes were removed and sold by order of the Long Parliament.

It /

DAILRIPPLE, JAMES, chorister in Ayr, c.1553-62. He is probably identical with the Reader, and later vicar, of Alloway (presented 8 August, 1571). He is mentioned by Pryde (op. cit. p.132). At one time, between 1571 and 1580, the year of his death, he held the vicarage and parsonage of Ayr, together with the vicarage of Alloway. His stipend for the combined parishes was £149.6.3d, out of which he paid the Reader at Alloway. He was a member of the Convention at Leith in 1571, and of the Assemblies of 1572 and 1573. On his death, his widow and family received a pension.

It is to be remarked that the vicarage of Alloway was a prebend of the Chapel Royal. Dalrimple's assistant, the Reader at Alloway, was James Ramsay. (both are listed on p.39 of the Register of Ministers, Maitland Club. ed.)

The latter was one of Queen Mary's musicians in the Chapel Royal in 1562. He succeeded to the vicarage and parsonage on 28 March, 1573. It, therefore looks as if Dalrimple, no longer a practising musician, was obliged to /
Ito make way for a qualified musician from the Chapel Royal. There is nothing to prove that this was the case, though such a course would be quite consistent with the policy which we are here concerned to trace and illustrate. In 1574, the year following his presentation, he is merely referred to as "Reader". (Scott, F.F.S. vol. II, pt. I. p.95).

**DAVIDSON, PATRICK**, Principal of the Sang School in Aberdeen from 1607 to c. 24 February, 1636. He was one of the best known teachers in that famous school, and is mentioned by various contemporaries. The information here presented comes from the Burgh Records, the Council Letters, the 'Commonplace Book' of Andrew Melville and the Register of the Great Seal.

In 1559, the Sang School and convents of Aberdeen were laid in ruins and the kirk 'spulsied'. At that time, John Black was in charge of the school. It will be recalled that he was followed by Andrew Kemp. Black returned for a time, and was succeeded by John Anderson. In 1589 William Skene took charge. His successor was John Leslie (1598). After Leslie came Patrick Davidson (1607) whose association with the school lasted over thirty years.

In Deansley's "Ancient Scottish Melodies" pp. 33-7, there is a statement from Kennedy's "Annals of Aberdeen" to the effect that the system of musical notation given in /
He was well acquainted with the Principal of the Grammar School, David Wedderburn, one of the foremost pedagogues of the time in Scotland, and author of a famous book on the teaching of grammar.

It seems that even men of this stature could not by ordinary means induce their pupils' parents to part with the school fees. And so, both masters persuaded the Council to enforce payment under pain of doubling the fees due and of expulsion:

"The quhilk day [24 March, 1619], it being menit to the provost, bailies, and counsell be maister David Wedderburn, maister of the grammar scholl and be Patrik Davidsoun, maister of the musick scoole of this burgut, that quhair a great many of their scholaris sen the tym of the discharging of their terie dayis play, quhilk they wer wount to gett at the beginnyng of every quarter, wes maid no payment at all of their ordinarie stipend and schol- age, quhilk they ar bund and obleist to pay to their maisteris quarterlie, and vtheris delayis the payment of their scholage for a long seassone after the quarter com in, to the hurt and prejudice of the maisteris; for rescid heroff, it is statute and ordainit be the provest, bailies, and counsell, that in all tymes cooming everie scholar within any of the saidis schollis ar and calbe bund and obleist to pay their ordinar quarter stipend and scholage /

(1) This is untrue, the notation being derived from Hooke’s “Introduction” (1667).
/scholage, quhilk they auct to pay to thair maisteris, within fyifteine dayis at the farrest nixt eftis: the beginnyng of the quarter, with certificatioun to sic as sal failsie in payment theiroff, the said space being past, that they salbe subject and oblast in payment of the dubill of the said scholage, and gif any scholar quhasoeuir, ather to burght or land, sall withstand this ordinance and repyne agains the same, he salbe expellit furthe of the schoole, till he give satisfactioun to the maisteris, conforme to the mynd of this act in all poyntis." (Extracts from the Council Reg. of Aberdeen, Spalding, vol. ii, p.359).

The following details regarding Davidson's salary are from the Spalding Miscellany, vol. V:-


p.154. "Item to Patrik Davidsoun, maister of the sang 1607-8. school, for his stipend of the saidis tua terms, 80 lib."

p. 150. "Item, to Patrik Davidsone, maister of the musick 1633-4. scuill, be resone of his old decrepit aige, ........ 20 lib."

Davidson's salary receipts are still extant and are included in the 'Aberdeen Council Letters' (L.B. Taylor, O.U.P., 1942):-

(279) /
22/x/1630. "I Patrick Davidsone, master of the musick school of Aberdene be thir presents grants and confesses me to have ressavit frm Robert Skein thesaurer of the said burgh fourtie punds money for the Michaelmas terms preching 1629 yeiris for stipend and thairfor discharges the said Robert Skein of the same be thir presents written be Mr Alexander Davidson advocat and subscryvit at Aberdene the twentie second day of october 1629 yeiris Befoir thair witnesses George Park apothecar and Mr Alexander Davidsone forsaid and Wh Ritchie sone to John Ritchie in Tynnersie."

21/vi/1630. "Patrick Davidson, master of the music school acknowledges receipt from Robert Skei treasurer, of 40 lib. 'in compleit payment of fourscoir punds money for my yeiris stipend bygane preceeding witsunday last.'" /witnesses: Mr. Alexander Davidsone Advocate, George Scott, his servitor, Aberdeen, 21 st. June, 1630./

He was on familiar terms with the leading burgesses, as we should expect:-

2/1/1624. "If my Gossoppe Patrick Davidsoun wil gif yow the auld toinis conteanim in the auld psalms buik I mean the speciall tialof the nynt and tuclt and six uthers /
Others under the four parts, I will request yow to send thame and gif him xx li. for his painis. I seik none of the tuelff toins quhilk ar'callit the new toins."

(Letter from Thomas Nicholson to George Nicholson, Provost of Aberdeen).

**NOTE:** The principal *local* Psalters of that date, viz. those mentioned in the Aberdeen Bibliography, are those of William Keith,(based on Sternhold, 1562, but including Keith's own versions of Psalms C, Civ, Cvi, Cxi, Cxii, Cxiii, Cxvii, Cxxv, Cxxvi and Cxxxi) of Henry Charteris, for the Kirk of Scotland, 1595, of Richard Schilders (Middelburgh) 1596, and that of Sternhold in 1561. Nicholson is not referring to any of these but probably to the Edinburgh Metrical Psalter of 1615 (Knox's Liturgy).

In the Register of the Great Seal (vol. 1593-1608, 1254) Patrick Davidson is referred to as 'ludis magister schole musice' as early as 1601. If he was a decrepit old man in 1633, it is not unlikely that he was born before or about 1570. He married and had a son, Thomas, who became a music teacher, and his son-in-law, Andrew Melville, author of the 'Commonplace Book', became Principal in the Sang School after Patrick's death in 1638.
DAVIDSON, THOMAS, son of the preceding, music teacher in Aberdeen c.1640. This was a stormy period (even by comparison with the previous one) in the history of the town. Montrose had marched on Aberdeen in 1638 and for a time subjection to the Covenant was a matter of force rather than of conviction. (1) School attendance was irregular and the activities of the Kirk Session were in abeyance, with a resultant fall in church attendance.

Puritanism made headway, and the old lapsed statutes against lykewakes, bridals and the like, were renewed and applied with some vigour. As a result we find Thomas Davidson applying for a compensatory payment to make up for the loss of income consequent upon this interdict.

The music teacher trained the child singers who performed at those ceremonies, and the fees therefrom were regarded as a considerable part of his perquisites:

"Item, to Thomas Davidsone, maister of the musick scoot for setting vp his loiss he sustaines from discharging of lyk wakis, 53 lib. 6s. 8d." (Spalding Miscellany, vol. v. p. 163, 1644-5)

(1) For example, William Blakhall, Regent of the Marischall College, refused to subscribe. He later adopted Catholicism and fled the country. (Gordon’s Scots Affairs, Spalding, iii, p.129)
Among the Laing MSS. in the Edinburgh University Library there is a reference to Marjory Chalmers, spouse to Thomas Davidson, teacher of music in Aberdeen, and second heir to her brother german William Chalmers, son to William Chalmers, Advocate. The date is 26 September, 1674, by which time Davidson must have been advanced in years. It has already been observed that he took a share in the second edition of Forbes' 'Cantus', (Aberdeen 1666)

John Forbes was the first to produce, in Scotland, a collection of purely secular melodies, the first edition appearing in 1662. It is one of the last links with the old Aberdeen school of teachers, Davidson, having had a hand in its production and inspiration. (1) The local tradition in music teaching, however, did not die out with them, but was carried on by Louis de France.

DOUGLAS, GEORGE, Principal of the Sang School in Elgin, 1597. The name Douglas recurs constantly in the musical affairs of this district. A number of them were Preceptors of the hospital of Maison-dieu, an office that frequently went with that of music /

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(1) See 'Aberdeen Bibliography', year 1682, p.475.
music teacher. This consideration tempts one to identify this family with that of Robert Douglas, the pre-Reformation composer and equal of Carver and Johnston. The evidence, however, is much too slender to support such a hypothesis, however much the pursuit of it might be thought to clear up the mystery of that great man's origin. One Robert Douglas, son of Henry Douglas of Drumgarland, was Preceptor in the Maisondieu in 1567 (1), whilst David Douglas is named late chaplain thereof in 1569. (2) In 1595 the Elgin Council had two members of that name, and two years later that Council appointed as Preceptor, George Douglas, musician, son of Archibald Douglas, mason in Old Aberdeen. The name occurs in local contemporary documents perhaps oftener than any other.

As to the institution itself, it was the wish of James VI that the hospital should support Preceptors (teachers) and Sang School Masters. This special function it seems to have served after 1594. William Fraser became Sang School teacher in the following year under a contract drawn up between him and the Council. On 14 September, 1597, George Douglas succeeded him:

"a contract 'at Elgin the fourteint day of September yeir of God J Mc fourscoir and sewintein' between the Town Council and George Douglas sone laufull to Archie Douglas meason in the auld town of Aberdeen, whereby he accepts /

(1) Privy Seal Reg. vol. xxxvii, fol. 3v.
(2) Loc. cit. and Presentations to Benefices, vol. i. fol. 4
accepts "the charge function and office of maister of Sang Schoill to instruct and vpbring the zowthe of the said burge of Elgin Committit to his charge in art and science of musick teching and lerning of the said yowth to play vpoun all musicall instruments speciallie virginallis monocordis luit seister and wtheris the lyk instrumentis and to read and weit and nortour thame with all maneris and curtasie," with other clauses regarding the uptaking of the psalm in the church and the gift of the preceptory of Maisondieu apparently the same as in the contract with him in 1603. ('Records of Elgin, New Spalding Club, Aberdeen, 1903, vol. ii. p.398).

The contract of 1603 begins above, though it states that Douglas is to teach in both Grammar and Sang School, the subjects of the curriculum to be the same, with the addition of grammar and literature "quhilk the said George faythfully bindis and oblissis him to do as far as God has grantit him grace and knavledge to declar and shav wnto them and they to ressave the samen at his handis and siclyk oblissis him to awayt wpone the saidis offices diligently at all houris and tymed convenient as becumeth anc maister of scool to do alsweill quhan they sälbe exrocesit in ther lawfull pastaxis and playing wpone lawfull and convenient playdayis as at the tym of ther studie and leirning and that freillis but payment of ony scollage silwer to be payit to him be burges and friezen zones /
/sones within the said brut except ther entres silwer and
wtheris casualitieis wait and wont ... induring the said
service for the said space of thrie yeiris nixt
immediatlie following the said George his entrie to the
said offices ... qwhilk salbe and begin at the term and
feist of Witsonday nixt to cum in the yeir of God ane
thousands sex landrethe and four yeiris ... and fordar fra
thyme furth as lang as the saidis provest and bailzeis
and ther successouris findis the said George diligently
awaiting wpone the saidis offices and honestly faithfullie
and trewly dischaging his devtie therinto ... the said
George obillsis him that he sall nathar accept ony
wther charge nor cuir during the said space nor be fund
negligent therinto on any point nayther absent himself
out of the said brut nor grant play to his scollaris
wpone onlawfull dayis without the speciall licence of the
said provest and bailzeis first laid and obtenit therinto
wtherwaysis it salbe lesum to the said provest and bailzeis
wpone the premonitioun of ane half yeir befor to discharge
the said George of the saidis offices ...lykas it salbe
lesum to the said George wpone the premonitioun of ane
half yeir ... to discharge himself of his service for
nonpayment of his fie underwretin and devteis auhten to
him therfore and forder the said George bundis and
oblissis him that he sall wpone ilk Sonday and oukle
preciding /
/preaching day wpatak the psallae within the paroche kirk of
Egin at preaching and prayer tyme be himself and his
scolleris or sum wtner sufficient man deput be him in his
absence upon necessar occasionis daylie efter and befoir
noyne befoir and efter preaching ordernerly at all tymes
wait and wont. Siclyk the said George oblissis him to
accept wpone him the office anh function of the
preceptorie of Messinder confrons to the said provest and
bailzeis presentationoun to be gevin him ... for the quhilk
office and function of the preceptorie of Messinder the
said George sall wayais crave nor wpatak any maillis
forres ... or destois properlie pertaining and belonging
therinto except the yeirly fie and destis underwretin
quhilk is ordenit to be payit to him furthe of the said
preceptorie and toun ... and to concurre with the saidis
provest and bailzeis in calling ... seawris femoiraris
tacksmen rentaleris and wtneris quiatsumeuir addetit in
payment of the saidis maillis ... the saidis provest and
bailzeis bindis and obliissis then ... to thankfullie
content pay and deluyver to the said George zeirllie the
sowa of two hundreth merkis usuall money of this realme...
to wit fyftie merkis money at everie termes quarterlie
wiz. Belyrne Lambes Allhallomes and Candelies... and
siclyk the provest and bailzeis bindis then that ilk burge
and fremsans sone that sall happen to be put to the said
George to be wpbrocht and instructit in any of his saidis
possis honestly sall pay for their entres siluer aex
 achieves /
/schillingis sucht penniss money allenerlie and for ther bles candill four schillingis with one candle only and for ther entres siluer to evrie buik that they begin to learnie two schillingis money as for tair bent siluer four pennis money allenerlie ... In witness... before thir witnesses James law burgess of Elgin, Mr Alexp Hay persoun of Dippill, Thomas Watt burges of Elgin, and Alexp Milne wryter in Elgin and wretar heirof". (Op. cit. p.399).

A later renewal of the presentation to the Preceptory is given on the same page and is dated 8 December, 1609.

When we recall that in those days the schools were open for three hours in the early morning (from about 6.30 a.m.) three hours round mid-day, and almost as long in the evening, we experience some difficulty in believing that the unfortunate teacher could possibly find time to indulge in clandestine spare-time teaching, contrary to the tenor of his contract. The provisions thereof make it clear, nevertheless, that such was the case. It will be realised that, within the limits imposed by the occasional rounds of the 'visitors' (Inspectors of schools) and the remote control of the Council, the Master was king in his own domain, and often found time to indulge in such innocent pastimes as fishing and hunting. Besides, the frequent injunctions not to declare unauthorised holidays lead us
/to believe that such 'holidays' were by no means infrequent. Lastly, by the same method of inference, we conclude that it was almost customary for the Principal to delegate his responsibility to an Assistant.

DUNBAR, ALEXANDER, Mr. Suborantor of Moray c. 1566. He signed a "Decret of the Preistes of Sanct Geillis kirk" on 29 January, 1567. (Charters of the Collegiate Church of St. Giles, p.269). He was witness to a 'Decreet of Remoing at the instance of Thomas Ramsay against the tenants at Kingsbarns', on 9 July, 1566. (Fraser Papers, Third Series, S.R.S., 1924, p.244). He is also named in the Register of the Privy Seal, vol. lv, fol. 103, in the Great Seal, 1580-93, 181, 219, 318, 980, and in the Register of Presentations, vol.i, fol. 51v. (27 January 1570).

ELIE, Mr., Frenciman, musician in Edinburgh, c.1593.

He was called by the Council to examine James Chalmers in music, on 26 November, 1593. (Burga Records, 1589-1603, p.103)

(See also: James Gray, James Lauder and Mr. Patrick Dunbar).

FIDDES
FIDDES, ALEXANDER, musician, Precentor in Ayr, c.1610. His name appears in Pryde's edition of the Ayr Burgh Accounts, p.249.

FRASER, WILLIAM, Master of the Sang School of Elgin in 1595. He came from Tain in 1595 to teach in Elgin. As his contract with the Council of Elgin is similar to that of George Douglas, only an abstract will be given:

Abstract:— At Elgin the --- day of the year of God, 1595, it is agreed between the members of the Council and William Fraser now in Tain, and Master of the Sang School there, that he will undertake the duties of Sang School Master according to the rules now in force, that he will seek no other payment from his pupils, the sons of freemen and burgesses alike, than he is by law and custom entitled to, that he shall be employed from year to year for the rest of his lifetime subject to the satisfaction of his employers. In addition he will uptake the psalms in the kirk on week days and Sundays with his pupils. Further, he will undertake the office of the Preceptorship of the Kaisondieu. For which he shall receive from the Council the yearly fee of £30.


Fraser held the post for only a short time, as he was replaced by George Douglas on 14 September, 1597.
/One: Paul Fraser, was Precentor in Brechin in 1584

GRAY, TIMOTHY, Master of the Sang School in Perth, c.1610. He succeeded Mr. James Young at some time between 1605 and 1617, probably before 1610. By then he was an old man, apparently, and he soon became incapacitated. The patrons of the school decided that a new Master should be appointed, and accordingly, on 3 March, 1617, "the Session thought it very expedient that the Council and they concur, for providing an musician for taking up the psalms in the kirk, and for teaching of an music school". They appointed Henry Adamson, the poet. ('Ecclesiastical Annals of Perth' by R.S. Fittis, p.111).

GRAY, ANDREW, Mr., chaplain of the choir of St. Nicholas' in Aberdeen, c.1560.

When a vacancy arose in the choir, of which John Black was leader, the latter made a strong recommendation in Gray's favour:--

"And the said Schir Joine in name of the baill brother forsaid presentit in juygment to the baillies in name of the townes Maister Andrew Gray as one cunning and qualselft persoune to be admittit to thame to any place amangis the said brethir of the college forsaid quhose the saidis baillies and counsell present for the tyne admittit theerto to keipand dayly and continuall service in the said quair conforme to the first practicion and instituicion therof."
(Cartul. Eccles. S. Nich., vol. ii, p. 370, 16 October, 1556). The history of the family name of Gray has been discussed above, and will not be dealt with here.

HAMILTON, FREDERICK, musician, examiner in music, Glasgow, 1663. The surname occurs several times, twice in the Glasgow district.

Frederick Hamilton himself does not appear to have been teaching in the Glasgow Sang School, for three years after the above-mentioned appointment, the city was without a Master. His name does not occur in the intervening period.

"/The Council/ Appoyntis Mr. Patrick Bell and Frederick Jamilton to meet with Robert Inglis who offered himself to teach musick within this burgh, and they to try what he would be att and to report."

(Extracts from the Burgh Records of Glasgow, vol. 1663-90, p. 12, 18 April 1663)

HAMILTON, JAMES, musician in Edinburgh, c.1617. He was one of a number of musicians who were forbidden by the Council to keep a private Sang School. The number of such schools was usually limited to one or two. At various times Edinburgh had at least two, one being in Canongate and the other in the /
Similarly Aberdeen had two, the old and new town having one each. Also, these schools were frequently allowed to decay, being replaced by buildings in entirely different sites. In the period under review this change took place three times in Aberdeen, whilst we have already noted that the Edinburgh Sang Schools were re-built or replaced at least twice. Indeed some of the buildings seem to have lasted barely thirty years. In the course of the seventeenth century, the Burgh Councils evinced a growing resentment against the presence of more than one Sang School in each burgh:

"/The Council/ Dischairgis James Crichtoune and James Hamilton, musicianes, frome keipin of ane publict musick schoole or teaching publiclie musick ather vocall or upone instrumentis in any tyme hereafter till they be tryed and admitted be the counsell."
(Burgh Records, vol. 1604-28, p. 163, 6 August, 1617)

"/The Council/ Dischairgis James Keith in keipin of any schole within this burgh to teache bairnis ather in musick or any uther science till he be admittit be the Counsell to that effect and also dischairges James Hamilton of keipin of ane musick schole in tyme cuming." (op. cit. p. 134, 13 November, 1618)
HAMILTON, JOHN (Sir) Succentor of Glasgow. He was probably prebendary of Durrisdeer, c.1559-60 (Great Seal, 1546-80, 543, 617). Similarly he may have held the prebend of Hire Primo in the Chapel Royal in 1543.

John Hamilton refused to join the Reformers and was arrested. On 19 May, 1563, he was tried for assisting at Mass:-

For "Celebrating the Mass—Attempting to restore Popery at Kirkoswald, Haybole, Paisley" /and several other places/
"Maister Jhone Hamiltone, Sub-chantour of Glasgow"/and forty-seven others were tried in St. Andrews and/"... ye said Subchantour in Sanctandrois, and all ye remant REMITTIT" (Pitcairn's "Ancient Criminal Trials in Scotland", Iii, pp.427, 430).

According to the Aberdeen Bibliography" (year 1581, p.73 one John Hamilton wrote and published in that year "Ane schort Catholik Confessio", being an answer to Craig's Catechism.

His subsequent history is obscure, but it is not impossible that he was the John Hamilton, subchantor, who signed as witness the Act of Presentation of St. Roch's chaplaincy to (Sir) John Law, in Glasgow, on 6 August, 1566. ('Liber Collegii Nostre Domine', p.263).
Hay, William. Master of the Sang School, Aberdeen, 1655-73. The surname is of fairly frequent occurrence among musicians. One of Queen Mary's violers' in 1561 was a William Hay. The Edinburgh Testaments contain the will of one Margaret Haitie, relict of Daniel Hay, 'violer' in Edinburgh, c.1649.

On 12 November, 1655, William Hay was appointed Master of the Sang School, Aberdeen, in succession to William Logan. About 1674 he received payment for the preceding three years' employment. (Recs. of Aberdeen, New Spalding Club, 1909, vol. 2, pp. 50, 96; 217)

Johnson, Gilbert, 'violier' probably in the service of the Duke of Lenox, c.1594. He was made a burgess of the town of Aberdeen on 10 February, 1594, his sponsor being the Duke himself. (Extracts from the Council Register of Aberdeen, Spalding Club, ii, p. 106). "Robert Lauder and Gilbert Johnstoun, violer, war creat and ma'id burgessis of this burght..."

Keith, James (Sir) musician in Edinburgh, c.1618. He was forbidden to keep a Sang School in 1613 (See Hamilton, James). He was probably one with the James Keith who was a colleague of Stephen Tullidaff and Patrick Dunbar in the Chapel Royal. He was signatory to the 'Memorial' presented to James VI in 1626 by the gentlemen/
gentlemen of the Chapel in an endeavour to regain the
right to rents from benefices outwith the Chapel Royal.

The name of Keith is, of course, well known to
students of the period. Several of the Keiths seem to
have had more than a passing interest in music. Sixty
years earlier, William Keith of Aberdeen, poet, musician(?)
and editor, had begun to publish his Psalters, close copies
of the metrical versions of Thomas Sternhold (1560 and
1567). He included some of his own versions, along with
specimens of the work of Scottish poets. Also, one
Robert Keith was Master of the Sang School in Linlithgow
in 1633.

Of interest is the music MS. in the Edinburgh
University Library, entitled 'A musick booke' and
probably belonging to the late seventeenth century (1).
Its front page carries the motto 'Keith vera Nobeltas'
repeated. The next leaf contains this version 'vertus
vera nobilitas Keith'. The work must be later than 1670,
for it features the method of teaching music devised by
Louis de France whose name appears in the Aberdeen
Council Minutes from 1675 onwards. It is impossible,
on the evidence to hand, to ascribe the MS. notes to
James Keith, of the Chapel Royal. The likelier solution
is that the book belonged to a scion of the Aberdeen
Publisher./
---------------------------------------------------------------------
(1) See Music MSS. 483-491.
KELLIE, PATRICK, teacher of instrumental music, in Edinburgh. He was appointed as a 'vulgar schoolmaster', to teach arithmetic, reading Scots, writing and the reading of writing, drawing up accounts, and to play the cither. He was forbidden to teach Latin! (Burgh Records, vol. 1655-1665, p. 220).

KID, ALEXANDER, Succentor of Aberdeen before 1565.
He died before 1575. (Great Seal, vol. 1546-1580, 2360.)

KID, ALEXANDER (2) Succentor of Aberdeen before 1612.
(op. cit. vol. 1609-20, 16.8). He was probably still in the cathedral in 1643. (vol. 1634-51, 859).

KING, ALEXANDER, Sang School Master in Elgin. He was appointed on 3 July 1656, and replaced by William Murray, c.1657. ('Records of Elgin', vol. ii, pp. 363, 447). The roll of masters in Elgin suggests that King was employed in the school from 1654.
LAWRIE, JAMES, Mr., Sang School Master in Ayr, c.1612-16.

The yearly salary was £40. Pryde's edition of the Burgh Accounts does not give the date of Lawrie's appointment, but from the N.S. Council Minutes in Ayr Burgh Archives, (fol. 393), it appears that he was appointed on 12 January, 1613. He is there referred to as Mr. Lawrie, minister.

He was also Precentor, evidently, at £40 a year. For a time his salary was, therefore, £80. In addition it seems to have been the custom in Ayr, if not elsewhere, for the Council to provide a livery for the local music teacher, much as the Court musicians had from their patrons:-

"For a suit of clothes promised to James Lawrie £20". (Pryde, op. cit. p.257);

A curious feature of Lawrie's salary is the unusual figure of £39.6.8d, audited on 7 January, 1614, viz. a year less one week after his appointment. It corresponds roughly to fifty-one weeks' salary at £40 per annum (p.254). From then onwards he was paid regularly £80 until he left the Council's employment. (pp. 257, 260)

Lawrie's successor, William Smith, was appointed in/
in September, 1617. It is possible to trace Lawrie's movements beyond this point. He went to Edinburgh, where he became attached in some way to the Chapel Royal. Thus we find his signature appended to the Memorial to James VI. dated 5 August, 1623. He must then have been acquainted with the other signatories, with whose names we are by now familiar, Dunbar, Tullidaff, Castellaw, and others yet to be mentioned. His name is, therefore, to be added to the already considerable list of musicians in or near Edinburgh in the first quarter of the seventeenth century.

To conclude, we note that Smith and Lawrie may have passed each other on the way, for Smith came from Edinburgh to take up his appointment in Ayr.

LESLIE, JOHN, of Kyntor, temporary Master of the Sang School in Aberdeen, 1598. A namesake of the famous bishop of Ross, with whom he should not be confused; his name occurs in a variety of papers. It is hard to believe that John Leslie, organist in Aberdeen in 1544, could have become Bishop Leslie, then Master of a Sang School, having been reduced in the meantime to the lowly status of Reader in North Aberdeen. The fact that our musician is so often referred to as John Leslie of Kyntore inclines the writer to /
to the belief that we are here dealing with two, possibly three, individuals.

Thus, the junior of this pair (or trio, as the case may be) was certainly a music teacher in Aberdeen in 1593. Also he was Reader of the common prayers. He may have been Reader in North Aberdeen as early as 1570 (Reg. Min. 94-5), though this is less certain. He was probably the recipient of the 'ruids' of Kyntore in an agreement between the Aberdeen Council and George Earl Marshal, Ord Keith, on 15 April 1587 (Aberdeen Council Letters, pp. 29-30).

The opinion that Leslie was no more than a good Reader, that he was a singer rather than an instrumentalist, is strengthened by the fact that he was unable to instruct in instrumental music. His salary was 20 Marks and 'scholage', i.e. per capita payment from pupils.

Leslie's contemporaries in Aberdeen were William Skene, whom he succeeded in the Sang School, Walter Cullen and James Todd, Readers, and Patrick Walter. In 1607, one Gilbert Leslie, received payment of £13.6.8d for reading in the 'new kirk', (Spalding Misc., vol. V, p. 125)
LINDSAY, WALTER. Sang School Master in Aberdeen, c.1607. "The said day /16 July 1607/
compeiret wa Lindsay maister of the sang schoil and comptat and rakint w't S' James Balfour fier of Petcullo Maister David Rait principall of the Kingis college of Auld Aberdene and Maister Thomas Gairdyne of Blairtoun anent his steipand promeist be thame to him for serving and teiching the sang scoill and beginning of the salme in the kirk thir thre yeires last bypast includand the feist of Martimes nixt to cum and grantit him compleitlie payit of the College and kirk maisteris of Auld Abd. of all terms bypast to Martimes nixt inclusive and restis online to be payit to him of the saidis saill thre yeiris dewaties be the said S' James and Mr Thomas the sowme of threttie nyne pund tretteten s. four d. by his hou maill". (Records of Aberdeen, vol. ii, p.42)

ST. MACHAOI.

LOGAN, WILLIAM, Sang School Master in Aberdeen, c.1640-55.
He was appointed on 27 May, in succession to Alexander Wilguis, to teach music, arithmetic and English, and to act as Session Clerk and Reader. He demitted office c. 12 November, 1655, in favour of William Hay. (Op. cit. pp. 25,50)

McCALLUM/
McCALLAW (?), musician in Edinburgh, in 1595. He was one of a number of musicians who examined a candidate in music. The other examiners, it will be recalled, were Mr. James Gray, James Lauder, M. Elie and Mr. Patrick Dunbar.

MELDRUM, WILLIAM, Sang School Master in Aberdeen, c.1575. He was Precentor of Brechin before 1601, probably in succession to Paul Fraser. (Great Seal, vol. 1546-80, 2360 and vol. 1593-1608, 1157).

KELING, ANDREW, Doctor of the Sang School in Aberdeen, c.1621. He was made ex gratia burgess on 19 November 1621 (Council Reg. vol. L, 102). As his name does not seem to occur in contemporary writings, it is not impossible that he was confused with Andrew Melville.

MELVILLE, ANDREW, Sang School Master in Aberdeen, 24 February, 1636. He entered the school as Assistant in 1618, and for many years was junior to Patrick Davidson. He was a contemporary and possibly a colleague of Patrick's son, Thomas.

Melville's /
Melville's 'Commonplace Book' (a kind of Diary) has been preserved in print for us by William Walker, a later teacher in the school. It is one of the important documentary links with the past history of the Aberdeen Sang Schools, and contains some biographical data on the Davidson family. As we have noted above, Melville married Patrick Davidson's daughter. He had five children, three sons and two daughters, the last being born on 25 November, 1654. This child's godfather was the local Reader, Alexander Gray. (Extracts from the Records of Aberdeen, Spalding Club, vol. ii, pp. 386-7).

Melville's library contained fourteen books on music:

"Ane grytt book writtin of the airt of musick
ane singing book robert ogilvye
ane psalme book in four paires in print
ane old psalme book
ane luitt book
Stand of 6 Pts John duncanes
ane litle Book of the airt of musick
ane othere litle long book of print of pavines
galreres, etc.
ane frenche book of the airt of musick
ane /
"ane fur pairs plain in wrëtt wt lattin letters

Gloria pateris

duche psalmes

prick singing


The collection is fairly representative of the old, the transitional and the new in the music of Melville's day. The most curious item, the "fur pairs plain" MS., looks like an early harmonisation of plainsong. Properly used, the latter term refers only to unmeasured music, and to describe the evolution of its meaning would require an entire book in itself. Hymns, in the primitive sense of non-biblical texts, were all but excluded from the liturgy of the Church until about the eighth century. A hymn was less doctrinal, more subjectively religious than the biblically derived liturgy of the Mass. But non-liturgical texts were used and their use encouraged by the example of St. Ambrose. Unfortunately, this growing heritage of devotional poetry was all but lost to the Reformers, and was, of course, excluded from the English Prayer Book of 1549. Nevertheless, by then it had undergone a considerable lateral expansion, on the one side, to the melodies of the Trouveres and Troubadours, as for example in the "Venit e caelo Mediator Altus" and similar/
/similar hymns by King Tibaut; and on the other, in expressions of popular piety, such as the "Angelus ad Virginem". Now, it so happens that the original versions of the latter were written as plainsong. Later, it appeared in the form of 'musica mensurabilis', especially when harmonised, as in the later manuscripts.

An intermediate step in the progress of this transformation is exemplified in the work of the Trouvères. Early versions were written as plainsong. Later versions were in measured music or in a hybrid notation sharing the characteristics of both. The songs of the Troubadours and of the Trouveres were, in a sense, harmonised, for they were accompanied by other players or by the composer-singer himself (1).

The only secular music specifically listed in Melville's library is the little book of pavanes and galliards, the first being a stately dance in common time, sometimes based on the pattern of one semibreve followed by two minims, the second being a sprightly companion piece in 2 or common time and often using the same melody as its fellow.

The 'duche psalms' are, of course, the Middelburg Psalters of Richard Schilders, 1596, etc. The

downright /

(1) See Dr. S. Nicholson's 'A Plainsong Hymnbook' p. vii.
/downright preponderance of Psalters over secular works correctly reflects the turn taken by musical education at the beginning of the seventeenth century.

Melville was appointed Doctor in the Sang School in 1617-18 and served eighteen years before becoming Principal on the death of his father-in-law. He was made a burgess ex gratia on 19 December, 1621. In the course of his career, he must have performed special duties, for which he received a supplementary payment of £10. 13s. 4d. (Spalding Misc. V., p.147, 1629-30).

MERSER, WILLIAM, Lt.-col., musician, burgess of Edinburgh c.1631. The Aberdeen Council Minutes record a grant to him of 200 marks for 'printing a poesie whilk he had laitlie composit and dedicat to the toune'. (4 June, 1633). The Aberdeen Bibliography contains a number of references to him. Among the works attributed to him therein are:

"An Elegie on the death of the thrice valiant and worthy Colonneill John Luttrell", by Captain William Merser, published in 1645. (p.336);

/erser was admitted (as a musician) burgess of Edinburgh, gratis, on 3 August, 1651 (Burgh Records, 1626-1641, p.95). His connection with the poet of the Maitland Folio seems to be obscure. (Scott. Text. Soc., p.411)

MICHELL JOHN, Doctor in the Sang School, Cupar, c.1627.

He is named in the miscellaneous MSS. of Common Good Accounts, in the Register House. Cupar, an abbey town, made an effort to keep its traditions by maintaining the luxury of a Sang School with both a Principal and an Assistant. The Master was Alexander Tullidaff, possibly a relative of Stephen (Edinburgh)and John 'Tain).

Michell's salary was £26.13.4d, that of his superior £100.

MILL, JOHN, Master of a private Sang School in Edinburgh, c.1646. The school was supernumerary rather than private, for it was subsidised up to 30 marks yearly by the Council. (Burgh Records, 1642-1655, p. 87 , 27 March 1643)
MORE, JOHN, Master of the Sang School in Dundee, c.1613-33. He is mentioned in the miscellaneous Common Good Accounts for those years. We have already ventured the guess that he came originally from St. Andrews where he was involved in a quarrel with Andrew Kemp. If so, he must have been a very old man by 1633. Kemp himself worked in both places and we have seen that it was the custom for teachers to travel round the country in search of employment.

MURRAY, DAVID, musician in Stirling, c.1620-25, and in Elgin, 1625-28. He was appointed to the Stirling Grammar School on 6 December, 1620:

"The provest, bailies and counsell, convent, hes conduct and agreit with David Murray, musician, to be a doctour in the grammar schole of this burghe for teaching of the Ingleshe reding and wrinting, teacher of the music and uptaker of the psalms in the kirk, for the space of thrie yeir and ane half nixtocun, under the charge of maister James Cancellation, principall maister of the said grammar schole; for the quhilk cure the saidis provest, bailies and counsell, grantsis to the said David Murray in foall the soume of fiftie merks money /yearly/; togider with auct s. in the quarter for schollage and buirde of ilk town bairne that /
that salbe teachit in the musik, and libertie to half of outlandis bairnes according to the benevolence of parentis". (Extracts from the Records of Stirling, 1519-1660, p.155).

This appointment has its curious side, for it came within seven months of a similar appointment of William Row, a member of the renowned family of that name. The latter's contract was for one year from 22 April, 1620, so he must have left within the stipulated term.

Murray left to go on to Elgin. He was replaced by another wandering teacher, Patrick Bell, from Glasgow. But before we follow him north, we shall advert to a rather puzzling excerpt from the Stirling Kirk Session Minutes (Maitland Club Miscellany, p.458), dated 19 December, 1620:-

"David Murray, Musitionar:--

The quhilk day the brethren of the kirk, at design of the Magistratis and Counsell, consentis to give David Murray, musitionar, for uptaking of the psalme in the kirk and teaching of any musick schooll in this town, xx merk yeirlie during his service..." This would suggest that there was a 'music school' in addition to the Grammar School to which he was, in fact, appointed earlier in the month. Row is referred to variously as 'principal doctor' and 'doctor' of the Grammar School.
Murray's contract with the Elgin Council, dated 16 May, 1625, is similar to those already met with. (Records of Elgin, vol. ii, pp. 401-2). He was engaged for a term of four years. He was still Master of the school on 22 May, 1628. (p. 205).

H. Murray, William, Master of the Sang School in Elgin, c.1640-1654. The Presbytery Records reveal that the function of the school 'visitors' was as much to assess the manners and morals of the teachers as to judge the progress of the pupils:-

"The said William Murray, being removed was approved in his painfulness of teaching the Musick Schoole but was admonished to walk more circumspectlie and soberlie in his conversation". (Op. cit. p. 360, 21 November 1643). According to the roll of Masters of the Sang School, Murray was in office for fourteen years. He was then replaced by Alexander King, but returned as Master in 1657. In the following year he was finally succeeded by Thomas Irnes.

H. Mustard, Thomas (Sir), organist and chaplain of Linlithgow, c.1546-57. He was presented to the altarage of Our Lady on 2 May, 1546. One of the last extant references to him /
/him is found in a receipt to the Burgh of Linlithgow for £25 (18 monies' altar fees) dated 25 August, 1557. He may be identical with the organist of that name in Dunfermline as early as 1506. This copy of Mustard's receipt is from Rev. John Ferguson's 'Ecclesia Antiqua', p. 287:

"I, Thomas Mustard, chaplane of our Lady Altar, situat within the paroche Kirk of Linlithgow, grants me to have received from William Park maister of work of the said burt the sum of xxv lib. in compleit payment of my haill zeirs fe of the term of Candlemes, in the fifty sax zear, and of the termis of Beltane, Lambe and Almallomas, in the fifty seven zeiris, of the quhilk sum I hald me weil content, and thankfully payit, and exoneris, quhite lamis and disclairges the said William in name and behalp of the Provost, Baillies, Counsale, and Communitie of the said burt and their successors for now and evir; be their presents subscrivet with my hand at Linlithgow the xxv day of August in the zeir of God ane thousand /five hundred/ and fifty-sevin zeiris, befoir the witnesses: James Hamilton of Par le, William Johnstoun, with many others."

Mention has been made of the Sang School of Linlithgow. Mr. Patrick Monneypenny was probably the first post-Reformation Reader, being appointed in 1592,
at 100 marks together with school fees. In the same year, Mr. Robert Hainn also officiated. Michael Park was engaged on 7 November, 1638. Robert Keith became Sang School Master, Doctor in the Grammar School and 'uptaker' in 1633. He was followed in 1636 by Mr. Alexander Cornwall as Reader. Mr. William Bisset was appointed for seven years in 1637. This was a period of rather stormy religious conflicts, for within two or three decades the ruling system alternated from the Episcopal to the Presbyterian and back again. (Op. cit. pp. 249-251)

MYLNE, THOMAS, maker of 'virginals' in Aberdeen c. 1618.

It will be recalled that forty years earlier, James VI had to send his musician, James Lauder, to London to purchase two pairs of 'virginals'. The art of building these instruments (those in question had two keyboards, and were, therefore, correctly called 'pairs of virginals') was not practised in Aberdeen until the early years of the seventeenth century. The occasion of Lauder's errand suggests that Edinburgh was no better off in the matter. A likely explanation is that the Reformers frowned upon the practice of secular music. Here again one must be on /
/on one's guard against the inclination to generalise, for this attitude was not at all shared by the ruling classes who, as we have noted, continued without interruption to indulge in elaborate concerts and musical entertainments. Instrument-makers were technically, however, under the tutelage of the crafts and their deacons. In spite of restrictions and the destruction wrought at the height of the religious quarrel, many musical instruments must have been preserved, though there is little evidence of new ones being made. Antipathy to instruments was expressed chiefly in the destruction of organs, which were banned for about three hundred years. Even these continued to be used on occasion, as every student of the period knows.

Here is an interesting reference to John Davidson and Thomas Mylne, pioneers in the making of musical instruments:

"The quenilk day, anent the supplication given in be John Davidsone, eldest lauchfull sone to Jorne Davidsone, maltman, burges of this burght, makand mentionoun that sen the tyne he come frome the musick schoole, he hes bestowit his tyne in service with his maister, Thomas Mylne, virginall macker, quhone he hes seruit /
sensyne as a felt servand, as his indenture and discharge thairwown proportis, and now hauing learned the said calling, and being purposed (God willing) to duell and mak his residence in this his natie toun, he thairfoir desyrit the counsell to admitt him frieman for vsing and exercising his said calling, and to respect his meane estate, in that he has not present moyen to pay for his friedome, as at mair length was contenit in his said supplicatioun, quhairwith the counsell hev adwyisit and hauing seine and considerit his maisterstick exhibite befoir thame, to witt, a pair of virginallis, and thairwith considerd the said calling is not vnder a deacon, being bot latlie put in practice within this burght be the said Thomas Mylne, his maister, quia compeirand personallie befoir the counsell, gawe his approbatioun to the said maisterstick as sufficient workmanship, thairfoir the counsell hes admittit and resaued the said Johne Davidsone, frieman of this burght, to vse and exerce the said calling, in making of virginallis allanerlie and na forder, and that gratis without payment of any compositioun, in respect he is a burges sone, not haweing moyen to pay for his friedome, and the said Johne gawe his aythe according to the forne." (Extracts from the Records of Aberdeen, Spalding Club, vol. 1570-1625, pp. 355-6, 11 March 1613)
POINTER, ROBERT, teacher in the Sang School Aberdeen, c.1540-1570. He is named as musician in the Sang School as early as 1541, when the Council granted him an allowance of £40 s. for clothes (Livingston, op. cit. p.64) His stay in the school must have been a long one as the Council Register refers to him as late as 1570. (Vol. XTI, fol. 735)

REID, RICHARD, singer, chaplain of the choir of St. Nicholas in Aberdeen c.1560. He received the 'commons' of the stall previously held by James Chalmers, on 8 October, 1556. ('Cartul. Eccles. S. Nich., ii, p.371). That he was a singer under the leadership of John Black is shown by the records of payments made by the Council to the choir in the year 1559-60. He received but £2 whilst the senior chaplain had £14.13.4d. (Spalding Misc., vol. V, p.112)

ROSS, GILBERT, Master of the Sang School in Aberdeen, and Reader in St. Machar's, c.1570. As early as March, 1603, he received the escompt of the estate of Thomas Wood (S.S.Vol.Ixxvii, fol.250) It seems improbable that the latter was

The interest in his case lies chiefly in the data which it presents on the subject of salaries and school hours in those far-off days. The combined duties of Reader and teacher kept him occupied from nine to twelve hours daily. His salary was 40 marks (for reading) and one mark quarterly from those pupils learning only to read and write, with £1 from singing pupils and £1.6.8d. from those doing all subjects. He was requested to attend church "at the cope of sewin in the morning after the prayar bell hes rung halfe an houre, and afternoon the bell to ring betuixt halff houre to five cloped at quilk tyne immediatelic. he sall begin to read the prayeris in sumer and in winter ane houre sooner at nacht and ane houre laitter in the morning and for his schoole to frequent it betuixt sex and nyne in the morning, ten and tuelf in the fornoone and two afternoone and sex houres at nacht" (op. cit. p. 65, 13 June, 1636)

Part of Ross' stipend came from the duties ('freedoms') of the crafts and penalties ('unlaws') of the /
the town of which he was collector. These he
forfeited on 13 June, 1636, in return for a fixed
payment of 40 marks yearly:

"Be it kendid till all men be thir presentis me
Maister Gilbert Ross reider of St. Richer and maister of
the musick scoole their Forsameikill as by ane act of the
toun's Court of the daite the threttein day of Junij 
sex hundreth thrette sex yeires I demittit in favoris of
the craftis of Auld Abd ony rycht tytill or custum that I
hed to the uptaking of the fredome of the said craftis
and unwalis of the toun to the effect they micht have
deakins of thair awin hold thair awin courtis and ilk
craft uptak thair awin fredones and unwalis. For the
quhilk caus the saidis craftis and deakins becum bund
and obleist to the baillies and the bailzeis to me
yeirlie at the feast and terme of Hertisies the soune
of fourtie merkis as ane pairt of my st·ipend as
reider and scoolmaister .... And now since it is of
veritie that I the said Mr Gilbert Ross has receivit
from Doctor William Gordoun and Johne Forbes baillies
all and haill the forsaid soune of fourtie merkis
Scotis money quhairof I hold me weill content
satisfiet and payit". (p.68)
ROULE (ROILL), HINIAN, Precentor in St. Andrews, c.1556-80. He may have played a minor part in implementing the new policy with regard to church music formulated by the Reformers. He knew Thomas Wood, for he took over part of the latter's duties by proclaiming the marriage banns in the church on 20 September, 1587.

He also knew both Melvilles, having been involved in a quarrel with them about 1582. Tradition has it that this hastened his death, 'with madness and misery'. James Melville's words on this occasion show that he genuinely believed that divine retribution overtook the unfortunate nobody who dared to cross swords with him.

(Diary of J. Melville, Wedrow Socy., pp. 12-7).

Roule was a member of the religious community of St. Andrews, of which Mary's half-brother, the future Regent, was at one time Prior. His name is to be found in the Laing Charters (803, 1082) and his connection with the town lasted for over thirty-two years.

One of the earliest references to him is to be found in the Register of Ministers (ed. Jay Plaxing) p.309, dated 22 December, 1563, when the Precentor was delated to the Session for fornication. On 14 June, 1570,
/1570, he appeared as witness in the case of Andrew Kemp against David Symson (p. 333). Roule was on the latter's side.

After this date there is a significant gap in the records concerning this musician. But on examining the Common Good Accounts of Dundee (MSS. in Reg. No.) we find the name of Ninian Ruill (Puill ?) once more:

1580-81. "Item to Ninian Ruill maister of the Sang secull ............ xx lib."

He must have returned to St. Andrews soon after this date. The probability is that he settled down there, dying some time after November, 1588. John Roule, whose relationship with Ninian is obscure, became Master of the Sang School before October, 1599:

"and John Rull, as maister of the sang schoole, to caus the best of his scholaris sitt besyid him self, about the pulpeit, 'to help to sing the Psalms on the Saboth dayis" (op. cit. p. 908, 31, October 1599).

It is probable that Ninian Roule and David Peadles, the composer, were well acquainted, for they were both monks in St. Andrews at the same time, and were co-witnesses to a charter of James Stuart, Prior of St. Andrews, dated 2 September, 1566. It is thus clear that the Precentor numbered among his acquaintances three /
/three of the chief figures in the Wood Psalter, viz.
Wood himself, Kemp and Peebles. As Precentor in what
was at that time the centre of the Reformation in
Scotland, he must have been well instructed in the new
principles governing the musical part of the religious
service. To him would fall the task of leading the
singing of the new music in the church before the Lords
of Congregation. Thus he emerges from obscurity to
assume the place of a minor figure in the history of
the Reformation.

**ROW, JOHN, Dr.,** musician in Stirling in 1619. The
Stirling musicians of the period appear to
have taught in the Grammar School as well as
in the Sang School, by no means an unusual occurrence:

"/The Council, etc./ grantes and assignes to maister
Johne Row, doctour of the Grammer schole, the soune of
ten merkis in feall for uptaking of the psalmes, baith
oulkday and Sabbathie Gayes prechingis, thairof the haly to
be payed be the toune and the uther haly be the sessioun
of the kirk". (Burgh Records, 1519-1666, p.15, 27 May 1618)
The Session did in fact award him five marks:

"The /
"The quilk day /22 September, 1619/ Johanne Stear and Johnne Johnstone bealleis reportis that the magistratis and counsell of the burgh hes thocht neit that Dr. John Row sall have for uptaking of the psalme yairlie x merkis money, the ane half thereof to be payit be the tounis thesaurer, and the uther half be the kirk furth of the penalties". (Maitland Misc., p.458).

ROW, WILLIAM, A.M., musician in Stirling c.1620. He was the son of William Row, second son of the Reformer, Mr. John Row, minister in Perth. He graduated at Edinburghi on 22 August, 1616. His stay in Stirling was of short duration. He was appointed to a post in the Grammar School on 22 May, 1620.

"Maister William Row is ressavit and admittet to be principall doctour of the grammer scole, teacher of musik, and uptaker of the psalmes in the kirk, for the space of ane year to cum, qua promesed faithfullie to discharge the saidis offices, for the quhilk the toun grantes him in feall as doctour tuentie merkis, and as teacher of the musik and uptaker of the psalmes tuentie li., with auct s. in the quarter betuix him and the uther doctour, and sex s. viijd. in the quarter for teaching/
/teaching of the musik to ilk toune bairne in
schollage." (Burgh Records, p.153)

Row soon left Stirling, and became minister in
Fargandenny in 1624. After his return from a visit to
England as Chaplain in Sir James Lumsden's regiment,
he acted as Commissioner at the Assembly in 1643. He
died suddenly in April, 1658, leaving two sons, Mr.
William and Thomas Row. (Row's History of the Kirk,
Maitland Club, app. p.xxvii).

SAUNDERS, JAMES, teacher in the Sang School, Glasgow,
c.1626-38. On 15 July 1626, he was
the only music teacher officially
(i.e. by the Council) permitted to teach in the town.
In 1638 he was called by the Council to permit Duncan
Birnet to succeed him, on condition that no other
musician should be licensed to teach within the town.
He was still Proctor as late as 1643 when he was
succeeded by John Cant:

"the said day the provost bailies and counsel
agreet with James Sanderis to instruct the knill
bairnes within this burgh that is put to his scholc
musik for ten schillingis ilk quarter to him self and
fourtie penceis to his man, and traininbr the saidis
provest/
proveist and bailyes dischirges all vniir scolaris
within this burgue to teache musik in tyme cuming
during thair will allanerlie." (Extracts from the Burgh

SCHILPS, JOHN. Assistant teeacher of music under
George Douglas, in Elgin, c.1622.
(Records of Elgin, vol. ii, p. 167)

SINCLAIR, ANDREW, organist in Edinburgh in 1633.
He received 700 marks before 7
August, 1633. (Burgh Records, p. 129)

SINCLAIR, JOHN, (Sir), chaplain of the choir in Ayr,
1559. It is probable that there were
at least two men of the same. He may,
however, be identical with one who is referred to as the
late Master of the Sang School of Elgin on 27 June, 1590,
being succeeded as chaplain of St. Michael by William
Cuming (Reg. Privy Seal, lx, fol. 152). See also
Livingston, op. cit. p. 64.

SINE
SKEENE, WILLIAM, Master of the Sang School in Aberdeen, c.1591-97, in succession to John Anderson.

He came of good stock, his uncle being Alexander Skene of that ilk. He married Janet Preston, daughter of Mr. John Preston, burgess of Aberdeen. He seems to have spent most of his days at Court, but, rather strangely, taught only in the latter years of his life, for he died in 1598. (Spalding Misc. V. p.125)

SMITH, WILLIAM, Mr., Master of the Sang School in Ayr, 1617-1623 (?). He was appointed before August 1617, coming probably from Edinburgh. His travelling expenses were paid by the burgh Council:

"For the carriage of Mr. William Sayth, master of the Music School, and his gear to this burgh in September, 1617, £40" (Ayr Burgh Accounts, Pryde, S.H.S., p.262). He received £25.6.8d. for his services from August 1 to Nov. 10, 1617, which would suggest that his journey from Edinburgh did not mark the beginning of his services with the Ayr Council. (p.263) He made a similar trip to Edinburgh in June, 1620, for which he received £13.6.8d. (p.272). His salary was £100 in addition to 50 marks from the Session for uptaking.
/uptaking the psalm (p.274). His rent, £2310s. 11d., was paid by the Council. Thus, during the six or seven years of his service he was paid more than £800. During this period, also, an Assistant was in the employ of Ayr Council (op. cit. pp.363 fol. .).

It will be observed that the burgh was comparatively generous to its musicians, paying their rent, travelling expenses and a considerable salary. In hard times, the latter was augmented, in accordance with the prevailing custom, as we shall learn in the next entry. (See under Alexander Spittel)

Since Smith appears to have been a person of unusual importance, it seems not impossible that he may be the composer named by Edward Miller as being among the 'primest musicians that ever this kingdom had'.

Miller and Smith were contemporaries, and may well have met during the latter's visits to Edinburgh. It is a matter of great regret that the work of such 'prime' musicians as Smith and his contemporaries has disappeared without leaving a trace and that their very identity is much in doubt.

SPITTEL, ALEXANDER, Master of the Sang School in Ayr, 1601-05. He was appointed after Whitsunday, 1601, but must have been employed /
employed in some capacity as early as 1599, as he received £3 before 1 May, 1601, for the stent of 1599-1601 (Pryde, op. cit. p. 49). The same year he had £5 for singing in the kirk before his appointment (p. 204).

In the year 1602-3 the Council paid him £40, and £14 "to support him in respect of the death of that year, £54" (p. 214). Next year his supplementary payment was reduced to £2.15.4. (p. 218)

Spittel was probably followed by Alexander Piddes, (who was Reader about 1610) but there is no certainty about this.

STRUTTEN, WILLIAM (Sir), Master of the Song School in Glasgow, in 1577. He was still Precentor in 1587:

"7 September, 1587. The Session/ orders Mr. William Struther, teacher of musick, singing in the High Kirk, from the ringing of the first bell to the minister's coming in; and appoint four men to sit beside him, beneath the pulpit; and, in the mean time, that the chapter be read by the reader successively to the singing" (Biographical Collections, Woodrow ii, pp. 22-3).

On March, 14 of the next year, the 'sangsters' of the town are requested to sing on Sundays with Struther. The Reader of that name mentioned in the Register of Ministers, /
Ministers, Maitland Club, p. 31, is either William senior, or his son. He was Reader in Glasgow and (on Sundays only) in Lenzie, in 1569.

Swinton, John, Song School Master in Perth, c. 1579.

He was probably the first post-Reformation teacher in Perth. His income derived in part from the altarages of the Greyfriars church, pulled down on 11 May, 1559. But he had to forego his right to these and to nominate successors, though he continued to receive the revenues.

We recall that the choir of St. Nicholas in Aberdeen made a similar renunciation about the same time. In addition to the altarages he had a house with garden (Edoles. Annals of Perth, p. 111).

Swinton was by no means ideally suited to his post, for he was censured both for unorthodoxy and immorality. He had an illicit union with one Marion White some time in or before 1577, the result of which was a child.

The Session warned him to support the infant.

Unfortunately he fell into a similar fault, and the Session finally had him replaced by Mr. John Tays about October, 1593, (Chronicles of Perth, Maitland Club, pp. 10-51).
/SIMSON, JAMES, Doctor of the Sang School in Aberdeen,
c.1577. He is mentioned by
Livingston, op. cit. p.16.

THOMSON, JAMES, Reader and music teacher in Stirling,
c.1644.
"/The provost, baillies and Council/
Receaves and admittis James Thomeson in the Carmonagate,
to be reidar of the kirk of Stirling and teacher of ane
musick scoole for the space of fnye yeiris nixt eftir the
dair heirof". (Burgh Records, p.136, 9 December, 1644).
His predecessor was Patrick Bell.

TROUP, WALTER. Sang School teacher in Edinburg,  
c. 1616-1625. To judge by the
references to him in the Council
Minutes, Troup was one of the foremost musicians in the
capital in his day. He knew Stephen Tullidaff,
Castellaw, Keith and Patrick Dunbar. His name appears
alongside the latter's in the Memorial to James VI, 
presented to the king in 1623. He must therefore
have been attached in some official capacity to the
Chapel Royal at that time since the document was signed
by the members.

Troup /
Troup had a salary of two hundred marks and a house rent free. In 1620 the Council decided that he was being overpaid and decided to cut his salary and evict him, but they put off the execution of their threat for five years. Even so, he continued to draw part of his pension, and he also received gifts of money in respect of services rendered to the community. From this it may be guessed that he was one of those responsible for preparing the musical entertainments for the visits of James VI or Charles I to the capital. His colleague, Tullidaff, took a hand in these concerts too.

Troup was appointed about 31 July, 1616.

"/The Council/ Aggreis to admitt and ressave Walter Troupe to be ane maister of ane sang schole within this burgh and to teiche musicke within the same during the tounis will, for the quilk thay grant to him tua hundreth merkis..." (Burgh Records, vol. 1604-1686, p.114)

On 2 October, 1618, he was exempt from paying rent:

"The Counsell having consideratious of the paynis and travelis taikit be Walter Troupe, musician Mr of the sang schole and his gud behaviour grantis unto him presente his hous and schole/inhabite be him at the Uther bow pertening to the gude town maill frie..." (op. cit. p.115).

This was the only one of two or more Sang Schools in Edinburgh /
Edinburgh, that in the Greyfriars churchyard having been built in the closing years of the sixteenth century.

The following extract reveals the budgetary difficulties so frequently met with in the Council Minutes of those days:

"Forsamekle as the counsell findis their comoun rent grutulie thirlet be divers grete somnes of money takin thairupon for outred of thair necessar adoes sua that the same is scairs able to pay the yeirlie annual rent of the same and supplie uther thair ordinare debursements and that among the utheris thair unnecessare expendingsis they ar burdenit with and pensisoun of tua hundreth merkis grantit to Walter Troupe, musicianes, as als that the duelling hous presentlie inhabite be him is grantet to him maill frie qunik may be set out and pay maill for advancement of their comoun rent and that the said Walter may sufficientlie intertenye him self upon the quarter paymentis of his scholleris and without any fie or gratuite of the guid toun, Thairfoir they dischuirge the said pensisoun and thair thesaurer and his successouris frone payment thairof in tymé to cum and als ordinés thair thesaurer to warne the said Walter to remove from the said hous presentlie inhabite be him pertening to the guid toun agane Witsunday nixt and set the same to thair guen will bid /
It is a matter of some surprise that the Council should have considered Troup's income from his scholars' fees to be sufficient for his needs. Assuming it to have been equal to his 'pension' (salary), viz. £134, and the per capita payment 6/8d quarterly for three quarters, the number of pupils in his school must have been approximately 134. On the basis of four terms, the total would be over 90. As he probably had but one Assistant, and since it was the custom to teach instrumental music in the schools, his working hours must have been very fully occupied.

Some time after 29 August, 1621, he received £100 from the Council 'for bygane service done to the guid town' (op. cit., p. 225). His 'pension' was halved instead of being stopped, and was paid until at least 1625 (p. 239, and note on p. 216).

TULLIDAFF, STEPHEN, musician in Edinburgh, c.1620-1660.

He is named in a large variety of books, and a copy of his testament is to be found in the Edinburgh Commissariat records. The name is frequently met with in contemporary records. Andrew, his 'brother genuine', was a musician in Leith.
In 1640, Alexander was Master of the Sang School of Cupar in 1627, whilst John was Precentor and Master of the school in Tain between 1620 and 1622. At about the same period, Samuel was Precentor in Holyroodhouse Kirk. It would appear, then, that they were a family of vocalists rather than instrumentalists. Stephen was the most distinguished. He became a member of the Chapel Royal, enjoying four of the Strabane prebends, worth £20 each (Rogers, op. cit. cxxxii and cl). The Great Seal Register shows that he was still in possession in 1638 (nos. 859, 1620, 1633, 2200). He died after 28 November, 1640.

It is likely that Stephen had a contract with the Edinburgh Council to provide music for civic occasions. His licence for a private music school was given on condition that he would serve the town when called upon:

"/The Council/ Grants licence to Stephen Tulliedaff, musician, to keep a musicke scoole within this burg... upone condition and provisyon to serve the said town when they sell /have/ occasion to imployn him..." (Burgh Records, vol. 1626-42, p.85, 3 December, 1630).

We recall that this was but one of several private schools licensed about the same time. The school in St. Giles' churchyard, rebuilt about 1538, was probably in /
in bad repair by now, and was ordered to be pulled down with all diligence, on 30 June, 1639. Until then there must have been four Sang Schools in the town, for in addition to those mentioned, there was one kept by Claud Buccellis (licensed 26 January, 1627) and another by Andrew Ritchie (27 November, 1633) (op. cit. pp. 20, 85, 135, 169, 221).

Charles I was crowned King of Scotland at Holyrood Abbey on 18 June, 1633. But advance notice of his coming and preceded the event by about a year. In dealing with the history of the Chapel Royal and its musicians, we referred to the music performed on that occasion. In addition there was a banquet held in the capital, with plays and music. For these performances a special setting was designed at the Tron called Parnassus Hill: "In the cavity of the mount sat two bands of vocal and instrumental music, with an organ to complete the concert". (see Maitland, History of Edinburgh, p. 66, and Burgh Records, vol. 1653-62, p.129)

Stephen Tullidaff was responsible for the music, whilst Andrew Sinclair was the organist. The former received 200 marks and the latter 100 marks for their pains:

"/The Council/ Ordanis James Loch the saurer to pay to Stephan Tulliedaff musician for setting and acting of the music at Parnassus Hill at his Hi. banquett in satisfaction of his pains two hundred marks and to Andro/"
Andro Sinclare organist for his paines and travellis in the same and hundredth merkis..." (7 August, 1639).

Tullidaff's will is of some interest, for it reveals that he knew John Row, minister at Carnock and a Reformer of some note in his time. In fact he owed Row 100 marks. But a more interesting side of this friendship is that John Row, fourth son of the Reformer Row, was married to Griselle Ferguson, the daughter of another Reformer, minister in Dunfermline and author of a number of Tracts. Ferguson was something of a champion of the poor whom he defended in a sermon before the king. We have already noted that he was a witness to the testament of Robert Hudson. It would seem therefore that the Rows formed a kind of link, one generation removed, between the Hudsons and Tullidaff. As the latter held as many as four prebonds of the Chapel Royal, he must have fallen heir to some of the patrimony which Thomas Hudson formerly dispensed. Tullidaff died in 1640, six years before John Row, and probably about thirty years after the Hudsons had vanished.

Stranger still is the fact that his wife was one Margaret Row. Though John had a daughter of this name, she did not marry Tullidaff, if we are to believe Scott's 'Fasit! (1) She was perhaps a relation of John. There/

(1) F.M.S., ii, p.579.
There can be no doubt about the latter's identity for, in the words of the testament "there was awin be the said unquhile Stevin Tulldaff to mr John Row minister at Carnock the stone of 3c merks". (Edr. Test., 23 February, 1640, fol. 139)

He left his three children, Griselle, Allison and Christian, all minors, in the care of his spouse.

Among the witnesses were Andrew and Samuel Tulldaff.

The former, it will be recalled, was a musician in Leith, the latter Reader in Holyroodhouse Kirk.

WALKER, WILLIAM, musician in Aberdeen, chaplain of the choir of St. Nicholas, c.1575. He was originally a beadle in the church, by no means a rare occurrence. Later he became chaplain in the choir, under the direction of John Black. Thus he was a signatory to the act of resignation made by the choir on 19 August, 1575, in favour of the Aberdeen Council. He died before 10 July, 1584. (Burgh Records, Spalding Club, ii, pp. 22-3, 50-1 and misc. MSS. of Common Good in Reg. Ho., for year 1575)
WALTER, PATRICK, Precentor and Doctor in the Sang School of Aberdeen, c. 1598-1626. He was ex gratia burgess in 1604. About 13 August, 1626, he seems to have held the posts of singer and beadle (Livingston, op. cit., pp. 16-17).

WATSON, ROBERT, music teacher in Edinburgh, c. 1646. On 27 March, 1646, he received a grant of 80 marks towards the upkeep of a new Sang School. Presumably this was a private school, or at least a supernumerary one under the patronage of the Council. (See John Mill) (Burgh Records, 1642-1655, p. 87)

WEMYSS, JOHN, Master of the Sang School in Perth before 1599. It will be recalled that the post was previously filled by John Swinton who proved unsuitable. Accordingly, on 17 April, 1592, "the Kirk Session ordained Adam Adamson and Patrick Blair, baillies, 'that on Monday next they speak the Council that an musician be and for uptaking of the psalm in the kirk.' Probably at this time Mr. John Wemyss was appointed." (Eccles. Annals of Perth, p. 111). On 9 April, 1599, the Session requested "the masters of the Hospital to give Mr. John Wemyss, master of the Sang School, twenty pounds for his quarter payment. On 21 May following," the /
the Session made provision for a new schoolhouse, the
former one having apparently become ruinous. The
masters of the Hospital were ordained to repair the house
sometimes inhabited by John Swinton, that Mr. John Weims,
present master of the Sang School, may therein teach and
train the youth in the science of music, as also to build
an stone dyke b side the said house betwixt St. Andrew's
aisle and the old south porch door that it may serve for
a little yard." (loc. cit.). He died before 29
October, 1604, when his widow and child received a
pension of £30:-

"Because that Mr. John Weims, sometime musician, was
very faithful and diligent in his services, during the
time of his life, and now being taken away by death, has
left behind him an poor widow, and young infant. Therefore
the Session has ordained, and by their presents ordains
Patrick Fleming, master of the hospital to give to his
wife and bairn, four score of pounds, of the first and
readiest duties appertaining to the hospital, which shall
be thankfully allowed to him in his accounts of the
hospital". (Chronicles of Perth, Maitland Club, p.71)

WILGUS, ALEXANDER, Precentor and Master in the Sang
School in Old Aberdeen, c.1641. He
was appointed on 30 April, 1641.

(Aberdeen /
Aberdeen Records, ii, p.15). He received 40 marks on 27 November, 1643:

"The said day compeirit Alexander Wilguis schoolmaster and reader in Auld Aberdeen grants me to have receivit frome the provest baillies for thame selffis and in name of the craftis of Auld Abd. all and nall the sowm of fourtie merkis Usewall scotis money and that for the Mitsunday and Mertimes termes payment in this instant yeir of God K J sex hundredth fourtie thre yeires and discharges the saidis baillies and croft thereof be thir pntis, for ever be this my acquaintance and discharge subscrywit wt my hand day yeir and place foirsaid." (Records of Old Aberdeen, i, p.73). He was dismissed on 24 May, 1646.

YOUNG, JAMES, Master of the Sang School in Perth, in succession to John Wemyss. He had £30 and a house with yard, rent free. He accepted the post on 21 October, 1605:—

"Mr. James Young, musician, declared in presence of the Session, that he was contented to accept the office of taking up the psalm, publickly into the kirk at preaching and prayers, and instructing of the youth in the art of music. The Session promised to him yearly, induring his service in the said office, the sum of four score pounds, with his chalmer meall, and this to be paid by the masters /
masters of the hospital, termly or quarterly, as the said Mr. James shall require it". (Chronicles of Perth, p. 72).

James Young's tenure was of short duration, and he was succeeded by Thomas Garvy, possibly about 1610.
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