

MUSIC SUPPLEMENT TO LUTE NEWS 91 (OCTOBER 2009):

TWENTY CONTINENTAL PRELUDES AND EXERCISES FROM AN ENGLISH MANUSCRIPT - CAMBRIDGE UNIVERSITY LIBRARY ADDITIONAL MS 3056.

The English lute manuscript in Cambridge University Library with the shelf mark Add.3056 contains seventy solos for a 6- or 7-course lute copied c.1606-1610, and is of interest not least because of twenty continental preludes and similar pieces copied consecutively on folios 21v-32r, all edited in this tablature supplement.

The lute music in Add.3056 is mainly English in origin,¹ but also includes an unusual amount of music originating on the continent. It has been argued that some of these preludes were copied from continental prints,² such as Jean Baptiste Besard's *Thesaurus Harmonicus* 1603 [7 items], Georg Leopold Fuhrmann's *Testudo Gallo-Germanica* 1615 [3] and Elias Mertel's *Hortus Musicalis* 1615 [2],³ which would not require the owner leaving England if he had access to copies of the prints at home. However, on closer examination, the versions in Add.3056 are quite distinct from those in the prints as well as the continental manuscripts in which some of them are also found. Furthermore, many are quite corrupt with crossings out, omissions with marginal insertions, wrong notes, and incomplete or irregular placement of rhythm signs and bar lines, all suggesting the owner copied the manuscript himself rather than using the services of a professional scribe, as has been suggested.⁴ So a more likely possibility is that the owner was an Englishman who collected music at home adding the continental pieces while travelling abroad, possibly in the course of receiving lute lessons from a continental teacher.⁵ If so, he seems to have struggled to accurately write down the music he was given. An equally plausible alternative is that the owner was a foreigner who spent some time in England, and compiled his manuscript from music he collected both here and abroad.

Diana Poulton noted that some of the familiar English lute solos in Add.3056 include divisions written in a rather idiomatic style, suggesting the owner made his own arrangements.⁶ However, judging by the standard of copying of the continental music, it seems more likely that the owner acquired the idiomatic music from someone more capable than himself. So who was the owner?

The name by which the manuscript is known, the Francis Cosens or Cozens lute book,⁷ is a curious misnomer and has nothing to do with the original owner who may well be the 'CK' who added his (or her) initials to several items now all known to be from the continent and composed by others.⁸ The presence of a lute solo ascribed 'CK' (in fact by Melchior Neusidler) in another English manuscript, Dd.2.11 copied c.1590-1600,⁹ suggests that music ascribed to 'CK' (but not necessarily composed by him) was known to Mathew Holmes who copied Dd.2.11 while the latter was in Oxford or possibly after his move to Westminster in 1597. A continental link is further reinforced by the presence of a 'Pavana in fugis CK' with English traits sandwiched between a version of John Johnson's Delight Pavan and an otherwise unknown 'Pauana Dulandi' [DowlandCLM 86] in a manuscript copied c.1619 in Leipzig,¹⁰ if the initials refer to the same person. Also, of the three versions of Dowland's Lachrimae Pavan [DowlandCLM 15] in Add.3056, the one followed by the initials CK is clearly a continental

⁶ Diana Poulton, *John Dowland* (London: Faber, 1972), pp. 100-101.

⁷ A bookplate inside the front cover identifies a nineteenth century owner as the wine Merchant and Art Collector Frederick William Cosens (1819-1889), of The Shelleys in Lewes, East Sussex. Cosens owned the manuscript before it appeared in the 1866 sale catalogue of the London based literary and fine arts auctioneers Puttick and Simpson, from whom it was bought by the rare books and manuscripts dealer Bernard Quaritch also of London. Sometime later, Francis Jenkinson (1853-1923), the Cambridge University librarian from 1889 to 1923, acquired the manuscript before donating it to the library in 1891.

⁸ First suggested by Anthony Rooley in the sleeve notes to his 1977 vinyl LP *The Cozens Lute Book c.1600* (Decca L'Oiseau Lyre Florilegium Series, DLSO 510). Although not remastered on CD, in 2009 I bought a second hand copy of the LP, a pioneering lute album devoted to music from a single English manuscript source, and since followed by Paul O'Dette's *Lord Herbert of Cherbury's Lute Book* (Harmonia Mundi 907068) in 1992, Jacob Heringman's *Jane Pickeringe's Lute Book* (Avie 0002) in 2002, and Liz Kenny's *Flying Horse: Music from the ML Lute Book* (Hyperion CDA67776) in 2009. Three lute solos ascribed 'CK' are found in GB-Cu Add.3056: 1. ff. 12v-14r *An answare to Cookow CK* with bars 54-61 repeated without title on f. 11v [bars 63-91 = bars 31-60 of PL-Kj 40598, ff. 5v-6v *Fantasia* and D-DEl BB 12150, ff. 54v-55r *Fantasia VB - Valentin Bakfark?*]. 2. GB-Cu Add.3056, ff. 36v-37r *Lachrimae CK* [= GB-HAdolmetsch II.B.1, ff. 225v-227v *Lachrymae*, Fuhrmann 1615, pp. 60-61 *Pavana Lachrimae*. V.S. - Valentin Strobel]. 3. ff. 39r-40r *A fancy CK* [= Mertel 1615, pp. 185-187 *Phantasia et Fuga 51*]. Music ascribed to CK was edited in the tablature supplement 'Five lute solos probably incorrectly ascribed to C.K' in *Lute News* 52 (December 1999).

⁹ Cambridge University Library [GB-Cu] MS Dd.2.11, ff. 79v-80r *A fancy CK* [= Melchior Neusidler 1566, pp. 40-42 *Revercar secundo*; Phalèse and Bellère 1571, ff. 14v-15r *Fantasia* 2.; Drusina 1573, sigs. L3v-L4r *Revercar secundo*; Besard 1603, ff. 14v-15r *Fantasia Fabricij Dentici Neapolitani*; tone lower: PL-Kj 40598, ff. 17r-18r *Fantasia auff 13 Saiten*]

¹⁰ D-LEm II.6.15, pp. 116-117 *Pavana in fugis CK*.

¹ Add.3056 includes works by John Dowland [13], John Daniell [4], Daniel Bacher [3], Francis Cutting [1], Anthony Holborne [1], Edward Collard [1] and Thomas Robinson [1], as well as the more obscure Thomas Smyth [4], [Michael?] Ca[ve]ndish [2], Rob[ert] Ascue [1] and W. Hollis [1].

² Matthew Spring *The Lute in Britain* (Oxford University Press, 2001), p. 225.

³ All 235 preludes and 120 fantasias in Mertel are unascrbed, but a list of concordances providing the composers for some of them can be found in *Collected Lute Solos ascribed to Elias Mertel* (Lübeck: Tree Edition, 2007).

⁴ Julia Craig-McFeely, *English Lute Manuscripts and Scribes 1530-1630*, Oxford University, Doctoral thesis 1994, vol ii, p. 342.

⁵ In the same manner as English aristocrats such as Arthur Throckmorton who travelled through Germany and Italy in 1580-1582, arriving in Padua where he 'writ to Thomas Leigh for my luting book' and 'Bergamasco came to teach me on the lute, to whom I gave 8 li by the month', see A. L. Rowse, *Raleigh and the Throckmortons* (London: Macmillan, 1962), pp. 89-90. Edward Herbert of Cherbury (1583-1648) left England to travel widely on the continent and in his autobiography, published in 1764 by Horace Walpole, he refers to 'playing on the lute, and singing according to the rules of the French masters' during his visit to Paris in 1608-1609, see Thurston Dart 'Lord Herbert of Cherbury's Lute-Book' *Music & Letters* (1957) 38, pp. 1-16. Also we learn from the lute book of Christopher Lowther (1611-1644) [GB-Cfm Mus.688] that in 1637, he was travelling abroad and '15 September I begune to learne on the Lute at Hamburgh' and 'In order I pay my Lute Mr: [blank space] dutchman a doller an a halfe each moneth before hande, he is to come to me dayly from 7 of the clocke till nighte', see G. Beechey, 'Christopher Lowther's Lute Book', *Galpin Society Journal* (1971) 24, pp. 51-59.

arrangement, as it is closely concordant with the setting by Valentin Strobel found in Fuhrmann's print.¹¹

Turning to the section of preludes and exercises in Add.3056 edited here, n° 2-13 are titled prelude, the remainder called exercitium, fantasia, fancye or untitled. Although only two items are ascribed in this section, one to 'Laurencini' and another to 'Equitis Romani', the composers of several more can be identified from other sources. Seven items [n° 7, 12, 14-16, 18 & 20] can be credited to Laurencini, identified as the Roman Lorenzino Tracetti, Golden Knight of the Lute, distinct from another Roman Knight of the Lute who was not a Golden Knight, Vincenzo Pinti.¹² So Tracetti or Pinti could be the composers/composer of lute music ascribed 'Equitis Romani' in diverse sources. However, n° 12 here is ascribed 'Equitis Romani' in Add.3056 and other sources, but 'equitis aurati Laurencini ciuis Romani' in another, seemingly indicating the Golden Knight Lorenzino Tracetti, and not Pinti, in this case. In addition, n° 19 is ascribed to Valentin Strobel in Fuhrmann's print,¹³ and n° 11 to Jean Baptiste Besard himself in one of the many concordances. Also a concordant version of n° 20 is ascribed to the Parisian lutenist Charles Bocquet in Besard's print.¹⁴ This latter piece is divided into two distinct sections, with different concordances for each section, suggesting that it may be a composite of two different preludes, not necessarily both composed by Bocquet. One further item [n° 13] remains anonymous as, although concordant with a version in Besard, he did not know the composer referring to it as *incerti Authoris* [author uncertain].

The remaining ten items are anonymous and unique to Add.3056 [n° 2-9, 15 & 16], and these, except n° 7,¹⁵ share details that strongly suggest they are by a single composer.¹⁶ So it is tempting to speculate that they may be the work of the owner's teacher on the continent, or at least someone known to him. They contain many didactic elements that make excellent practice pieces, although none include any fingering indications to guide the student. And the music in this section of Add.3056 known to be by other continental composers also make good practice pieces, and could have been collected by this teacher to enhance the didactic material he distributed to his students. It is also interesting that concordant versions of some of the preludes in Add.3056 are not only found in Besard's 1603 print but also in a group of manuscripts including 40143 (unnamed owner from Köln), F.IX.70 (the lute book of Emmanuel Wurtsen from Basel), and D-W Guelf. 18.7 (the lute book of Philipp Hainhofer), suggesting a student-teacher relationship between the owners of these manuscripts and Besard or his circle.¹⁷ If so, then this circle could have included the 'CK'

and the composer of much of the music reproduced here.

The twenty items edited here have been reconstructed, partly from alternative sources, to present a playable version of each revealing surprisingly attractive practice pieces for lutenists in the twenty-first century.

Worklist

1. GB-Cu Add.3056, f. 21v *Fantasia Laurencini* - Besard 1603, f. 14r *Fantasia Laurenci*; CH-Bu F.IX.70, p. 47 *X Fantasia MN* - Melchior Neusidler
2. GB-Cu Add.3056, f. 22v *Preludium*
3. GB-Cu Add.3056, f. 23r *Preludium*
4. GB-Cu Add.3056, ff. 23v-24r *Preludium*
5. GB-Cu Add.3056, f. 24v *Preludium*
6. GB-Cu Add.3056, f. 25r *Preludium*
7. GB-Cu Add.3056, f. 25v *Preludium*
8. GB-Cu Add.3056, f. 26v *preludium*
9. GB-Cu Add.3056, f. 27v *Preludium* - same theme as Adrienssen *Pratum Musicum* 1584, ff. 3v-4r *Fantasia 2*
10. GB-Cu Add.3056, ff. 28v-29r *Preludium* - D-Kl 4^oMus.108 I (Montbuisson), ff. 38v-39r *prelude*; Besard 1603, f. 7v *Praeam. Laur*;¹⁸ cf. bars 1-3 of Mertel 1615, p. 43 *Preludia 43*
11. GB-Cu Add.3056, f. 28r *Preludium* [CLFBes incipit 1]¹⁹ - D-Dl M 297, p. 117 *Praelud*; D-LEm II.6.15, p. 41 *Fantasia .1.*; D-LEm III.ii.26, p. 4 *Intrada*; D-W Guelf. 18.7 III (Hainhofer), f. 200r *Preambulum Joan: Bap[ist]a Besardus*; PL-Kj 40143, f. 30r *Preambulum vis consily expers mole sua ruit*; Fuhrmann 1615, p. 10 *Praeludiu* [header: *Praeludium incerti Autoris*].
12. GB-Cu Add.3056, ff. 29v-30r *Exercitium Equitis Romani* - CH-Bu F.IX.70, p. 15 *Praeambulum Equitis Rom.*; D-W Guelf. 18.7 III, f. 7v *Preambulum equitis aur. Laurencini ciuis Romani*; PL-Kj 40143, ff. 33v-34r *Fuga equitis Romani*; Besard 1603, ff. 10v-11r *Praelud. Equitis Romani*
13. GB-Cu Add.3056, f. 26r *Preludium* - Besard 1603, f. 34r ii *Fantasia incerti Authoris*
14. GB-Cu Add.3056, f. 30r *Exercitium* - D-Knh R 242 (Romers), ff. 29r-30r *Tocata*; Besard 1603, f. 11r *Prael. Laurenci*; cf. Fuhrmann 1615, p. 3 *Praeludiu* [header: *Praeludium Incerti Autoris*]; bars 1-4: Mertel 1615, p. 94 *Preludia 181*
15. GB-Cu Add.3056, f. 27r *Preludium*
16. GB-Cu Add.3056, ff. 30v-31r *Exercitium*
17. GB-Cu Add.3056, f. 26r *Preludium*²⁰ - CZ-Pnm IV.G.8 (Aegidius), f. 22r *Praelude*; D-B 40141 (Naclerus), f. 27r *Praeludium Laurencini*; GB-HAdolmetsch II.B.1, f. 262r *Fant*; Besard 1603, f. 2r ii *Praelud. Laurencini*; cf. Reyman *Noctes Musicae* 1598, sig. A1r *Praeludij primi ad notam G sol re ut melos molle*.
18. GB-Cu Add.3056, f. 31v *A Fanye* - D-Kl 4^oMus.108 I, ff. 19v-20r *preludium* [unbarred]; Besard 1603, f. 8r *Prael. Laurenci*; Mertel 1615, pp. 46-47 *Preludia 99* [closest concordance]
19. GB-Cu Add.3056, f. 28r *Preludium* - D-Hs M B/2768 (Schele), f. 5r *Praeludium*; Fuhrmann 1615, p. 8 *Praeludium* [header: *Praeludium 8. V. S.; Valentinus Strobelius* in preface]
20. GB-Cu Add.3056, f. 32r [untitled] [CLFBoc 3]²¹ - PL-Kj 40143, ff. 37v-38v *Prelude*; bars 1-12: Besard 1603, f. 6r *Prael. Boeq.* [preface: *Carolus Bocquet Parisinsis*]; bars 13-35: Mertel p. 35 *Preludia 78*; Mathew *The Lutes Apology* 1652, pp. 42-43 *32 A Preludium* [French flat tuning (intervals of dedff)]

John H. Robinson, Newcastle University

Joachim Lüdtke, *Die Lautenbücher Philipp Hainhofers (1578-1647)* (Göttingen, Vandenhoeck & Ruprecht, 1999).

¹⁸ Bars 2-4 are also quoted in bars 13-14 of Besard 1603, ff. 110v-111r *Galliarda*.

¹⁹ CLFBes - André Souris and Monique Rollin (eds.), *Oeuvres pour luth seul de Jean-Baptiste Besard* (Paris: Editions du Centre National de la Recherche Scientifique, 1981), includes an incipit of 2 bars only.

²⁰ Tim Crawford *Thirty Pieces for Lute by Laurencini* (The Lute Society Music Editions, 1979), n° 2.

²¹ CLFBoc - André Souris and Monique Rollin (eds.), *Oeuvres des Bocquet* (Paris: Editions du Centre National de la Recherche Scientifique, 1972).

¹¹ See footnote 8, n° 2.

¹² See Mariagrazia Carlone 'The Knights of the Lute' *Journal of the Lute Society of America* xxxvii (2004, published in 2009), pp. 1-125.

¹³ See the tablature supplement 'Collected lute music of Valentin Strobel the Elder' in *Lute News* 57 (March 2001), n° 2b, the Schele concordance is n° 2a.

¹⁴ N° 19 bars 27-28 are the same as bars 13-15 of Besard 1603, f. 22r. *Fantasia Laurenci*.

¹⁵ Recorded by Anthony Rooley in 1977, together with n° 1 and 12 here, see footnote 8.

¹⁶ The same short motif occurs in n° 4 (bar 12), 5 (bar 5), 9 (bar 12), and 15 (bar 18), and repeated rhythmic figures of 1 quaver 2 semiquavers occur in n° 2-5, 8 and 15. But also n° 12 bars 21-22 = no 15 bars 20-21!

¹⁷ Hainhofer was Besard's friend and patron in Augsburg, and could have given him lessons following his first lessons with the Italian Nicolo Legname when Philipp was a student in Padua, see

1. Fantasia Laurencini

GB-Cu Add.3056, f. 21v

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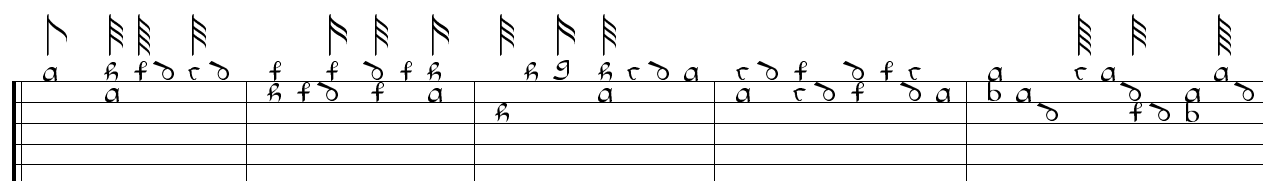
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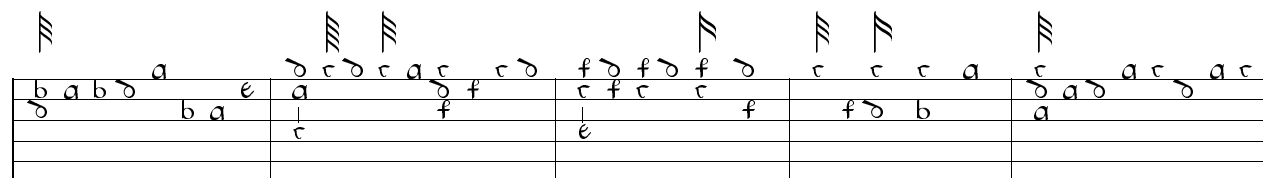
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2. Preludium

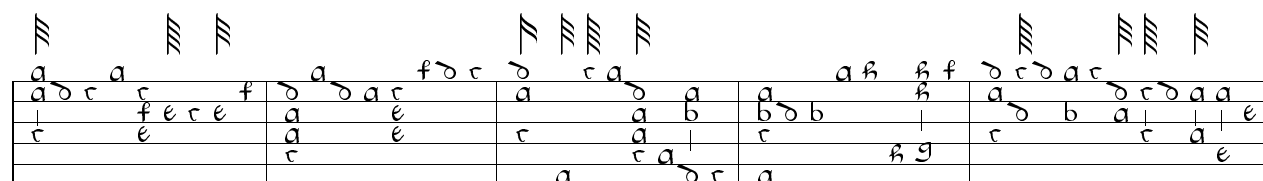
GB-Cu Add.3056, f. 22v



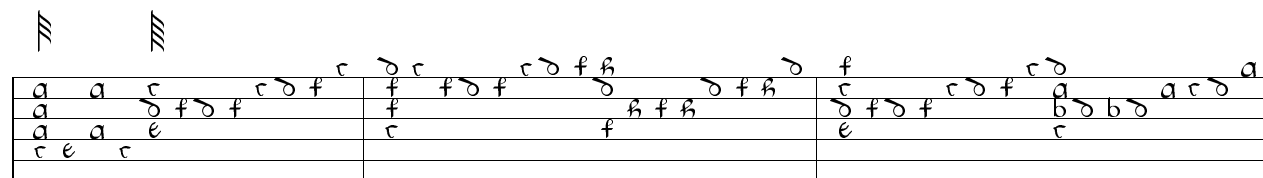
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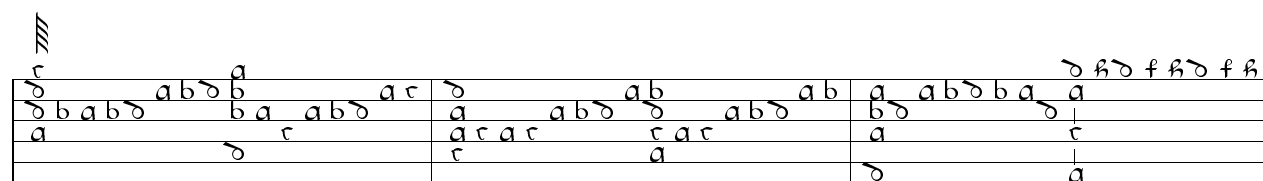
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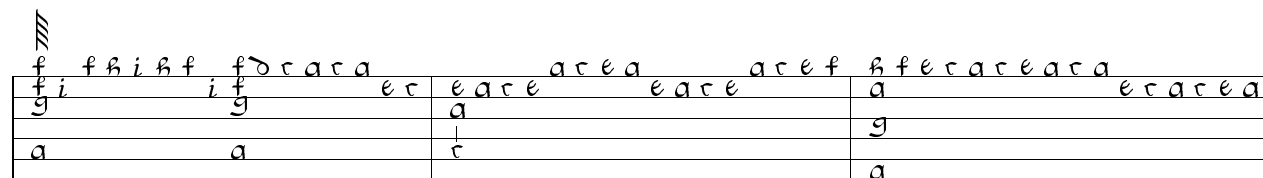
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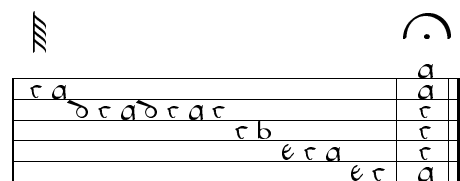
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3. Preludium

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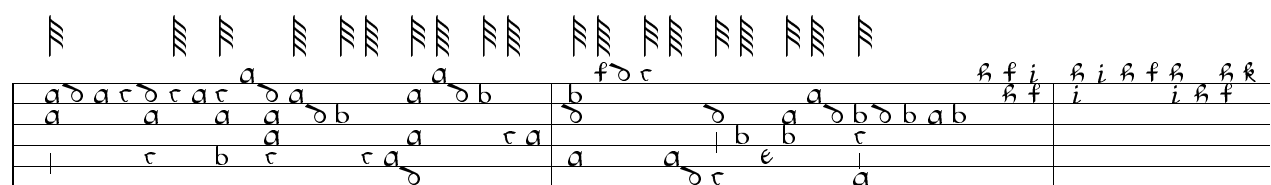
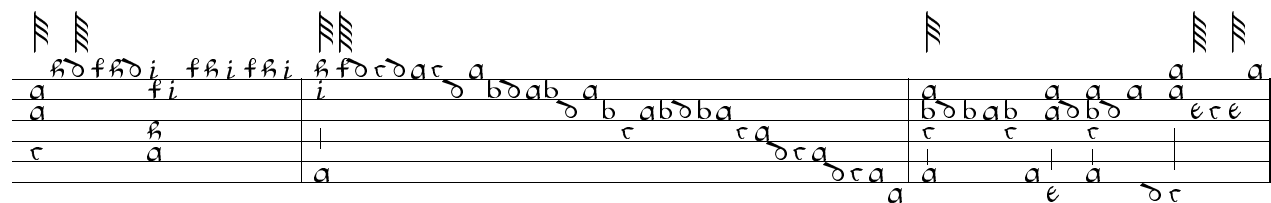
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4. Preludium

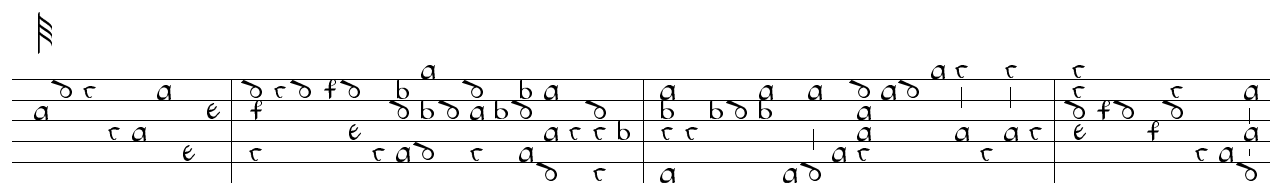
GB-Cu Add.3056, ff. 23v-24r



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5. Preludium

GB-Cu Add.3056, f. 24v

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6. Preludium

GB-Cu Add.3056, f. 25r

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7. Preludium

GB-Cu Add.3056, f. 25v

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8. Preludium

GB-Cu Add.3056, f. 26v

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9. Preludium

GB-Cu Add.3056, f. 27v

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11. Preludium

GB-Cu Add.3056, f. 28r

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12. Preludium

GB-Cu Add.3056, ff. 29v-30r

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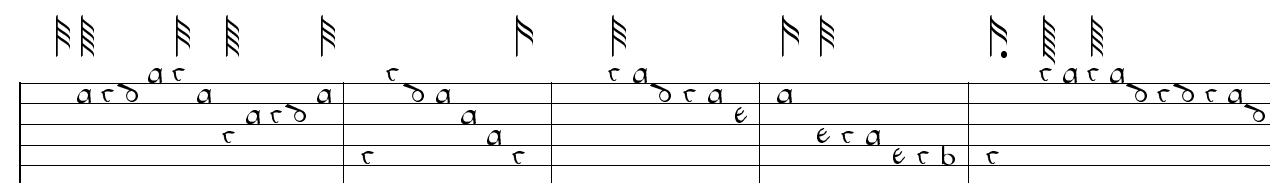
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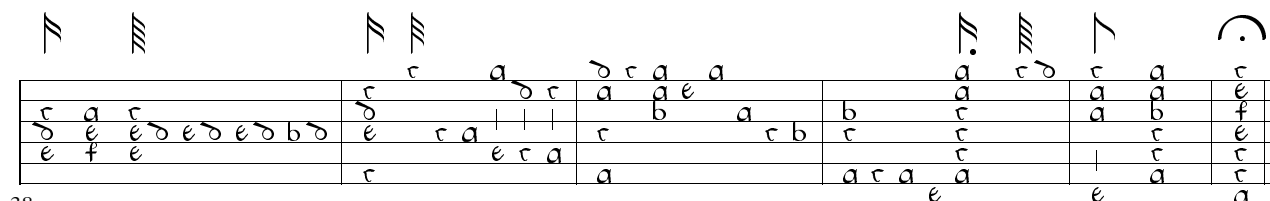
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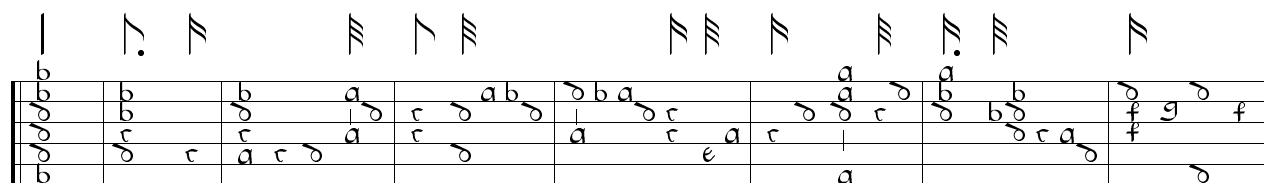
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13. Preludium

GB-Cu Add.3056, f. 26r



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14. Exercitium

GB-Cu Add.3056, f. 30r

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15. Preludium

GB-Cu Add.3056, f. 27r

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16. Exercitium

GB-Cu Add.3056, ff. 30v-31r

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17. Preludium

GB-Cu Add.3056, f. 26r

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10

11

12

[illegible]

Handwritten musical notation on a six-staff system. The notation includes various notes (quarter, eighth, sixteenth, and dotted notes), rests, and accidentals (sharps, flats, naturals). Above the staves, there are handwritten letters and symbols: 'd' with a double bar line, 'f', 'c', 'a', and 'b'. Below the staves, there are handwritten letters: '6', 'a', and 'r'. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and sixteenth rests), rests, and accidentals (sharps and flats). The notation is written in a cursive, handwritten style. The staff is divided into measures by vertical bar lines. The notation is written in black ink on a white background.

17

22

28

34

40 a

19. Preludium

GB-Cu Add.3056, f. 28r

1

7

12

18

24

1

Handwritten musical notation for a 7-measure piece. The notation is written on a five-line staff. The first measure starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line is mostly whole notes. The piece ends with a double bar line and a repeat sign.

[illegible]

		arba		rd r a		aca		areaf	
a a d b a	abd ar d	d b a	d	abd ar d	d	ca ar d	d		
ar a r	ar		r	ar					
		r		are ar					d

15 a

Handwritten musical score for "The Rose Tree" on a three-staff system. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). The score is divided into measures by vertical bar lines. Above the staff, there are some markings that look like "///" and "|||". Below the staff, the number "20" is written at the beginning of the first measure.

Handwritten musical notation on a four-line staff, featuring various notes (quarter, eighth, sixteenth) and rests, with some notes marked with 'a' or 'b'.

29