



# Reading Scott through Music

Dr Sally Garden

Priv. Doz. Dr Sigrid Rieuwerts



<https://www.youtube.com/watch?v=C7zbmCa2O88>

**JG | U Mainz**  
**Scotland HUB**



# READING SCOTLAND

**with Dr Sally Garden and  
Priv. Doz. Dr Sigrid Rieuwerts**

## Reading Scott through Music

In cooperation with the University of Aberdeen  
Walter Scott and Song: Returning the Harp of the North

**Tuesday, 23<sup>rd</sup> November 2021**  
**6.00 – 7.30 pm (German time) on MS Teams**



[www.scotland.uni-mainz.de](http://www.scotland.uni-mainz.de)



# WALTER SCOTT & SONG

Retuning the  Harp of the North

Online exhibition

13 August 2021 – 31 March 2022

[www.abdn.ac.uk/walterscottandsong](http://www.abdn.ac.uk/walterscottandsong)



SIR  
WALTER  
SCOTT  
Celebrating  
250 Years

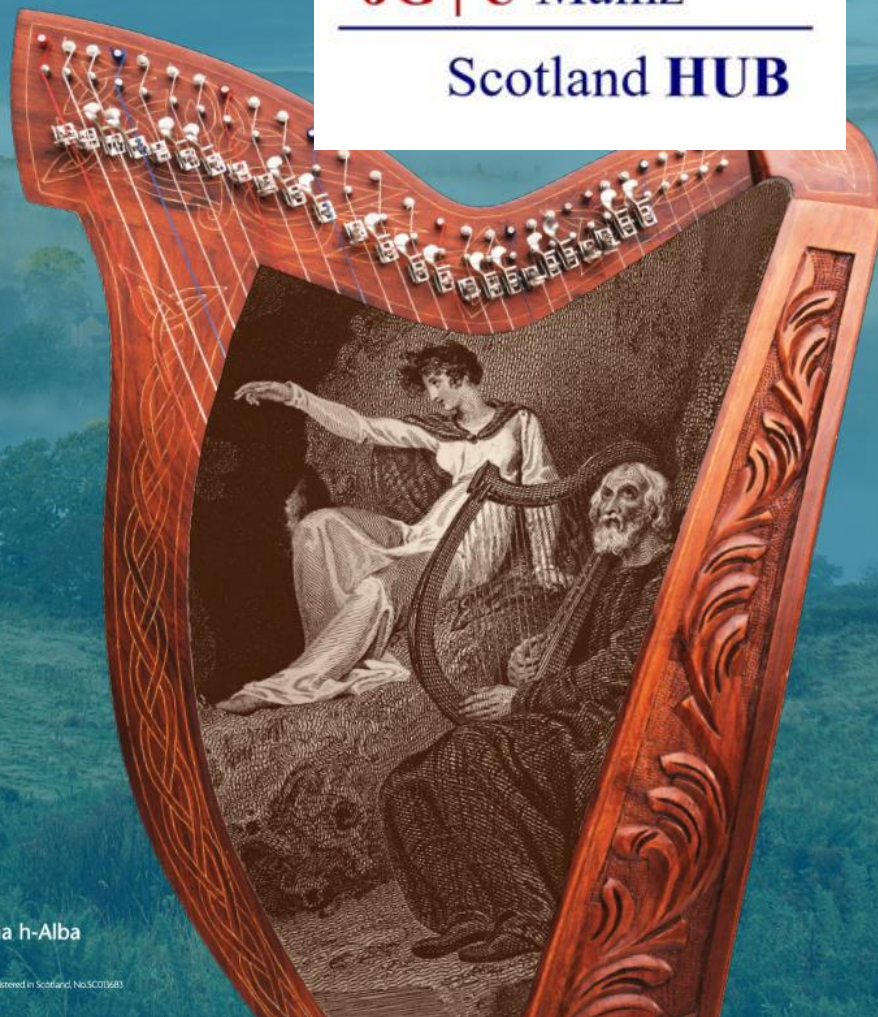


Scottish Funding Council  
Comhairle Maoineachaidh na h-Alba

The University of Aberdeen is a charity registered in Scotland. No. SC010683

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# WALTER SCOTT &

I have often wonderd whether I have  
a taste for music or no. My ear  
appears to me as dull as my voice is  
incapable of musical expression and  
yet I feel the utmost pleasure in any  
such music as I can comprehend,  
learnd pieces always excepted.

Quotation taken from *The Journal of Sir Walter Scott* edited by W.E. K. Anderson

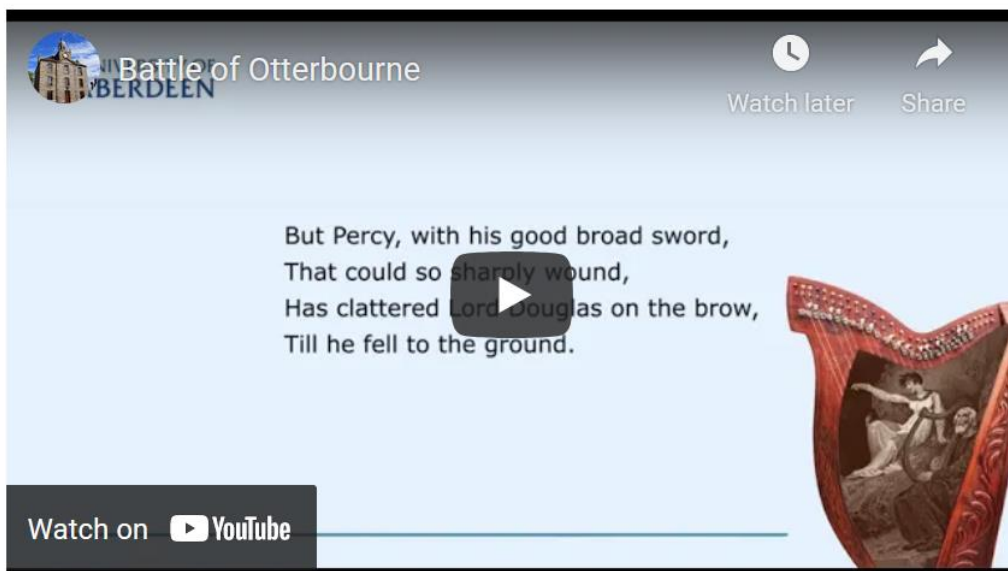


to revisit Scott and Music and  
start recalibrating and retuning

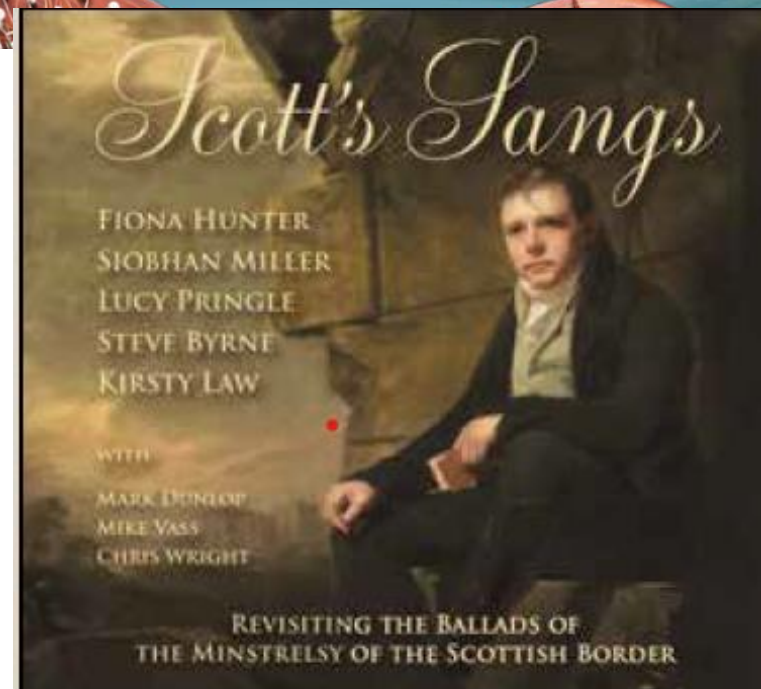
# WALTER SCOTT &

## Battle of Otterbourne

Performed by Steve Byrne



This recording was done for the Minstrelsy of the Scottish Border Project, Johannes Gutenberg University of Mainz.



contact [ScotHub@uni-mainz.de](mailto:ScotHub@uni-mainz.de) for copies of CD



# Minstrelsy of the Scottish Border

Walter Scott's

*Minstrelsy of the Scottish  
Border*

**As Focus for Literary,  
Musical, Historical, Critical  
and  
Cultural Analysis**

1st edition: 1802 in 2 vols.

2nd: 1803 in 3 vols

3rd: 1806

4th: 1810

5th: 1812/1821/

1830 (two more essays)

6th: 1833 (Turner  
and music)

7th: 1902/1932 in 4 vols



Sir Walter Scott's collection, Abbotsford. 1783–1830.

- (1) Small folio without title, Library, L 2 (Catalogue, p. 57). Two fragments.
- (2) 'Scottish Songs,' 1795. Library, N 3 (Catalogue, p. 104). Seven ballads with airs and three fragments. All the ballads appear to be Mrs Brown's copies altered.
- (3) Letters addressed to Sir Walter Scott, 1796–1831. Ballads enclosed have in most cases been removed, but some seven remain.
- (4) 'Scotch Ballads, Materials for Border Minstrelsy,' a folio volume made up at a recent date from detached pieces to the number of above eighty.
- (5) 'North Country Ballads' in a quarto volume

Scott's *Minstrelsy* Ballads  
only known through Child's  
*The English and Scottish  
Popular Ballads* (1882–98)



**Bronson**



## **Child Ballads first published in Scott's *Minstrelsy***

MSB 1 The Sang of the Outlaw Murray \* MSB 4 Johnie of Breadislee \* MSB 5 The Lochmaben Harper \* MSB 7 Jamie Telfer of the Fair Dodhead \* MSB 9 Kinmont Willie \* MSB13 Archie of Ca'field \* MSB 14 Armstrong's Goodnight \* MSB 15 The Fray of Suport \* MSB 16 Lord Maxwell's Goodnight \* MSB 17 The Lads of Wamphray \* MSB 18 The Lairds of Laminton (Katharine Janfarie) \* MSB 24 The Gay Gosshawk \* MSB 25 Brown Adam \* MSB 27 Willie's Ladye \* MSB 28 Clerk Saunders \* MSB 31 Rose the Red and White Lilly \* MSB 32 Fause Faudrage \* MSB 33 Kempion \* MSB 35 The Wife of Usher's Well \* MSB 37 Prince Robert \* MSB 38 King Henrie \* MSB 39 Annan Water \* MSB 40 The Cruel Sister \* MSB 41 Lament of the Queen's Marie \* MSB 45 Thomas the Rhymer \* MSB 46 The Bonnie Hynd \* MSB 53 Auld Maitland \* MSB 54 Sir Hugh Le Blond \* MSB 56 The Dowie Dens of Yarrow \* MSB 57 The Lament of the Border Widow \* MSB 63 The Battle of Philphaugh \* MSB 64 The Gallant Grahams \* MSB 65 The Battle of Loudon Hill \* MSB 66 The Battle of Bothwell Bridge \* MSB 67 Erlinton \* MSB 69 The Douglas Tragedy \* MSB 70 Young Benjie \* MSB 74 Proud Lady Margaret \* MSB 87 The Battle of Pentland Hills \* MSB 91 Lord Ewrie \* MSB 92 The Death of Featherstonehaugh \* MSB 94 Bartham's Dirge \* MSB 96 The Daemon Lover





When it comes to music, both Walter Scott and his *Minstrelsy of the Scottish Border* present a conundrum.

No ballad tunes in the *Minstrelsy of the Scottish Border*

- Scott's understanding of the relationship between text and music
- Scott's own musical ability
- Scott's appreciation of singers and singing

# Edinburgh *Minstrelsy* Edition (in 3 vols)

1st edn 1802 (2 vols)

2nd edn 1803 (3 vols) - MSB 1-86, i.e. 31 additional ballads

3rd edn 1806 (3 vols) - MSB 1-90, i.e. 4 additional ballads

4th edn 1810 (3 vols) - MSB 1-95, i.e. 5 additional ballads

5th edn 1812 (3 vols) - MSB 1-96, i.e. 1 additional ballad

6th: 1833 (Turner engravings and tunes)

## Tunes in the 1833 edition:

v. 1: **The Battle of Otterburn, Johnie Armstrong.**

v. 2: **Dick o' the Cow, The Lord Maxwell's Good Night,  
The Battle of Bothwell Brigg.**

v. 3: **The Douglas Tragedy, The Wife of Usher's Well,  
The Dowie Dens of Yarrow.**

v. 4: **True Thomas, Glenfinlas.**



# Scott and the Borders



**“Eve on St John”** by Scott  
German (Gothic) influence

**“Glenfinlas”** by Scott  
a ballad in imitation with  
a Highland air



**Barbara Haliburton**  
(c. 1706 – after 1780)  
Grandmother



**Thomas Scott**  
(1731–1823)  
Uncle

“A great musician  
on the Scot’s pipes”

# Glenfinlas

## Lord Ronald's Coronach - Glenfinlas

'To an Ancient Highland Air'  
the words by Walter Scott

Edited, Adapted & Performed by  
Dr Sally Garden  
from a manuscript source in the household of  
Sir Walter Scott at Abbotsford

Sally Garden (mezzo & piano)



<https://youtu.be/7MJNCw66ly0>



# Minstrelsy

Scott was in receipt of much material from people from all walks of life. The Minstrelsy to us is not only Scott's work but **the cultural memory of Scotland**, preserved at a crucial time in Scottish history. This refers not only to the texts but also to the associated tunes.

Family Singing Traditions /  
Border Traditions / Street  
Music / Chapbooks / Local  
Publications / Liddesdale  
Raids / Fieldcollecting / Use  
of Manuscripts /  
Correspondence / Literary  
Poems / Ballads of Imitation

**Scott belonged to a singing culture**

# Home Entertainment



THE BATTLE OF BOTHWELL BRIG  
JAN WYCK

Scott's  
Correspondence

Scott's Musical  
Collection

Sophia Scott  
Manuscript

Painting at Bowhill, home of the Scotts of Buccleuch



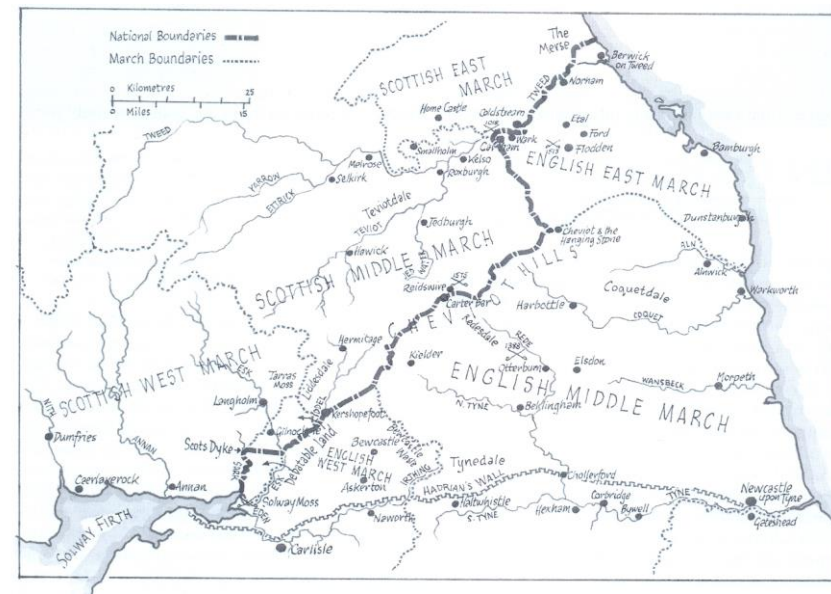
## **Some Contributors to Scott's Minstrelsy of the Scottish Border**

**Barbara Haliburton \* Robert Jamieson \* Alison Rutherford \*  
Mrs Greenwood \* John Leyden \* George Paxton \* Thomas  
Wilkie \* Anna Seward \* Joseph Ritson \* Allan Ramsay \* William  
Laidlaw \* Dr Clapperton \* John Finlay \* George Ellis \*  
Alexander Campbell \* George Chalmers \* James Currie \* Anne  
Douglas \* Thomas Elliot \* Miss Erskine \* Walter Grieve \* Mrs  
Hamilton \* David Herd \* James Hogg \* Hugh Irvine \* Dr John  
Jamieson \* John Kennedy \* Charles Kerr \* Nelly Laidlaw \*  
Matthew G. Lewis \* Colin Mackenzie \* Rev. John Marriott \* Rev.  
James Morton \* Rev. John Paxton \* Miss Christina Rutherford \*  
Ann Scott \* Robert Shortreed \* Cooper Joseph Walker \* Robert  
Surtees \* Robert Aiken \* Joanna Baillie \* Thomas Beattie \* Mrs  
Brown of Falkland \* Jean Elliot \* Dr. Eliot \* Thomas Shortreed \*  
The Long Quaker\* Marion Brown \* Jean Scott \* Mary Johnstone**

# “Liddesdale Raids” (1792-98 and 1800)

Only four traditional ballads found in Scott’s handwriting and only one of them printed in the *Minstrelsy*.

“Scott wishes exceedingly to have the original airs of Liddesdale”  
(Leyden to Heber, 24 April 1800)



Scott had the tune in his head while composing and adapting the words

# Scott and music

Scott calls himself ...

“an untutored and inaccurate hearer”

enjoyed music greatly

“... any turn for song I have ever had has been connected with my own country music and its traditions.”

“I should be glad I could so express myself as to enable you to comprehend my meaning, but **being quite unmusical** I can only say the tune should have a mixture of wild lightness & melancholy, capable in short by the taste of the singer, dwelling on particular notes, to be made either gay or sad as the words require”



# The Scott Family and Music

Scott praises Anne for  
“practising Scots songs, which I  
take as a kind compliment to  
my own taste, as hers leads her  
chiefly to foreign music.”

Sophia delighted in  
playing and singing  
old Border ballads.

Sophia Scott Manuscript

“If you will call on  
my daughter  
[Sophia] she will  
be happy to sing to  
you any of your  
favourites, not that  
she has a fine voice  
of much execution  
but sings with  
spirit and  
simplicity & give  
expression to the  
tune and words.”

# Baron of Brackley

Robert Jamieson, the editor of *Popular Ballads* (1806), thanked Scott in 1805 for his “kind offer of procuring me a copy of the Acct. of the murder of the Baron of Brackley”.

In 1820, Scott writes to the Marchioness of Huntly:

**“The tune of the Baron of Brackley sounds to my ear perfectly original and very beautiful.** My daughters who understand a little of Scottish music practise it already with some effect. The words correspond very much with those which from imperfect recollection I gave to Mr. Robert Jamieson ...”.

Scott recorded the ballad text himself, as Jamieson says, “from the recitation of two ladies, great-grandchildren of Farquharson of Inverey”.

# Baron of Brackley



In classical style:

Dr Sally Garden

<https://www.youtube.com/watch?app=desktop&v=GYKnHoR2Osc>



# The Baron of Brackley

Come rise up ye Baron & turn back the kye  
For the Lads o' Drumwharran are driving them bye

'How can I rise Lady, or turn them again  
'For wh[a]re I hae ae man, I w[a]t they hae ten

'Then rise up my maidens take rocks in your hands  
'And turn back the kye I hae you at command

'But had I a husband as I hae nane  
'He ne'er wad lie in his tower & see his kye taen

'Thou kiss me then Peggy and give me my [gun]  
I [weel] may go out but I'll never come in

When Brackley was busked and stepped o'er the close  
A gallanter Baron ne'er lap to a horse

When Brackley was mounted and rade o'er the green  
He was as brave a Baron as ever was seen

Though there came wi' Inveray thirty & three  
There was nane wi' bonnie Brackley but his brother  
and he

Twa gallanter Gordons did sword never draw  
But against four & thirty wae's me what is twa?

For shame on that lady for ever & aye  
She has opened the [y]ates to the fause Inveray

There's grief in the kitchen, there's mirth in the ha';  
But the Baron o' Brackley is dead & awa



„...being quite unmusical?“

## Was Scott musical?

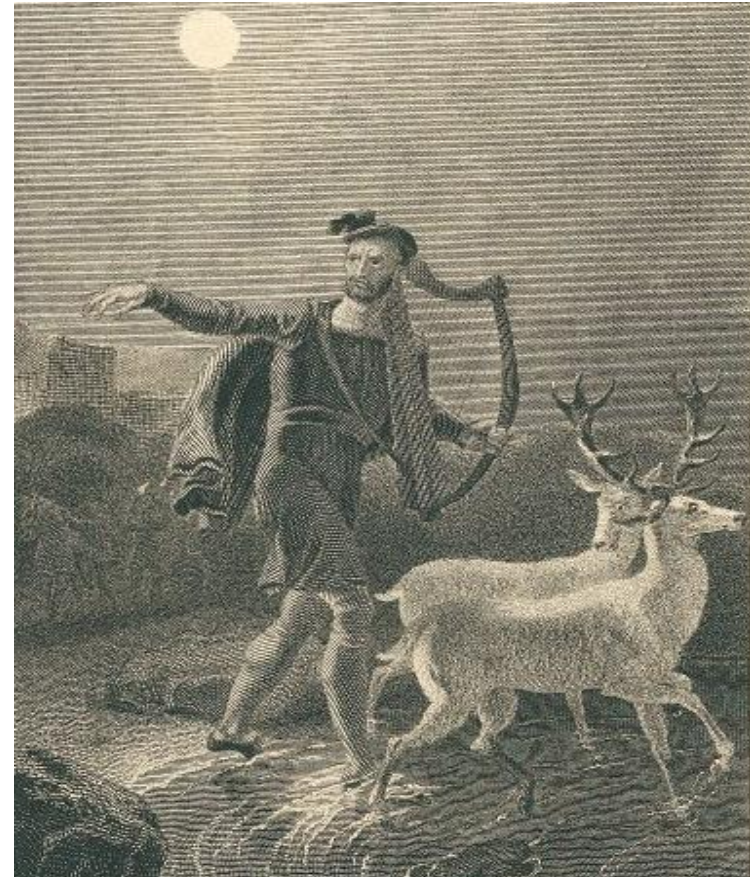
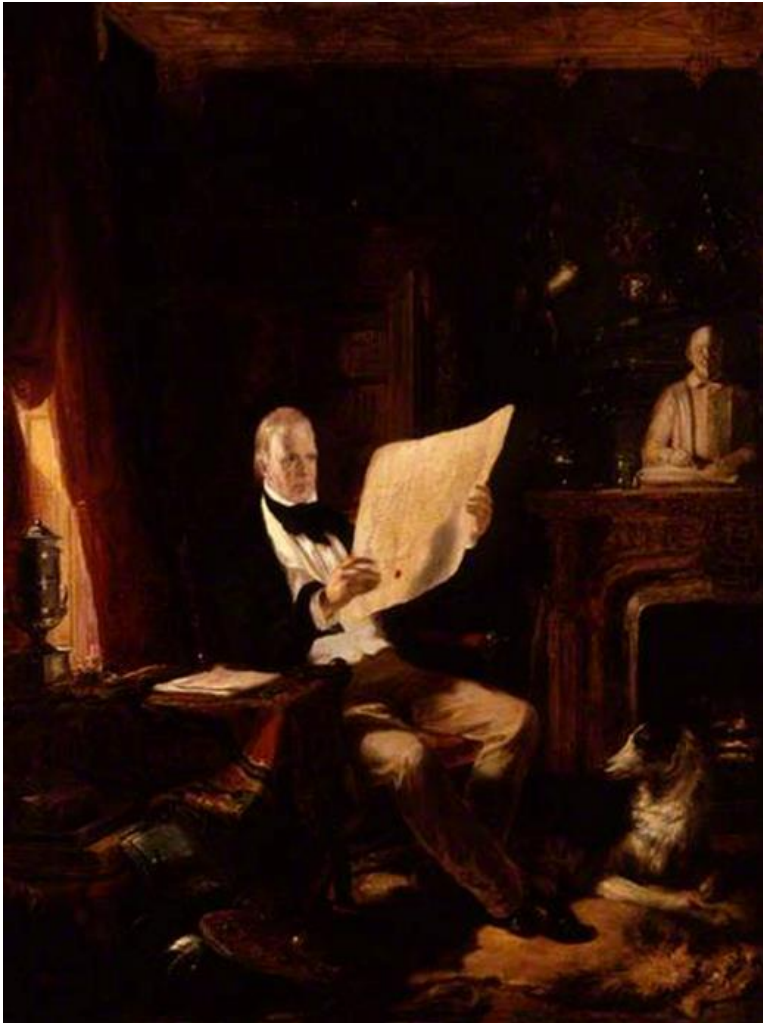
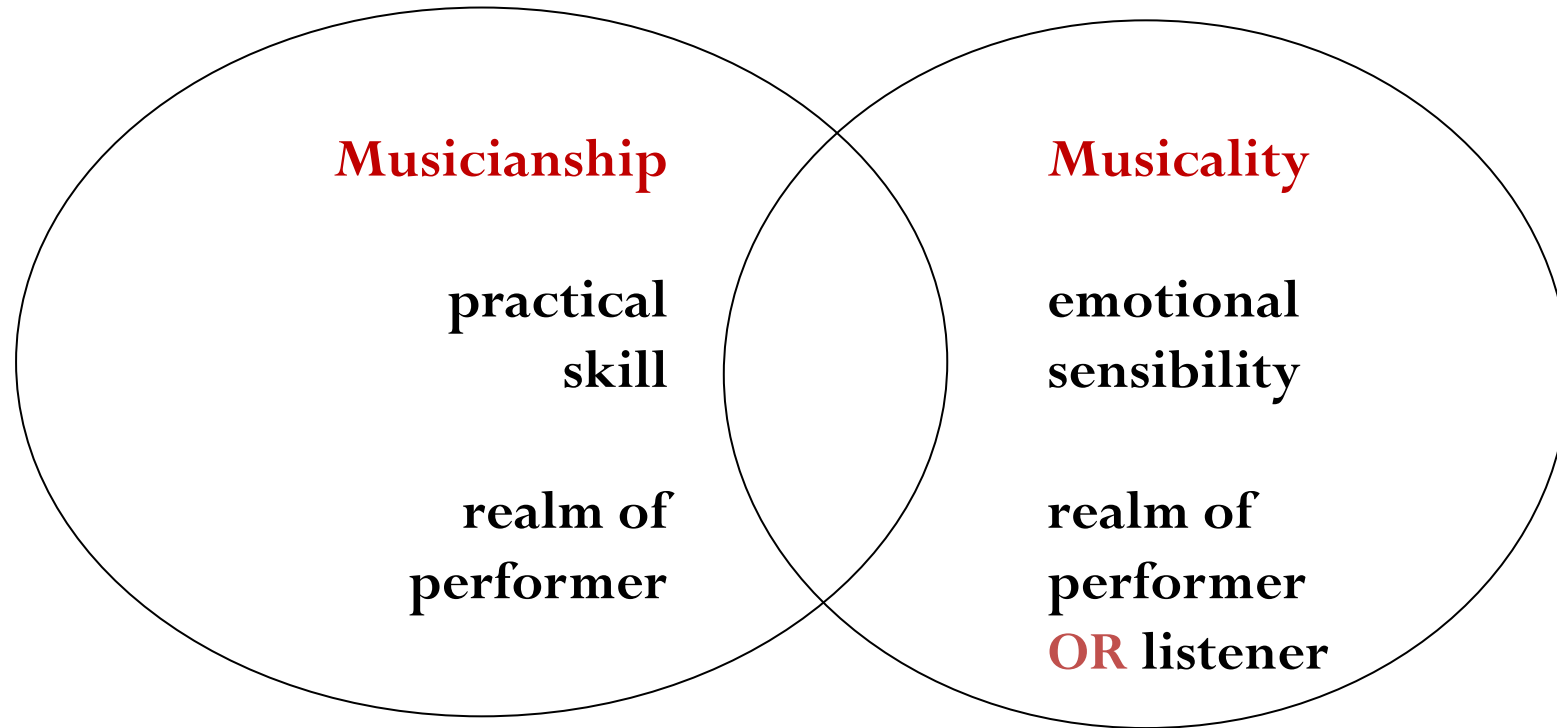


Illustration inspired by  
Scott's *Minstrelsy of the  
Scottish Borders* 1802

# Musicianship



# Musicality





# Scott's Musical Milieu



Walter Scott, W. S.  
(1729–1799)  
Father

Alexander Campbell (in *Medley of Musicians* – John Kay)

# Scott's Musical Milieu

Miss Millar taught the children “the elementary parts of music” and “Papa has got us a most delightful **new harp**” (1817)

“we have had an immense deal of good music this last year, and have got such a **magnificent piano** ... a most admirable Pianoforte.” (Anne to Miss Millar, 1824)

“**Anne** is grown up a very handsome girl [16], and is much admired: she is improved very much upon **the harp**; indeed, **Mr. Pole** says that, if she should practise, she would be one of the best players in town, for the time she has been at it.” (Charlotte to Miss Millar, 1817)



**Sophia**



**Anne**





**Kenmure**

*O Kenmure on and stow!*  
**A**  
**SCOTCH BALLAD**  
*the*  
**Variations**  
*Composed for the*  
**HARP or PIANO FORTE**  
*and*  
Respectfully Inscribed to  
*Miss Sophia Scott*  
*of*  
**Abbotsford.**  
*by*  
**JOHN. F. POLE.**  
*Teacher of the Harp, Edinburgh.*

*Ent. at Stat. Hall.*

*Price 2/*

**EDINBURGH.**

*Printed & Sold by ROBT PURDIE at his Music & Musical Instrument Warehouse No 70 Princes St*

*Walker & Anderson Engravers and Printers.*

\*

**John Frederick Pole – dedication to Sophia Scott (Abbotsford)**



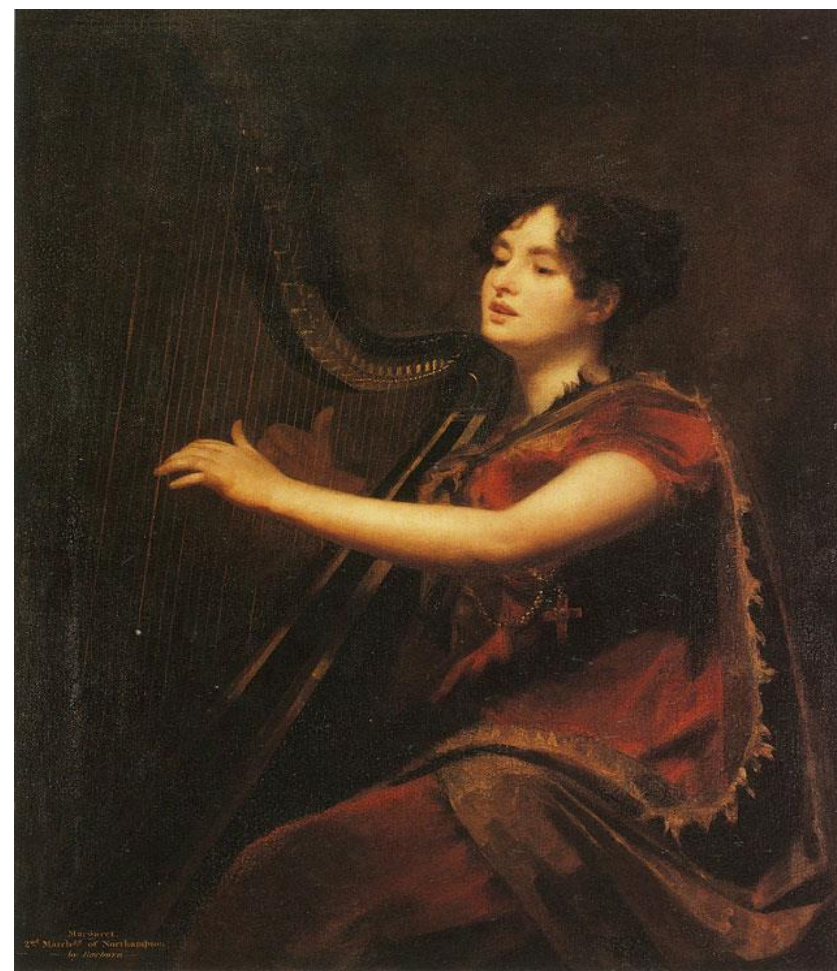
# Bothwell Brigg

*Minstrelsy* 1833, 2: opp. 246.

The first part of the melody is the same as the Blaikie manuscript tune (no. 54), where a pencil note by Anna Jane ‘The battle of Bothwell Brigg’ appears next to Blaikie’s title, ‘Bonny Billie’.

‘The second part of this air is modern being added by ADC at the request of Lady Compton’, i.e. by Anna Jane Douglas Clephane at the request of her sister, Margaret.

\*

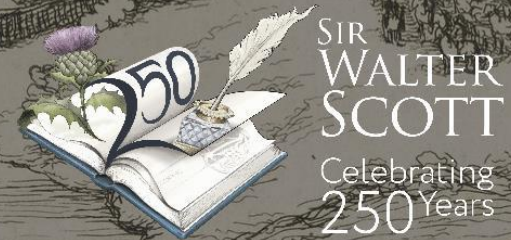
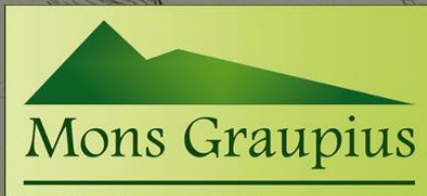


Margaret Maclean  
Clephane (Lady Compton)

# The Battle of Bothwell Brigg

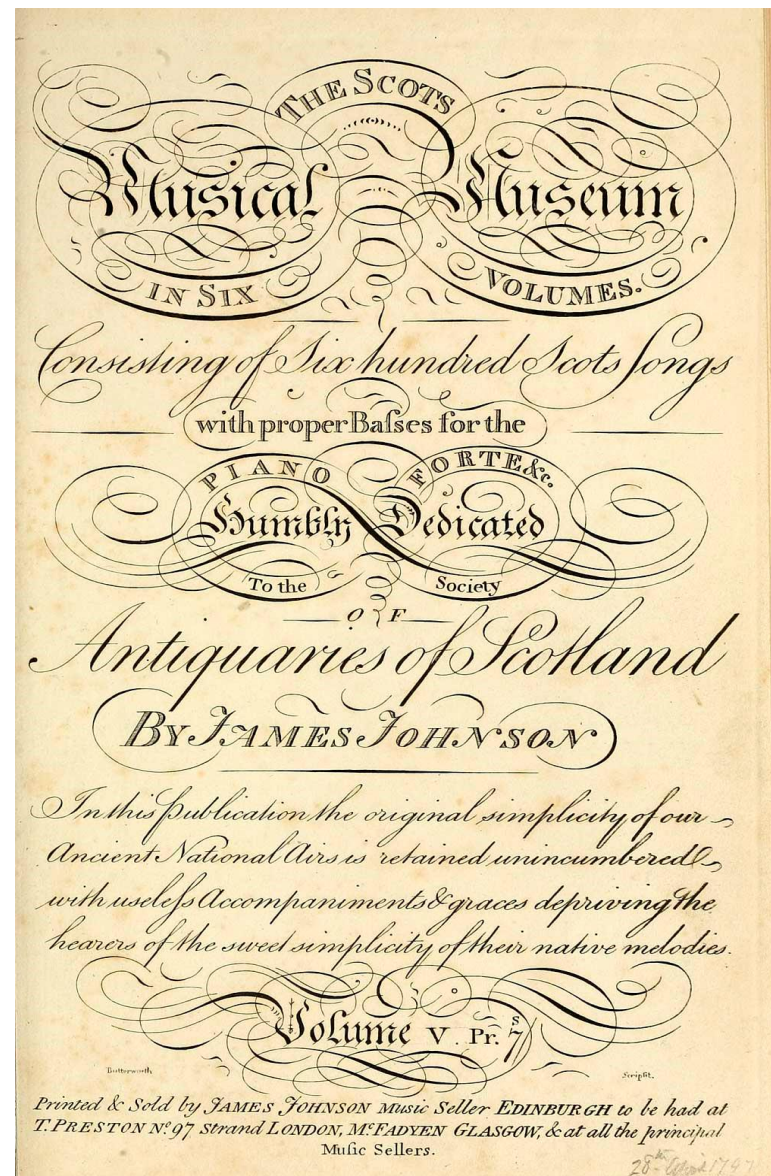
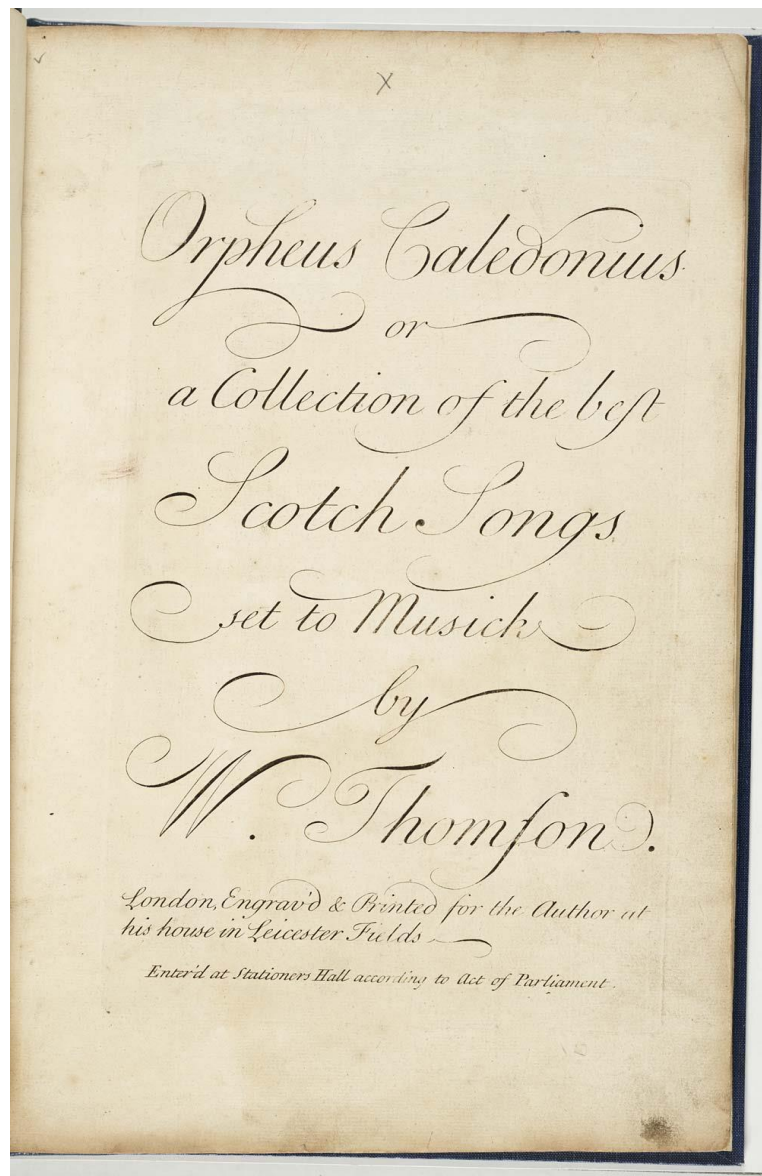
Edited, Adapted & Performed by  
Dr Sally Garden  
from a manuscript source in the household of  
Sir Walter Scott at Abbotsford

Sally Garden (mezzo & piano)



<https://youtu.be/M0vGbdqr9Xo>





Orpheus Caledonius (1725 ed)

Scots Musical Museum (v5)

\*

Scott's interest in Scots songs collections (**with** music)

Scott to George Thomson (1806):

“I am so ignorant of music that I do not know whether the lines [of verse] will answer but if they are otherwise agreeable to you, I can easily alter them to suit the measure. There is a **Catch note** which I have not always applied a syllable to, but I can easily supply one.”





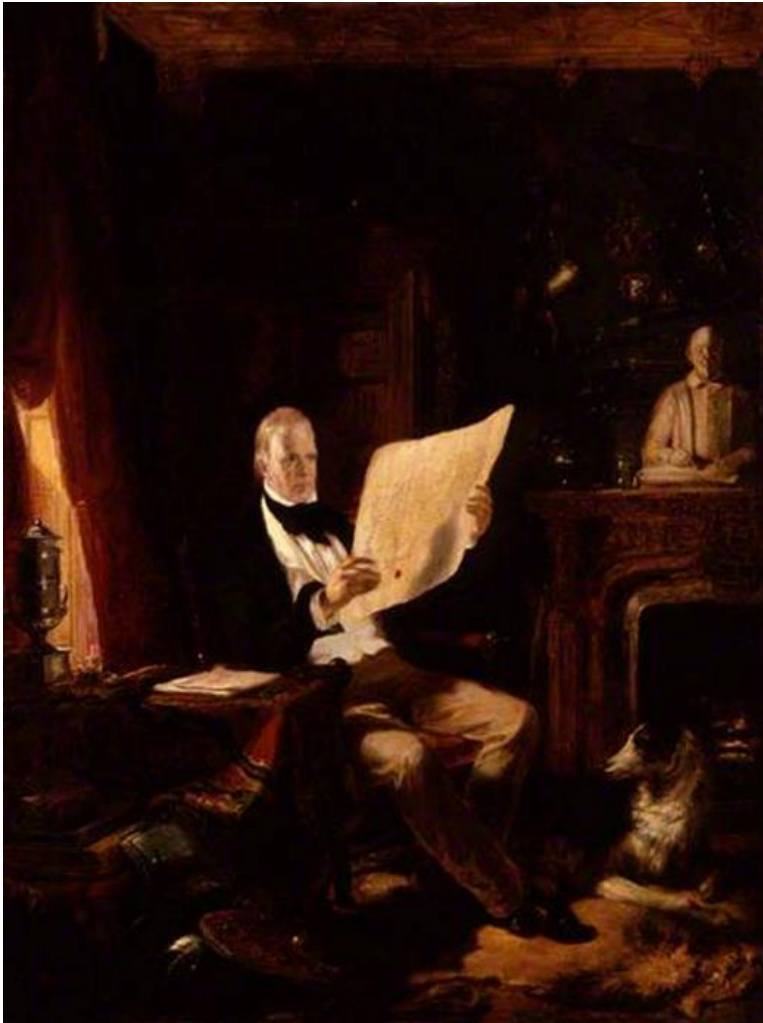
“...the voce del petto  
always affects me and  
Mrs. A[rkwright] has it in  
perfection.

I have received as much  
pleasure from that lady’s  
music as sound could ever  
give me.” (1828)



**Mrs Robert Arkwright  
(nee Frances Kemble)  
as St Cecilia (c 1810)**

# The **nature** of Scott's musicality



# Bonny Dundee

100

# The bonnets of bonny Dundee.

The "by do, & how" tune—1829

Spizars

## ON THE HERO OF KILLCRANKIE.

By Sir WALTER SCOTT, Bart.

Here published by the special permission of the Proprietor—1820.

### AIR—THE CAMPBELLS ARE COMING.

With New Harmonica and Accompaniment, composed in 1820.

**T**O the Lords of Carrington, Toss Claret wine again,  
Ere the King's crown go down, Toss our crown to be taken;  
So each cavalier, who loves honour and me,  
Let him follow the banner of bonnie Dundee.  
Come, fill up my cup, come fill up my cup,  
Come, while my banner, and call up my men,  
Come, upon this War-Fire, and let us go free,  
And to crown for the banner of bonnie Dundee.

Dundee he is merrish—he rises up the street,  
The bells are rung backward, the drums they are beat;  
But the Provost, down town, said, "Just sit at his seat,  
"The town is mad with that bell of Dundee."  
As he rode down the market-halls of the town,  
The women were flying and crying for joy;  
That the young plucks of grass—they looked on him and shone,  
Thinking—Look to thy banner, thou banner of Dundee.

With arms raised, Whigs the Glasgow were going,  
As if half the west had set fire to be long;  
There was spirit in such men, they were fast in such men,  
As they watch'd for the banner of bonnie Dundee.  
Those words of Killcrankie had split out had spoken,  
And long looked on him and shone, and he went free,  
But they detach to clank-halls, and the company was free,  
At a time of the banner of bonnie Dundee.

His spirit to the foot of the great castle took,  
And to the gay Gordon he gallantly spoke—  
"Let those flag and her narrow speak (we worth in stone)  
"The loss of the banner of bonnie Dundee."  
The Gordon demands of him whether he goes—  
"Where'er shall direct me the spirit of Montrose;  
"You stand in short space shall have tidings of me,  
"The dead but for the banner of bonnie Dundee.

"There we lie beyond Fifehead, and back beyond Fife,  
"If there's back in the backside, there's back in the Fife;  
"There are wild downy mountains, there thousand times there,  
"Will you bright? Is the banner of bonnie Dundee.  
"Away to the hills, to the sea, to the rocks,  
"Ere I see a morning, I'll watch with the sea;  
"And tonight, like Whigs, through vineyards you be,  
"You have not seen the last of my banner and me."

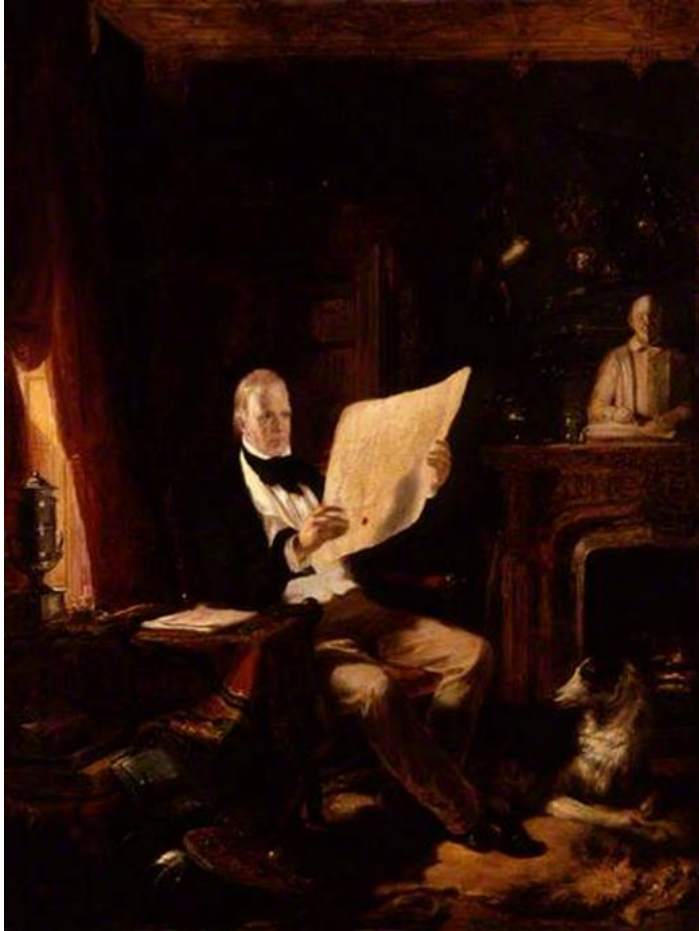
He went to the great sea, and the company was there,  
The ladies-dress (which), and the ladies only on,  
Till an Edinburgh-come and an Edinburgh too,  
Died away the wild war-cry of bonnie Dundee.  
Come, fill up my cup, come fill up my cup,  
Come, while my banner, and call up my men;  
Fill up your glass again, and let us go free,  
For 'tis up with the banner of bonnie Dundee.

\* Till of late years, the Government was the common place of Execution in Edinburgh.

<https://www.youtube.com/watch?v=ufOQmmV8cCo>



# The **nature** of Scott's musicality



Reading Scott through music enriches our understanding of Scott's own cultural engagement. Scott himself was steeped in music and well able to carry a tune in his head.





**Thank you  
for your attention**