

PRINCESS AN'S LUTE BOOK AND RELATED ENGLISH SOURCES OF MUSIC FOR THE 5-COURSE GUITAR¹

MONICA HALL

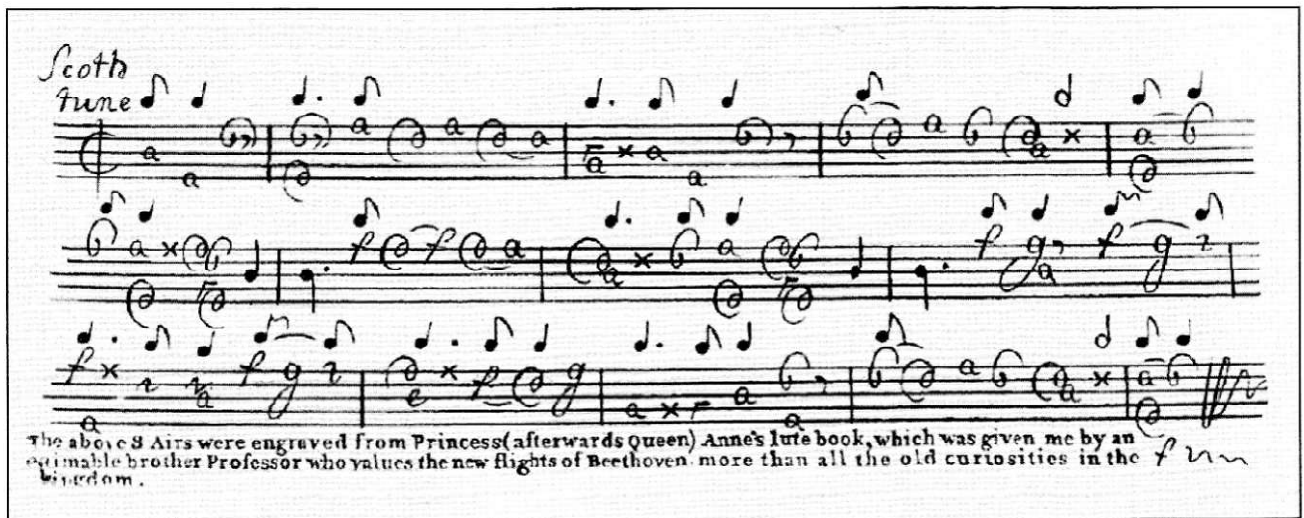
The 5-course baroque guitar was very popular in England throughout the 17th century, particularly after the Restoration. Charles II and his brother, the Duke of York, later James II, both played the instrument and James's daughters, Princess Mary and Princess Anne, were accomplished guitarists. Francesco Corbetta, perhaps the most distinguished of all baroque guitarists, was employed intermittently at the English court in various capacities from 1660 until his death in 1681. Among his other duties, he was the principal guitarist in the performance of the English masque *Calisto* by John Crowne,² staged in 1675 with the two princesses taking the lead roles, and he is listed as 'Guytarr Master' to Princess Anne in December 1677, when he was paid £100 for his services.³

It is therefore surprising that English sources of guitar music are very rare: no music for the instrument was printed in England apart from a reprint of a book by Nicola Matteis and a book by Francesco Corbetta, no copies of which have survived. *The False Consonances of Musick*⁴ by Matteis is an instruction book for realising a bass line on the guitar, which also includes a few solo pieces. The *Term Catalogue for Michaelmas 1677* includes the following entry for the missing book by Corbetta:

*EASIE Lessons on the Guittar for young Practitioners; single, and some of two Parts. By Seignior Francisco. Printed for Jo. Carr in the Middle Temple lane. Price 3s 3d.*⁵

There are also very few manuscript sources which are unquestionably of English provenance. The most substantial of these is a manuscript now in the Nederlands Muziekinstituut in The Hague, **NL:DHnmi Kluis D1**,⁶ known as *Princess An's Lute Book*. This belonged to Princess Anne, the younger daughter of James II, who succeeded to the throne as Queen Anne in 1702. On the flyleaf of the manuscript there is a note: 'This curious M.S. was Princes An's lute Book & presented to W^m Shield by his friend James Smith'. William Shield (1748-1829) was a prolific composer and Master of the King's Music from 1817 to 1829. He reproduced three pages from the manuscript in his *Rudiments of Thoroughbass* (London, 1815), and he states in a note at the bottom of the page (see illus.1):

The above 3 Airs were engraved from Princess (afterwards Queen) Anne's lute book, which was given me by an aimiable brother Professor who values the new flights of Beethoven more than all the old curiosities in the kingdom.



Illus.1. 'Scotts tune' with Shield's note referring to Queen Anne, in *Rudiments of Thoroughbass*, 1815.

In the past, this manuscript was wrongly believed to have belonged to a different Princess Anne, the eldest daughter of King George II, who married William IV of Orange in 1734 and spent the rest of her life in the Netherlands. Shield possessed a substantial collection of music, books and musical instruments, which was auctioned after his death. The manuscript seems to have disappeared from view until 1919, when it was sold by the antiquarian bookseller, O. Haas of London to the Dutch banker, book collector and musician, Daniël François Scheurleer (1855-1927), who presumably thought that it had belonged to the later Princess Anne.

A few years after Scheurleer's death, his library and collections of musical instruments and iconography were acquired by the city of The Hague and accommodated in the Gemeente Museum. This was subsequently transferred to the Nederlands Muziek Instituut Foundation in The Hague, which was created in 1999. The music in the manuscript is unquestionably for the 5-course guitar, but because the music is in tablature, Shield seems to have been unaware that it was for guitar rather than lute, and the misnomer *Princess An's Lute Book* has persisted ever since.

In 1999 another manuscript clearly of English provenance was sold by Sotheby's to a private buyer. This was dated by Sotheby's to the last decade of the 17th century on the basis of the repertoire which it contains, but what no-one realised at the time was that most of it had been written by the copyist who created *Princess An's Lute Book*, and that many of the same pieces are included in both manuscripts.

The manuscripts

NL:DHnmi Kluis D1 is a very substantial manuscript comprising 143 folios with two preliminary folios and one end folio. There is no title page, preliminary material or list of contents. It includes 124 short pieces in French tablature grouped by key, with sections in D minor, D major, C major, G minor, G major, A minor and a single piece in F major; they are copied carefully and accurately throughout, in the same hand.

At the end of each section there are several blank leaves, presumably to allow for the addition of further pieces. Folios 123-43 at the end are also unused, which suggests that the copying was never completed. Originally the folios were unnumbered, and subsequently a running number has been added in pencil, omitting the blank leaves.⁷

The note referring to the volume as *Princess An's Lute Book* appears on the foreleaf written in 18th-century ink, presumably by Shield. The manuscript is in its original dark brown leather binding, with gold tooling on the cover and spine, gilt edging and marbled end papers. The only other indication of its ownership is the name 'PRINCESS AN' embossed within a gold border on the front and back covers. The manuscript can be dated fairly precisely to between 1693 and 1702, since it includes arrangements of pieces from Purcell's theatre music dating from the 1690s, the latest item being from *The Old Bachelor* (Z.607) which was performed in 1693, and the volume must have been bound up before Anne succeeded to the throne in 1702.

Whereas *Princess An's Lute Book* is carefully copied, the privately owned manuscript (**Ms. Collection Privée Anonyme**)⁸ has the appearance of a working manuscript since, although it is very legible, there are a substantial number of crossings out and corrections. It consists of forty-four unnumbered folios; on ff.1-3 there are two songs from Purcell's *Dioclesian* in staff notation, with the words only of the second verse of a third song. It also contains two other songs of the period, 'How happy the lover who after long years of wishing and doubting' and 'Hail gentle love and soft desire', both in staff notation. The main section runs from f.3v to f.40 and comprises fifty pieces for guitar in French tablature.

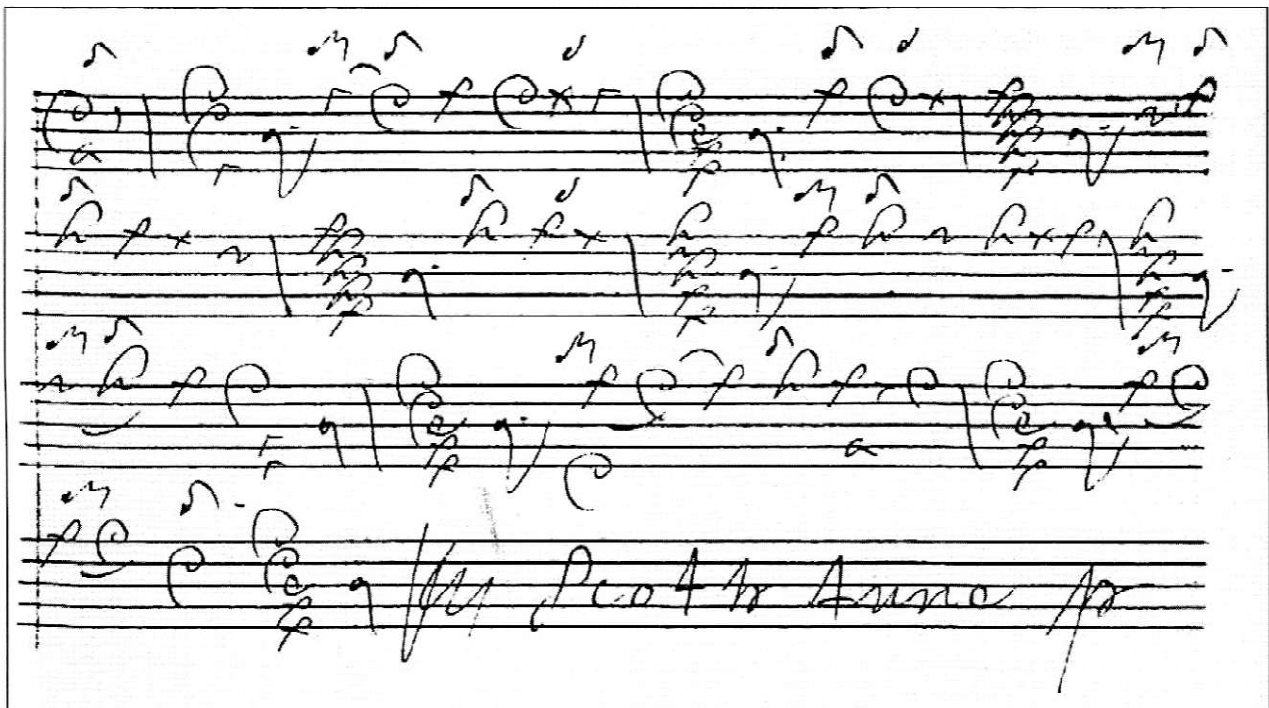
At some stage in its history, six more pieces in tablature have been copied in a different hand, starting at the opposite end with the book upside down, and running from f.44v to f.41. Since it includes most of the same Purcell arrangements as *Princess An's Lute Book*, including the song from *The Old Bachelor*, copying cannot have commenced much before 1693. It may not have been bound up until rather later, since it is currently inserted into a 16th-century vellum binding.

The copyist

One can only speculate as to who the copyist might have been, but both manuscripts seem to be the work of someone who was musically literate and probably a professional musician. Corbetta died in 1681, and in 1682 another 'Guittar Master', a Mr. Delawny is listed as a member of Princess Anne's household, when he was paid £50 for his services.⁹ He cannot be identified with certainty, but two of the guitarists who took part in *Calisto* with Corbetta are named as Mr. Deloney and Mr. Delloney; Mr. Delawny may therefore be one or other of them. The fourth guitarist taking part was a Mr. Cutom.



Illus.2. 'Scotts tune' from *Princess An's Lute Book* (NL:DHnmi Kluis D1), p.125. Reproduced with the permission of the Nederlands Muziek Instituut, The Hague.



Illus.3. 'Scotts tune', Ms. Collection Privée Anonyme, f.37.

Another English manuscript, **US:Cah.Ms.Mus.139**, known as the *Cromwell / Mathewes Gittar Book* also includes a single Menuet copied by the same copyist. This collection belonged to Lady Elizabeth Cromwell (b. after 1672), the daughter and heiress of Vere Essex, fourth Earl of Ardglass, a descendant of Henry VIII's minister, Thomas Cromwell and a distant relative of Oliver Cromwell. Known as 'Lady Betty',

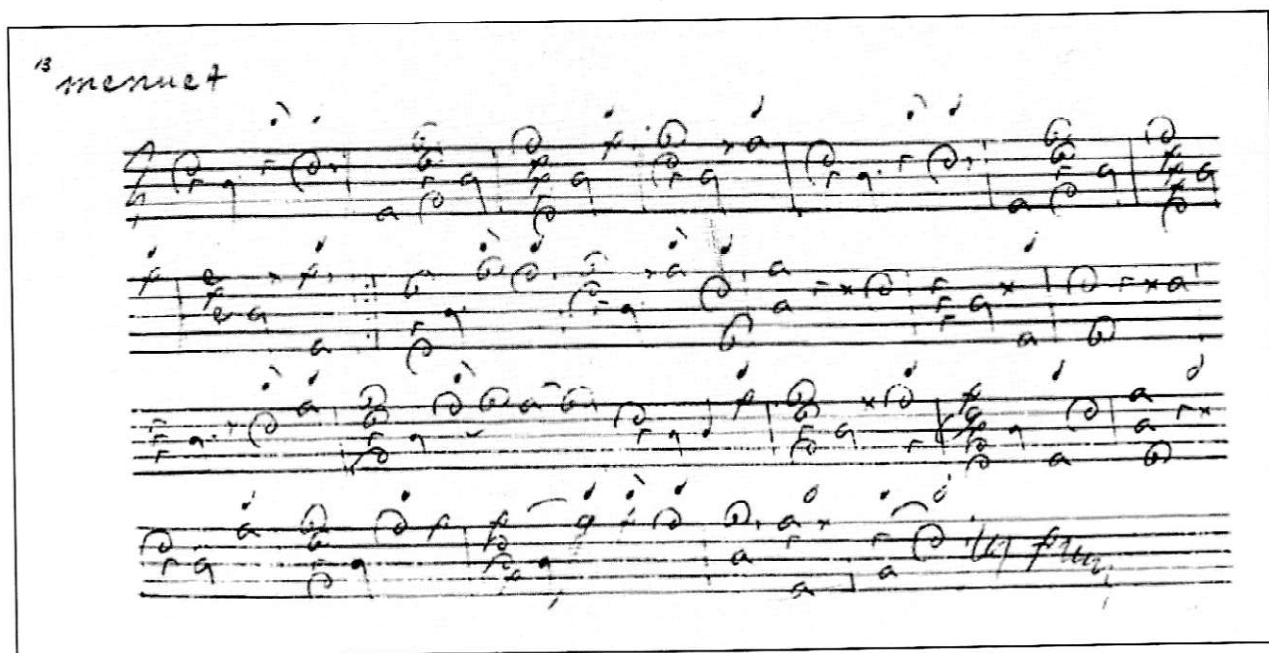
The Consort

she married a politician and government official named Edward Southwell in October 1703 and she died in 1709.

The manuscript is a small oblong volume in its original binding and comprises 38 folios. Elizabeth Cromwell has written her name in the manuscript several times; on f.2 she has also written the date 'May y^e 29 84' and on f.37v, the date 1685. On f.2 she has also written a note 'E. Cromwell her Gittar Booke Lent to Mercia Fitzherbert'. Mercia presumably kept the book for some time, since she has also written her name several times on ff.37-8. At some point, the manuscript was also in the possession of a Mrs Mary Matthewes, who has written her name with the words 'her booke' on f.34v and 'her gittar booke' with the date 'March y^e 10 168?' on f.38 (the last figure of the date is illegible).

Elizabeth must have started to copy the manuscript when she was no more than twelve years old, and was probably beginning to learn the guitar. Most of the pieces have been copied in the untidy and unformed hand of a young person, and in the earlier part of the manuscript they are graded according to difficulty, taking advantage of the guitar's re-entrant tuning to arrange the melodies so that they are played almost entirely on open strings, introducing only the most basic chords. The Menuet appears on f.15v and was perhaps copied into the book by her teacher. The manuscript currently appears to be in a poor condition, and many of the other pieces are barely legible.

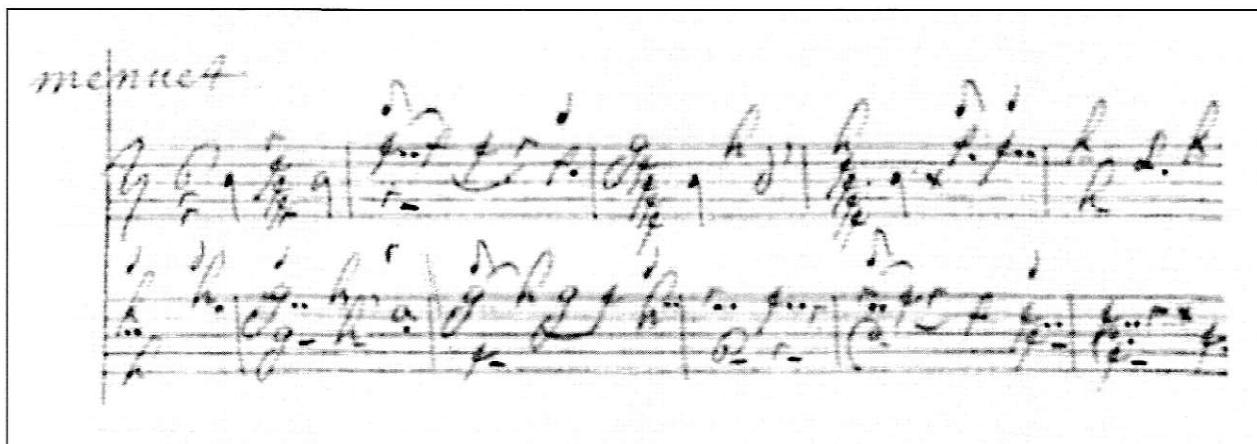
One further manuscript source which formerly belonged to the lutenist Robert Spencer¹⁰ may also be linked to the same copyist. This consists of four loose folios which may have formed part of a larger volume, now lost. It includes four pieces, a prelude (f.1r), antré [*sic* for entré] (ff.1v-2r) menuet f.2v, and gigue (f.3r), all in E major (an unusual key for baroque guitar music), and a gigue (f.4v) in G minor; ff.3v-4r are unused.



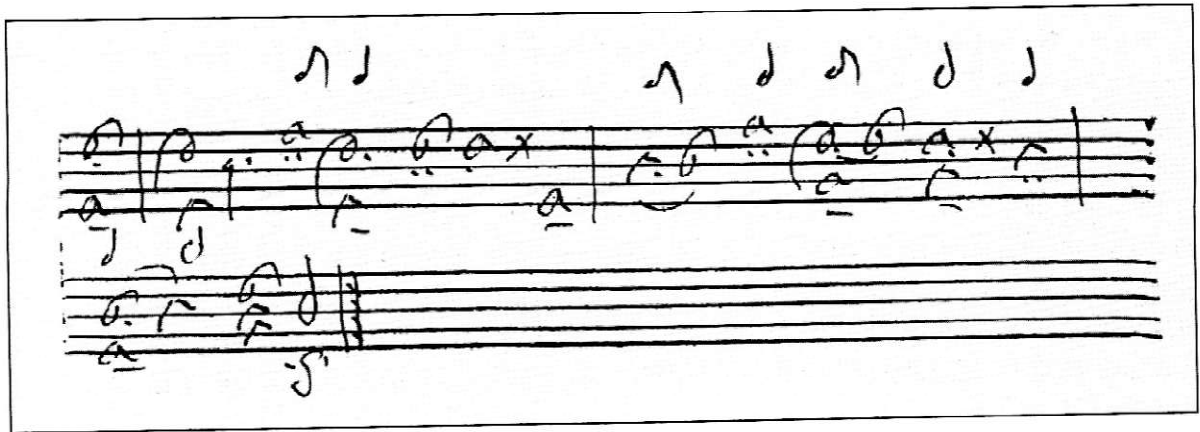
Illus.4. Menuet, *Princess An's Lute Book* (NL:DHnmi Kluis D1), p.13.
Reproduced with the permission of the Nederlands Muziek Instituut, The Hague.



Illus.5. Menuet, with right-hand fingering, *Elizabeth Cromwell's Book* (US:Cah.Ms.Mus.139), f.15v. Reproduced with the permission of the Houghton Library, Harvard University.



Illus.6. Menuet, with right-hand fingering, Ex-Spencer ms.



Illus.7. F.40, with right-hand fingering, Collection Privée Anonyme.

As can be seen in the illustrations, the handwriting of the titles is very distinctive. The title 'Scot(t)s tune' is identical in both *Princess An's Lute Book* and the privately owned manuscript, and it has sometimes been wrongly transcribed as 'Scoth Anne', notably by Sotheby's in their catalogue. There are minor variations between the four sources in the form taken by the tablature letters; in particular the letter 'e' in the Spencer manuscript is more like a figure 4. One interesting feature which links three of the manuscripts (the privately owned collection, the Menuet in *Elizabeth Cromwell's Book* and the pieces in the Spencer manuscript) is the presence of right-hand fingering instructions beside the tablature letter, with a single dot representing the index finger, two dots the middle finger and a hyphen for the thumb. These can be seen in illustrations 5, 6 and 7.

The Menuet in *Elizabeth Cromwell's Book* is carefully fingered throughout, which supports the idea that it was added for teaching purposes. Two pieces in the privately owned manuscript have right-hand fingering added, the Double to an Almende on ff.12-13v and the last (untitled) piece copied by the original copyist on f.39v. The Double features arpeggio figures for which right-hand fingering is particularly helpful. All of the pieces in the Spencer manuscript have some right-hand fingering, but there is none in *Princess An's Lute Book*.

The music

The contents of the two principal manuscripts are quite varied and include arrangements of music for the theatre and other pieces by Purcell, arrangements of country dance tunes found in the different editions of *The Dancing Master* published by John Playford from 1651 until the early 18th century¹¹, several 'Scotts tunes' and 'Trumpet tunes', and pieces from the French repertoire, notably by Robert de Visée. The pieces in *Elizabeth Cromwell's Book* cover similar ground, although there are no Purcell arrangements. In all three manuscripts, many of the pieces are untitled or have only generic titles such as 'chanson', 'menuet' or 'gigue' and, as is often the case in manuscripts of the period, none of them have a named composer, which makes the task of identifying them quite difficult.

Arrangements of pieces by Purcell

Perhaps the most interesting feature of *Princess An's Lute Book* and the privately owned manuscript is the substantial number of arrangements of music by Purcell. Most of these are songs or dance movements which he composed for the theatre. Both manuscripts include items from *Amphitryon* (Z.572), *Dioclesian* (Z.627), *King Arthur* (Z.628), *The Marriage-Hater Matched* (Z.602), *Cleomenes* (Z.576), *The Fairy Queen* (Z.629) and *The Old Bachelor* (Z.607); the privately owned manuscript also includes a piece from *The Maid's Last Prayer* (Z.601) and *Princess An's Lute Book* includes one of his keyboard pieces, 'Sefauchi's farewell' (Z.656). Sefauchi or Siface was the nickname of the celebrated castrato Giovanni Francesco Grossi who left England in 1688.

Table 1. Arrangements of music by Henry Purcell

Note: In Ms.C.P.A., all entries are untitled.

		NL: Dhnmi	Ms.C.P.A.
		Kluis D1	
<i>Amphitryon</i> Z.572 (1690)			
9a	'Celia, that I once was blest'	p.33	Chanson f.7v
10b	'For Iris I sighed'	p.34	Chanson f.8
<i>Cleomenes</i> Z.576 (1692)			
	'No, poor suff'ring heart'	p.39	Chanson f.21v
<i>The Marriage-Hater Matched</i> Z.602 (1692)			
2	'How vile are the sordid intrigues'	p.37	Chanson f.20v Gigue
<i>The Maid's Last Prayer</i> Z.601 (1693)			
1	'Though you make no return to my passion'	----	f.23v
<i>The Old Bachelor</i> Z.607 (1693)			
10	'Thus to a ripe consenting maid'	p.41	no title f.25v
<i>Dioclesian</i> Z.627 (1690)			
4	Hornpipe	p.31	Chanson f.3v
9b	'Let the soldiers rejoice'	p.92	Chanson f.5
18b	'What shall I do'	p.29	Chanson f.4v
21	Trumpet tune	p.60	Trompete ----
31	'Let Monarchs fight'	p.138	Rondau ----
<i>King Arthur</i> Z.628 (1691)			
10b-c	'Come if you dare'	p.97	Chanson f.16
15b	'How blest are the shepherds'	p.96	no title f.16v
21	'Thou doting fool'	p.100	Chanson f.15v

The Fairy Queen Z.629 (1692)

6	First act tune – Jig	p.142	Gigue	f.32v
10a	‘Sing while we trip it’	p.101	Trompette	f.18
12	‘I am come to lock all fast’	p.32	Chanson	f.17v
17b	‘If love’s a sweet passion’	p.139	Chanson	f.17
22b	‘Now the maids and the men’: dialogue between Corydon and Mopsa (first 33 bars only)	p.103	no title	f.28v
23	‘When I have often heard young maids complaining’	----	----	f.18v
44a-c	‘Thus happy and free’	p.91	Chanson	----

The arrangements are on the whole quite simple, reproducing the melody reasonably faithfully, while filling in the bass line and harmony rather sketchily. They are intended to be pieces in their own right, rather than accompaniments for a singer.

First system of musical notation. It consists of three staves: Guitar (top), Voice (middle), and Bass (bottom). The guitar part includes trill ornaments (tr) above several notes. The voice part shows a melodic line with a few notes. The bass part provides a simple harmonic accompaniment.

Second system of musical notation, continuing the three staves from the first system. The guitar part continues with trill ornaments. The voice part has more notes, and the bass part continues its accompaniment.

Third system of musical notation, continuing the three staves. The guitar part has trill ornaments. The voice part concludes with a final note. The bass part ends with a few notes.

Illus.8. ‘When I have often heard’, Collection Privée Anonyme, f.18v. (In illuss.8-10, the original ornament markings have been replaced with modern signs for mordent and trills.)

Illus.8 shows the opening section of the aria 'When I have often heard young maids complaining' from *The Fairy Queen*, as arranged in the privately owned manuscript. In the original, this is set over an ostinato bass which cannot be conveniently reproduced on the guitar. The arranger has, however, managed to include the descending scale passage at the half-way mark (bar 8), indicating the appropriate *notes inégales* which are not indicated in the original source, and the melodic line is elaborately ornamented.¹²

The symbols used to indicate different ornaments are not explained in either of the two manuscripts, but a small cross (x) beside a tablature letter usually denotes a trill, and a comma (,) denotes a mordent. The execution of a mordent is straightforward, alternating the principal note with the lower auxiliary note. However the interpretation of the trill is open to debate. In the French style it would start with the upper auxiliary note, and may sometimes be more in the nature of a descending appoggiatura than an extended trill. Ascending appoggiaturas occur frequently at cadences, and are usually notated in full, as in the last bar of the illus.8, but occasionally they are represented by a slur placed over the relevant tablature letter.

One piece calls for special comment: the Gavote on p.9 of *Princess An's Lute Book*. The opening bar reproduces the bass line of the first bar of the aria 'Oft she visits this lone mountain' from *Dido and Aeneas*. In the opera, this is preceded by the instruction 'Gittar Ground – a Dance', although no music is supplied for it, possibly because the guitar was played on stage by one of the dancers, rather than by the continuo players. The first section of the gavotte is based very loosely on the chord sequence of the folia. The similarity may, however, be coincidental.

Illus.9. Gavote, *Princes An's Lute Book* (NL:DHnmi Kluis D1), p.9.

Arrangements of Playford's country dances

To complement the Purcell pieces, *Princess An's Lute Book* includes thirteen arrangements of tunes which are found in the series of books published between 1651 and 1703 by John and Henry Playford with the title *The Dancing Master*.¹³ Two of these are also found in the privately owned manuscript. The tunes included appear to have been taken from the 6th, 7th, 8th and 9th editions printed between 1679 and 1695, although some of them may have been in circulation earlier.

Several of the tunes have associations with members of the royal family: Playford's 'King James' March' ('Marche' in *Princess An's Lute Book*, p.85) presumably refers to Anne's father, while Playford's 'Young Jemmy' ('Gemé' in *Princess An's Lute Book*, p.113) was the Duke of Monmouth; he was the eldest illegitimate son of Charles II, and was executed in 1685. Playford's 'May Hill' or the '29th of May' ('Gigue' in *Princess An's Lute Book*, p.58) refers to the occasion on which Charles II hid in an oak tree to evade capture by Cromwell's soldiers. Both manuscripts include 'The Siege of Limerick', originally the hornpipe from Act 1 of Purcell's *Dioclesian* (Z.627/4) which was appropriated to commemorate the Siege which took place in 1690. Similarly, both include the 'Spannish Jig' which was enormously popular at the time and is found in a large number of sources.

Table 2. Playford Arrangements in NL:DHnmi Kluis D1

Numbers are from *The complete country dance tunes from Playford's 'Dancing Master'*, ed. Jeremy Barlow, London, Faber, 1985. The penultimate Chanson (The Siege of Limerick) appears on f.3v of the privately owned MS, and the final Gigue (Spannish gigue) appears on f.4.

	Page no.	Title
6 th edition, supplement, 1679		
Playford 222 – Christchurch Bells	p.66	Bobel
Playford 224 – Dragoon's March	p.80	Dragon
Playford 232 – Nobody's gigue	p.119	Gigue
7 th edition, 1686		
Playford 258 – May Hill	p.58	Gigue
Playford 262 – Young Jemmy	p.113	Gemé
7 th edition, 2 nd supplement, 1688		
Playford 294 – The Garter/ King James March	p.85	Marche
Playford 296 – The Jockey	p.53	Gigue
Playford 305 – The French Rigaudon	p.74	Rigodon
8 th edition, 1690		
Playford 313 – A Passepicd	p.72	Paspriet

9th edition, 1695

Playford 324 – Huntington's maggot	p.23	Rigodon
Playford 325 – Mr. Isaac's maggot	p.68	Maguet
Playford 343 – The Siege of Limerick. [Dioclesian Z.627/4 – Hornpipe]	p.31	Chanson
Playford 344 – Spanish gigue	p.51	Gigue

Like the Purcell pieces, the Playford arrangements are musically rather simple but not always easy to play. Both groups of arrangements feature some of the unusually dissonant strummed chords which are characteristic of the music of Corbetta, especially that in his *La Guitarre royale*, printed in Paris in 1671 and dedicated to Charles II.

The image displays a musical score for 'Huntington's Maggot'. It is divided into three systems. The first system is labeled 'Guitar' and 'Playford's original tune'. The guitar part (top staff) features a treble clef, a key signature of one flat, and a common time signature. It includes a 'barré' (marked '8') across the top four strings and a dissonant chord marked 'A'. The lute part (bottom staff) is a single-line melody. The second system continues the guitar part with another 'barré' (marked '8') and a dissonant chord marked 'A'. The lute part continues its melody. The third system shows the guitar part with a dissonant chord marked 'B' and the lute part concluding the piece.

Illus.10. 'Huntingdon's Maggot', *Princess An's Lute Book*
(NL:DHnmi Kluis D1), p.23.

Although only one piece in *Princess An's Lute Book* can be attributed to Corbetta with certainty, he seems to have influenced the contents as a whole. For example, in the first section of 'Huntington's Maggot', the unusual chord of a minor 7th played with a *barré* across the top four courses of the guitar occurs twice (marked A in illus.10) and

the F major cadence in the middle of the final section (marked B in illus.10) is a very typical Corbetta cadence, with the key note sounding in the lowest part of the dominant chord. This is because a trill is to be played on the first course, which makes it impractical to stop the correct note on the fourth course. The same progressions occur in illus.9 at bars 4 and 8, and in many of the other pieces.

Elizabeth Cromwell's Book includes at least one Playford tune, 'black gack' (f.6v). This is an interesting example of how a simple melody can be arranged for a beginner.



Illus.11. 'Black gack', *Elizabeth Cromwell's Book* (US:Cah.Ms.Mus.139), f.6v.

The tuning instructions in this manuscript imply a fully re-entrant tuning, with the third course as the lowest sounding note, and the fourth and fifth courses tuned a perfect 4th and a major 2nd respectively above it. There are no tuning instructions in *Princess An's Lute Book* or in the privately owned manuscript, but in both sources the music is probably intended to be played with a low octave string added to the fourth course – the method of stringing preferred by Corbetta:



Illus.12. Corbetta's preferred guitar tuning.

'Scotts tunes' and 'Trumpet tunes'

Both manuscripts include a number of 'Scotts tunes' and 'Trumpet tunes', genres which were very popular at the time. The Stuart family were, of course, Scottish in origin and retained close ties with Scotland throughout the 17th century. Princess Anne herself resided in Edinburgh between July 1681 and May 1682, when her father was exiled there during the Exclusion crisis.

The 'Scotts tune' on p.77 of *Princess An's Lute Book* is an arrangement of the tune 'Peggy I must love thee', which was also arranged for keyboard by Purcell with the title 'A New Scotch tune' (Z.655). The tune is found in various editions of Playford's collections of dances for violin entitled *Apollo's banquet*¹⁴ and one of these, rather than Purcell, may have been the source for the arrangement, which reproduces the melody but fills in the harmony only intermittently. The part-writing and harmony of Purcell's version is much more sophisticated. One of the 'Scotts tunes' found in both *Princess An's Lute Book* (p.125) and the privately owned manuscript (f.8v) is also found in

Playford with the title 'New Playhouse Scots tune of Mr. Monforts,'¹⁵ and the 'Scotts tune' on f.34v of the privately owned manuscript is included in *Elizabeth Cromwell's Book* (f.18v) with the title 'The beggar'.

The tunes tend to be more or less pentatonic with typical Scotch rhythms, but the arrangements are hybrid, with the occasional introduction of incongruous dissonance. Some of the other pieces which are untitled share the same features, which suggests that they are also of Scottish, or in some instances, Irish origin. The privately owned manuscript includes a piece with the title 'Carichemon' which has so far eluded identification, but which may refer to a place with some political significance in either Ireland or Scotland.

Although the guitar does not sound particularly trumpet-like, trumpet tunes tend to be in the key of D major, and feature arpeggio figures which suit the instrument rather well. Two of the pieces with the title 'Trompete' in *Princess An's Lute Book* are actually arrangements of pieces by Purcell, and one (p.55) is also included in *Elizabeth Cromwell's Book* (f.33).

Pieces from the French repertoire

Between them, *Princess An's Lute Book* and the privately owned manuscript include twelve pieces by the distinguished French guitarist and lutenist, Robert de Visée, although only one piece is found in both sources. *Princess An's Lute Book* includes one piece from his first book, printed in 1682¹⁶ and six pieces from his second, printed in 1686.¹⁷ The privately owned manuscript includes two pieces from his first book: a minuet and the famous Allemande in C minor subtitled 'Tombeau de M^r franc^{que}' which is dedicated to the memory of Corbetta, who had died in the previous year. The privately owned manuscript contains two further pieces which are attributed to de Visée in a large manuscript of French provenance, **F:Pn Res.F.844**, in the Bibliothèque Nationale, Paris.

The one piece by de Visée which also features in *Princess An's Lute Book*, a Gavote,¹⁸ is found in this French source as well, but it is also included in the collection of pieces for theorbo and lute which de Visée published in 1716.¹⁹ It is not possible to determine whether this Gavote was originally for guitar or lute, but to some extent the repertoire is interchangeable. The version for lute is in C major, with a clearly defined melody and figured bass line. The guitar version, which is in D major and varies only slightly in the two manuscript sources, reproduces the melodic line faithfully and fills in the harmony but has a simplified bass line.

One intriguing concordance is the Menuet on p.65 of *Princess An's Lute Book*. This is found in a rather later manuscript, **B:Bc.Ms.S 5615**, in the Bibliothèque Royale de Musique, Brussels. This was copied in 1730 by the Flemish clergyman Jean-Baptiste de Castillion, who has attributed it to his fellow countryman, François LeCocq.²⁰ LeCocq was a member of the Chapel Royal in Brussels, and guitar teacher to the wife of the Elector of Bavaria, Maximilian Emanuel. Maximilian was appointed Viceroy of the Spanish Netherlands by Carlos II of Spain in 1691, and resided in Brussels with his family between 1693 and 1701. LeCocq's career as a musician based in Brussels would have lasted from the 1690s until 1729, when he is described as retired, and his music

could have been composed at any time during this period. It is, however, rather surprising to find a piece by him in an English source copied in the 1690s. Since the Menuet which follows in **B: Bc.Ms.S 5615** is definitely by de Visée,²¹ it is possible that Castillion is mistaken and that both are in fact by de Visée.

Rather surprisingly, *Princess An's Lute Book* and the privately owned manuscript include only a small number of pieces which can definitely be attributed to Corbetta, although this may be because his printed books were still readily available, and Anne may well have owned copies of them. The Menuet on p.135 of *Princess An's Lute Book* is not included in any of Corbetta's surviving printed books, but is attributed to him in two manuscripts copied by Castillion.²² Two pieces from Corbetta's *La Guitarre royale* are included in the privately owned manuscript: a truncated version of the Prelude to the A minor suite²³ on f.11v and the Courante from his F major suite²⁴ on f.44 at the end of the book, copied by a different hand, probably at a later date.

Elizabeth Cromwell has also copied into her book two pieces by Corbetta, the Sarabande from the G minor suite from *La Guitarre royale*²⁵ on f.12v and a version of a Chaconne which incorporates at least some of the variations from the chaconne attributed to Corbetta in the two manuscripts copied by Castillion. Elizabeth presumably copied them at a rather later date than the pieces at the beginning of the manuscript, since both the Corbetta pieces are very demanding to play. The privately owned manuscript includes on f.12v a rather garbled version of an Alemanda by the Italian guitarist and composer, Angelo Michele Bartolotti.²⁶

Princess An's Lute Book also includes a number of pieces with anonymous concordances in other French manuscripts. Some of these are in turn arrangements of music by well known contemporary composers, particularly Lully. The unusually titled piece 'Doritye' on p.116 is an arrangement of the 'Gavotte pour Orithie et ses Nymphes' from Lully's ballet *Le Triomphe de L'amour* (LWV59/26), which was performed in January 1681, and versions of the 'Bourée d'Achille' from his ballet *Achille et Polixene* (LWV.74) are included both in *Princess An's Lute Book* (p.64) and in the privately owned manuscript (f.9v).

Conclusion

A substantial number of pieces in both *Princess An's Lute Book* and the privately owned manuscript remain to be identified, and it is likely that many of these will prove to be of French or even Italian provenance. However it is clear that many are of English or Scottish origin. This suggests that English repertoire for the guitar during this period is greater than we had hitherto thought. Previously, it might have been possible to consider guitar playing in England as an imported fad or a temporary craze, following in the wake of the Restoration. On the contrary, however, it is now becoming apparent that a specifically English and Scottish repertoire was created for the guitar in the late 17th century, as is evident from examining the contents of the surviving English manuscripts.

Furthermore, the range and variety of the pieces in *Princess An's Lute Book* is a tribute to Queen Anne's familiarity with the baroque guitar repertoire and to her eclectic musical taste. She was evidently an accomplished guitarist and also a keyboard

player. As the last of the Stuarts, her interest in and contribution to England's cultural life is too often overlooked.

Notes

- ¹ I would particularly like to thank Elizabeth C D Brown for generously sharing her research into *Princess An's Lute Book* with me; her full-length study of the manuscript is in progress. I would also like to thank the present owner of the privately owned manuscript for kindly making photocopies available for study and allowing examples from it to be reproduced. I am indebted to François-Pierre Goy for drawing my attention to the ex-Spencer manuscript, and for his assistance in identifying pieces in the privately owned manuscript
- ² H C de Lafontaine *The Kings Musick: A transcript of records relating to Music and Musicians (1460-1700)* London, Novello, 1909, reprinted 1973, p.ix and p.281. Source: L.C. vol.745, pp.547-8
- ³ British Lib. Add. Ms.18958 *Establishment Book for the Household of James, Duke of York from Christmas 1677 f.8v* quoted in *Records of English Court Music* vol.2, ed. and pub. by A Ashbee, Snodland, 1987, p.121
- ⁴ The original Italian version was printed in London c1680; the English version was printed by J Carr in 1682
- ⁵ E Arber, ed. *The Term Catalogues, 1688-1709* vol.1, p.291. Privately printed, 1903-6. The book is also advertised as for sale by John Carr in Henry Playford's *The Theatre of Musick* Bk.2, 1685
- ⁶ The previous shelfmark was NL:DHgm Ms.4 E.73
- ⁷ Since these are the only numbers visible in the microfiche supplied by the library, they will be used here when referring to the pieces
- ⁸ Abbreviated in Table 1 to Ms.C.P.A.
- ⁹ *Angliae Notitae* 14th edition, 1682, p.237 'The Lady Anne's Household', quoted in A Ashbee *Records of English Court Music* vol.5, Scolar Press, Aldershot, 1991, p.284
- ¹⁰ The location of this manuscript is at present unknown.
- ¹¹ The pieces by Purcell and Playford were originally identified by Elizabeth C D Brown. See her 'Announcement regarding the Princess An Lutebook' in *Lute Society of America Quarterly*, vol.43 no.3, September 2008, p.38
- ¹² All the songs included in the two manuscripts were included in the earliest printed source of music from *The Fairy Queen*, 'Some select songs as they are sung in *The Fairy Queen* set to musick by Henry Purcell, printed in London by J Heptinstall for the author...1692'
- ¹³ John Playford published seven editions of the work between 1651 and 1686, with the title *The English Dancing Master* for the original edition and *The Dancing Master* thereafter. Henry Playford published the 8th to 12th editions between 1690 and 1703. Later editions were published by John Young between 1706 and 1728
- ¹⁴ No.11 in John Playford's *Apollo's banquet 2nd Book, Choice new tunes, ayres and jiggs for treble violin* London, 1691
- ¹⁵ *Ibid* no.7
- ¹⁶ Robert de Visée *Livre de guittarre* Paris, 1682
- ¹⁷ Robert de Visée *Livre de pieces pour la guittarre* Paris, 1686
- ¹⁸ NL:DHnmi Kluis D1, p.62; C.P.A.f.9
- ¹⁹ Robert de Visée *Pièces de théorbe et de luth* Paris, 1716, p.79
- ²⁰ B:Bc.Ms.S 5615, p.62. The Menuet is also included anonymously in *Passacalles y Obras* Santiago de Murcia, f.55v. (GB:Lbl Add. Ms.31640)
- ²¹ de Visée 1686 *op. cit.*, p.16
- ²² B:Lc.Ms.245, (copied c1706) p.36; B:Bc.Ms.S 5615, p.84
- ²³ Francesco Corbetta *La Guitarre royale* Paris, 1671, p.28

²⁴ *Ibid* p.23

²⁵ *Ibid* p.56

²⁶ A M Bartolotti *Secondo Libro di Chitarra* Rome, c1656, p.70. The Double which follows in the privately owned manuscript (which features right-hand fingering) is not included in Bartolotti's printed book

After reading music at Manchester University, MONICA HALL worked as a librarian in the Music Section of Westminster City Libraries from 1965-98. She has a long-standing interest in early Spanish music, especially the vihuela and baroque guitar. For her fellowship of the Library Association she compiled an inventory and bibliography of guitar and vihuela tablatures printed between 1536 and 1697; the subject of her doctoral dissertation was the 18th-century Spanish guitarist and composer Santiago de Murcia. Monica has written articles about the vihuela and baroque guitar for Early Music, Il Fronimo, Classical Guitar, The Consort and the journals of the Lute Societies of Great Britain and America. More recently she has written a study of sources relating to the stringing of the baroque guitar, published as The Lute Society Booklet no.9.

Announcement

Daniel Bangham, the Cambridge-based classical clarinet maker, is pleased to announce the creation of a new musical instrument making education foundation.

The new foundation, in addition to manufacturing a range of woodwind instruments for professional players, will offer courses in the art of instrument making and repair. Furthermore, the workshop will also be open to visitors in order to demonstrate the craft of the instrument maker.

Combining 'Daniel H Bangham' clarinet workshop with both the recently acquired oboe makers Ward & Winterbourn and the workshop of Dolmetsch Recorders, the range of instruments to be produced will be broad.

It is hoped that this exciting new project will find a home at the ACE Foundation's Bury Farm (see www.acefoundation.org.uk).

To register your interest e-mail Daniel Bangham at daniel.b@wwr.co.uk

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