Musica Scotica publishes three series of books on Scottish Music under the general editorship of Dr Gordon Munro. The Main Series of music editions aims to serve both practical and scholarly needs: each volume contains historical and editorial introductions, facsimiles, music and a critical commentary. Published in parallel are two further series of volumes: Miscellaneous Pieces of music and Historical Studies of Scottish Music.

Main Series

I: The Complete Works of Robert Carver & Two anonymous Masses
edited by Kenneth Elliott

Five Masses and two motets by the most distinguished Scottish composer of the early sixteenth century. Also included are two anonymous Masses, attributed to this composer by the editor.

Contents:
1 Mass L’Homme armé for four voices (SATB)
2 Mass Pater Creator omnium for four voices (ATTB)
3 Mass Fera pessima for five voices (SATTB)
4 Mass for six voices (SAAATB)
5 Mass Dum sacrum mysterium for ten voices (SSAATTTTBB)
6 Motet Gaude flore virginali for five voices (SATTB)
7 Motet O bone Jesu for nineteen voices (SSAATTTTTTTTTTBBB)

Appendix (works attributed to Carver):
8 Mass for three voices (SSA)
9 Mass Cantate Domino for six voices (SATTB)

Published 1996. ISBN 0 9528212 0 6. A4 paperback: xvii + 305pp, illus. Price: £45. Offprints (for practical performance) of each individual work are also available (see Order Form, p. 7).

II: Sixteenth-century Scots songs for voice & lute
edited and arranged by Kenneth Elliott

This is the first book in a series that attempts to put ‘Scots songs’ in a true historical context. This volume contains partsongs arranged according to contemporary practice (e.g. Attaingnant, Le Roy, Dowland) for solo voice and lute accompaniment. They comprise 23 arrangements of published partsongs (from e.g. ‘Music of Scotland, 1500–1700’ (Musica Britannica XV), edited by Kenneth Elliott, song-texts edited by Helena Mennie Shire) and also six ‘new’ songs. All are arranged — many with divisions — for lute, with tablature and keyboard transcription. Original four-part versions of the new songs are also included, as well as 24 single parts of others, to complete in print all of the existing repertory of sixteenth-century Scottish song.

Contents:
Absent I am
Adeu, O desie of deylt
Alas that same saucet face
Before the Greeks durst enterprise
Departe, departe
Evin dead, behold I breathe
How shall a young man
How suld my febill body fure?
In a garden so green
In throu the windows

Into a mirthfull May morning
Lyk as the dum Solsequium
Melancholie, great deput of despair
My bailful brest
My inward heart doth only knaw
Nou let us sing
No wonder is suppose
O Lord my God, to thee I cry
O lusty May
Remember me, my deir

Remember rightly, when ye reid
Richt soir opprest
Sleepe not in sin/O Lord, consider
So prayiss me
The mighty God (Psalm 50)
The time of youth
What mightie motion
Who shall my malady amend?
Woe worth the time

**III: Chamber Music of Eighteenth-century Scotland** edited by David Johnson

Solo sonatas, trio sonatas and Scots-tune settings by William McGibbon, Alexander Munro, Charles McLean, James Oswald, Robert Bremner, the Earl of Kelly and others. The music is for one or two violins — with flute, recorder and oboe alternatives — along with cello and harpsichord or organ accompaniments. Of the 27 chamber works in this volume, 25 are presented here in modern editions for the first time.

Contents:

**WILLIAM MCGIBBON**
1. Trio Sonata in D (1729 set, no. 6)
2. Trio Sonata in G, ‘In imitation of Corelli’ (1734 set, no. 5)
3. The Edinburgh Minuet, with variations
4. Sonata in D minor, ‘La folia’
5. Sonata in B minor (1740 set, no. 6)
6. Variations on ‘Bannocks of bere meal’
7. Count Sax’s March

**ALEXANDER MUNRO**
8. Sonata in B minor on ‘Fy, gar rub her o’er wi’ strae’ (1732 set, no. 12)

**CHARLES McLEAN**
9. Sonata in A minor (op. 1, no. 4)

**JAMES OSMOND**
10. Air, Strily Vale (*Macbeth* music)
11. Airs for the Seasons: The Auricula (Spring, no. 2)
12. Airs for the Seasons: The Lily (Summer, no. 11)
13. Airs for the Seasons: The Sneezewort (Autumn, no. 21)
15. Pibroch, A Highland Battle
16. Serenata in G (1762 set, no. 1)

**ROBERT BREMNER**
17. Variations on ‘Hit her on the bum’

**ANON.**
18. Sonata in A on ‘Nighean donn an àraidh’ for solo violin

**EARL OF KELLY**
19. Duo Sonata in E for two violins
20. Trio Sonata in C (Kilravock manuscript, no. 8)
21. [Untitled slow movement]
22. The Duchess of Buccleuch’s Minuet
23. Lady Anne Lindsay’s Minuet
24. Trio Sonata in E (1769 set, no. 5)

**JOHANN GEORG CHRISTOPH SCHETKY**
25. Cello Sonata in E (op. 4, no. 4)

**ROBERT MACKINTOSH**
26. Lady Sophia Hope’s Minuet

**ROBERT RIDDELL OF GLENRIDDELL**
27. Variations on ‘The Hare in the Corn’


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**IV: Five Cantatas by Sir John Clerk of Penicuik**

edited by Kenneth Elliott

Volume IV contains five cantatas by a young member of the Scottish aristocracy doing the Grand Tour, composed in 1697–9 as a result of his visit to Rome, where he studied with Corelli and Pasquini. Amatory, sacred, festive and political texts are set in baroque style for Soprano, two violins (one with additional viola) and continuo, and are now published for the first time in a complete edition.

Contents:

1. *Dic mihi, saeve puer*
2. *Eheu! quam diris hominis*
3. *Miserere mei* (Psalm 51)
4. *Odo di mesto intorno*
5. *Leo Scotiae irritatus*

**V: Fifty Seventeenth-Century Scots Songs**
edited by Kenneth Elliott

This volume contains part of a ‘lost repertory’ of Scots song, hidden since the seventeenth century in instrumental and often tablature arrangements for lute, citern and lyra-viol, now reconstructed and published for the first time. There are also examples of lute song, consort song and continuo song in a mixture of Scottish and international styles.


**VI: Vespers, Matins and Lauds for St Kentigern, Patron Saint of Glasgow**
edited by Greta Mary Hair (music and liturgy) and Betty I. Knott (text and translations)

This edition reconstructs, for the first time, the Office for the saint, according to Sarum Use from

- The Sprouton Breviary (NLS Adv MS 18. 2. 13B)
- The Herdmanston Breviary (NLS Adv MS 18. 2. 13A)
- Edinburgh University Library, Special Collections, MS 27
- Breviarium Ad Usum Insignis Ecclesiae Sarum, 3 vols (Cambridge: CUP, 1879-1886)

With the support of the Scottish Arts Council, the British Academy, the Anderson-Dunlop Fund and the Strathmartine Trust

**Miscellaneous Pieces Series**

*Eight Early Scottish Carols*

edited and arranged by Kenneth Elliott

Eight carols, mostly of the sixteenth and seventeenth centuries — some hitherto unpublished — now collected together in new editions for the first time. They range from a thirteenth-century conductus from the St Andrews Music Book to new Scots words for a seventeenth-century English ballad tune and a reworking of a fifteenth-century carol text to new Scots partsong music of about 1600.

Contents:
1. Anon.: *Hac in anni janua* (TTT)
2. Robert Johnson: *Gaude Maria virgo* (ATTB)
3. [John Black?): *All sons of Adam* (ATB)
4. [Andrew Blackhall?): *Now lat us sing* (SATB)
5. Anon.: *When Father Adam* (SATB)
6. Anon.: *Ecce novum gaudium* (SATB)
7a. Anon.: *Balulalow* (SATB)
7b. Anon.: *Balulalow* (SAA)
8. Anon.: *Come, my Childrene dere* (SATB)


*Patrick Douglas: In convertendo*

edited by Gordon Munro

An attractive motet setting for five voices (SA(orT)TTB) of Psalm 126 by a little-known Scottish composer of the mid sixteenth century. Patrick Douglas may have been a student at St Andrews University and later held a prebend of St Gile’s collegiate church, Edinburgh, c. 1556.


*Ten Psalms in Reports for four and five voices*

edited by Kenneth Elliott

These ten imitative settings of psalm tunes in the European tradition by Blackhall, Buchan and others represent a musical form that is, after the tunes themselves, one of the best things musically to come out of the Scottish Reformed Church. They comprise new editions and material never published before.

Contents:
1. [John Black?): Psalm 3 in reports (SATB)
2. [Andrew Kemp?): Psalm 6 in reports (S(orA)TTB)
3. [Andrew Melvill?): Psalm 12 in reports (‘Bon Accord’) (SATB)
4. [Andrew Blackhall?): Psalm 18 in reports (SATBarB)
5. [Andrew Melvill?): Psalm 21 in reports (‘Montrosse’) (SATB)
6. [John Angus?): Psalm 67 in reports (ATTB)
7. [Edward Millar?): Psalm 116 in reports (SATB)
8. [Edward Millar?): Psalm 120 in reports (SATB)
9. John Buchan: Psalm 128 in reports (SATB)
10. Andrew Blackhall: Psalm 137 in reports (ATBarB)


*Mass Deus Creator omnium for four voices (STTB)*

edited by Kenneth Elliott

This large-scale cantus firmus Mass from the Carver Choirbook, of clear texture and bright sonority, has a remarkably close-knit structure underlying the usual full and solo sections. The Mass is anonymous but is possibly the work of Walter Frye, who may also be of Scottish origin.


*Now fayre, fayrest off every fayre (for three voices): Welcome Song for Margaret Tudor on her marriage to James IV of Scotland, 1503*

reconstructed by Kenneth Elliott

A ceremonial piece composed for an historic event and reconstructed for three voices, this song could be performed by small choir and soloists alone or with a variety of instruments such as recorders, viols (or modern strings) and brass instruments.

Historical Studies of Scottish Music

i: The Paisley Abbey Fragments
Kenneth Elliott

Discovered during the excavation of a medieval drain at Paisley Abbey in 1991, two fragments of slates incised with musical notation of the mid-fifteenth century turn out to become the earliest surviving evidence of polyphony extant in Scotland.

Published 1996. ISBN 0 9528212 2 2. A5 paperback: 7pp, musical exx., illus. Price: £1

ii: The Music of Thomas Wilson: A Symposium
edited by Graham Hair

Thomas Wilson is widely considered to be the leading Scottish composer of his generation. He composed a substantial catalogue of symphonic, chamber, instrumental, choral and operatic works. This collection of essays by musicologists, composers and performers, offers, for the first time, an extended, considered, synoptic view of Thomas Wilson’s life’s work, together with personal and biographical perspectives from former colleagues, family and friends.


iii: Notis musycall: Essays on Music and Scottish Culture in Honour of Kenneth Elliott
edited by Gordon Munro, Stuart Campbell, Greta-Mary Hair, Margaret A. Mackay, Elaine Moohan & Graham Hair

Kenneth Elliott is widely acknowledged as the leading scholar in the field of early Scottish Music. As performer, deviser of radio programmes and countless concerts, and as author on the history and criticism of Scottish music, Kenneth has done much to promote Scottish ‘art music’ of the period up to 1800. This volume of essays, offered to him on the occasion of his 75th birthday, covers a variety of themes from the medieval era through to the 20th century, and embracing music, art and Scottish culture, history, religion and literature.


Published 2005. ISBN 0 9548865 0 X. A4 paperback: 356pp, musical exx., illus. Price: £35
Proceedings from the 2005 and 2006 Conferences includes articles on traditional, historic and contemporary Scottish music by Erin McPhee, Jo Miller, Katherine Campbell, Emily Lyle, M J Grant, Peter Davidson, Karen McAulay, Per Ahlander, William Sweeney, Richard McGregor and Michael Spencer.
Volumes in Preparation

Main Series

*Early Scottish Music for Keyboard*
edited by Kenneth Elliott

This volume will contain the complete works of Duncan Burnett and William Kinloch, including revised editions of those already published in *Early Scottish Keyboard Music* (Stainer & Bell, 1967); also new seventeenth-century material, and new historical information about Burnett and Kinloch.

*The Complete Works of Robert Johnson*
edited by Kenneth Elliott

Motets, anthems and service music, c. 1520s–50s. Early works were probably composed in Scotland for the Roman rite, later ones in England for the Anglican service. A handful of songs and instrumental consorts are also included.

*Early Scottish Psalm-settings*
edited by Kenneth Elliott and Gordon Munro

Settings from manuscript and printed sources by David Peebles, Andrew Kemp, John Angus, Andrew Blackhall and others, representing all the main choral forms — harmonizations of proper tunes, common tunes and canticles, psalms ‘in reports’ and anthems.

*Seventeenth-century Scottish Music for Violin*
edited by Evelyn Stell

Several collections specifically for violin are made available for the first time. Also included are restored versions of many items arranged for other instruments (e.g. lute).

*Sixteenth-century Scottish Instrumental Consorts*
edited by Kenneth Elliott

Grounds, *cantus firmus* and contrapuntal items, and pieces in dance forms. By John Black, James Lauder and anon.

*Eighteenth-century Scots Songs*
edited and arranged by Kenneth Elliott

Similarly arranged for voice and harpsichord or fortepiano, practically all the tunes are in the folk tradition (many familiar from the seventeenth-century repertoire), and many became standard items in the folk-song repertory. All have original basses, and are original versions of tunes that contributors of verse (e.g. Robert Burns) had in mind when they wrote their lyrics.

*Eighteenth-century Scots Songs set by Italian Musicians*
edited by Sonia Tinagli-Macrae

Settings of traditional tunes by Barsanti, Tenducci, Corri, Urbani and other Italians resident in Edinburgh during the eighteenth century.

Miscellaneous Pieces Series

*Twelve Franco-Scottish Partsongs*
edited by Kenneth Elliott

Twelve partsongs which demonstrate some links between poems by Ronsard, Marot and de Baïf in translations or matched with verses by Scots poets Alexander Montgomerie, Alexander Scott and others in musical settings by Janequin, Sermisy, Lassus and their Scottish contemporaries.

*Mass Conditor Kyrie omnium*
edited by Gordon Munro

A performing edition of an anonymous Mass for four voices (SATB) from the sixteenth-century Scottish treatise ‘The Art of Music collect out of all ancient doctouris of music’.

Historical Studies of Scottish Music

*Companion to Recent Scottish Music: 1950 to the present*
edited by Graham Hair
The main series of **Musica Scotica** was launched in October 1996 with the publication of *The Complete Works of Robert Carver* and *Sixteenth-century Scots songs for voice & lute*. Volume III, *Chamber Music of Eighteenth-century Scotland*, edited by David Johnson, was published in February 2000; and Volume IV was published in September 2005. It is hoped that two volumes per annum will henceforward appear in print. Volumes I–III are published under the imprint of Glasgow University Music Department Publications. Later volumes appear under the imprint of Musica Scotica Trust Publications. Contributions from new editors are welcome and will be considered by the Editorial Board.

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| V: | Fifty Seventeenth-Century Scots Songs for Solo Voice and Continuo | K. Elliott | £25.00 |
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| Eight Early Scottish Carols (TTT, ATTB, ATB, SATB, SAA) | K. Elliott | £6.99 |
| Patrick Douglas: *In convertendo* (SATTTB) | K. Elliott | £3.50 |
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| Anon.: *Now fayre, fayrest off every fayre: Welcome Song for Margaret Tudor on her marriage to James IV of Scotland, 1503 (ATB)* | K. Elliott | £2.00 |
| Anon.: *Mass Deus Creator omnium* (SA(orT)TB) | | £7.25 |

### Offprints from Eight Early Scottish Carols

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| 2. | Robert Johnson: *Gaude Maria virgo* (ATTB) | | £2.00 † |
| 3. | [John Black?]: All Sons of Adam (ATB) | | £1.50 † |
| 4. | [Andrew Blackhall?]: Now lat us sing (SATB) | | £1.00 † |
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