

## **Volume 2**

### ENGLISH KEYBOARD MUSIC c.1650–c.1700 A Series of Facsimiles of Manuscript Sources

Volume 2: London, Lambeth Palace Library, MS 1040

Edited by Andrew Woolley, Heather Windram and Terence Charlston  
Foreword by Rachel Cosgrave.

This volume is an example of a teaching manuscript that includes extensive contemporary fingerings and may predominantly be in the hand of the Westminster Abbey organist Albertus Bryne (c.1621–68). Copied in the 1660s, it contains 31 pieces, two of which are fragments. Its highlights include a fine four-movement suite in B minor, probably by Bryne, and two suites by his Norwich-based contemporary Richard Ayleward (c.1626–69), the only pieces included with a composer attribution, which have been copied in a different, less accomplished hand. Some pieces it contains appear in versions that differ considerably from those in other sources, an indication of the varied ways in which accomplished keyboard players performed this music (three of the variant versions from other sources have been transcribed in an appendix to illustrate). A group of A minor pieces is also suggestive of how suites were constructed from larger 'pools' of pieces. As a whole, the manuscript has been carefully copied, providing good versions of a small but varied cross-section of mid-seventeenth-century pieces intended primarily for stringed-keyboard instruments, many of which it preserves uniquely.

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Sample Facsimile page

A page of handwritten musical notation on aged, yellowed paper. The score consists of eight staves of music. The first staff begins with the handwritten text "An eye. Call the golden ground." followed by musical notation. The notation includes various note values, rests, and bar lines. There are two large, semi-transparent purple watermarks with the text "SAMPLE ONLY" overlaid on the page, one in the middle and one near the bottom. The paper shows signs of age, including some staining and uneven coloring.

[f. 8v]

[20]

### 9. An ayre: Cald the golden grove

[William Lawes]

f. 8v

Musical notation for measures 1-4. The piece is in G major and 3/4 time. The treble clef part features a complex melodic line with many slurs and ornaments. The bass clef part provides a simple harmonic accompaniment. Fingering numbers are indicated below the notes.

5

Musical notation for measures 5-8. The treble clef part continues with intricate melodic patterns. A large 'SAMPLE ONLY' watermark is overlaid on the music.

9

Musical notation for measures 9-11. The treble clef part shows a continuation of the melodic theme with various rhythmic values. The bass clef part remains accompanimental.

12

f. 9r

Musical notation for measures 12-14. The treble clef part concludes with a final melodic phrase. The bass clef part also concludes. The piece ends with a double bar line and a fermata. A large 'SAMPLE ONLY' watermark is overlaid on the music.