Richard Ayleward

HARPSICHORD MUSIC

Edited by Andrew Woolley

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INTRODUCTION

The Composer

Richard Ayleward (1626?–1669) may have been born in 1626 and is recorded as being a chorister at Winchester Cathedral in 1638 and 1639; it was during this time that Christopher Gibbons served at Winchester as Master of the Choristers.[1] Ayleward served two terms as organist and Master of the Choristers at Norwich Cathedral in the 1660s, one between March 1660/1 and early 1664, and another between July 1666 and his early death three years later. The reason for the hiatus is unclear, but in 1664 a canon at Norwich was paid "for what he laid out for sending for Mr Aylward at the Assizes."[2] An impression of his playing and compositional activity at Norwich Cathedral comes from an account given by the warden of New College, Oxford, Michael Woodward (1602–1675), who visited the city of Norwich in 1667:

> Their Organist is Mr. Alworth sonne unto Alworth the pettie Canon of Winton [Winchester]; an Excellent Organist who played a very good voluntary & afterward an Excellent Te Deum, the Organ not guilt, nor very bigg, but very sweet. I desired to know who made the Te Deum, hee told mee himself. I desired that I might have it for our Organ; hee replied that it was hardly finished as yet & that he intended to make a whole service & then I should have it.[3]

Ayleward has attracted limited interest from music historians to date, although there survives a significant body of sacred music in addition to harpsichord music.[4] Ian Spink writes enthusiastically of his three services and twenty-five anthems, which often require considerable forces (one anthem, "Blow up the trumpet," is in twelve parts): "Taken together they are remarkable, showing no obvious models in the music of the previous generation or similarities with that of his contemporaries—other than perhaps George Jeffreys and Matthew Locke."[5] The

1. Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from* c. *1538* (Oxford: Clarendon Press, 1991), 202. The Cambridge organist Arthur Henry Mann (1850–1929) seems to have been the first to state that Ayleward was born in 1626. He does this in a note, dated "June 1886," written into Ayleward's autograph book of organ accompaniments, *GB-Ckc* Rowe MS 9. However, Mann did not any cite sources, and some years later, in notes for a lecture he gave on "Old Norwich Cathedral Musicians" (1903), instead claimed: "I have not yet been able to find the exact date of his [Ayleward's] birth"; see Arthur Henry Mann, *Old Norwich Cathedral Musicians, Text of a Lecture given by Dr. A.H. Mann 5 March 1903*, reprint with an introduction and additional notes by Tom Roast (Norwich, 2001), 27. The possibility remains that Mann's date was taken from a document that I have been unable to locate, and which he had forgotten about by 1903.

2. Shaw, *The Succession*, 202.

3. R. L. [Roy Llewellyn] Rickard (ed.), "The Progress Notes of Warden Woodward 1659–1675 and Other 17th-Century Documents Relating to the Norfolk Property of New College, Oxford," *A Miscellany* 22 (Norwich: Norfolk Record Society, 1951), 97.

4. For further details on Ayleward and his harpsichord music, see Andrew Woolley, "The Harpsichord Music of Richard Ayleward (?1626–1669), 'an Excellent Organist' of the Commonwealth and Early Restoration," *Journal of Seventeenth-Century Music* 15, no. 1 (2009); http://www.sscm-jscm.org/v15/no1/woolley.html. For a brief consideration of the sacred music, see Ian Spink, *Restoration Cathedral Music, 1660–1714* (Oxford: Clarendon Press, 1995), 305–8.

5. *Oxford Dictionary of National Biography*, s. v. "Ayleward, Richard."

harpsichord music may be an equally substantial repertoire if an attribution to Ayleward of the fifty-three pieces in *GB-Lcm* MS 1154 is correct.

The Sources

Ayleward's harpsichord music can be divided into two groups as follows:

1) Seven pieces in *GB-Lpl* MS 1040 (nos. 1–7 in this edition), ff. 18v–24r. These pieces, each of which is individually attributed to Ayleward, are in the hand of an unidentified mid-seventeenth century copyist, possibly an amateur musician who had lessons with Ayleward.[6] They were copied into the manuscript following a larger number of pieces that may be in the hand of Albertus Bryne (c.1621–68), a copyist I have called the "Bryne scribe."[7]
2) Fifty-three pieces among a total of sixty-seven in *GB-Lcm* MS 1154, ff. 57r–131r (nos. 8–60 in this edition). These pieces were copied in the nineteenth century by the pianist and writer Edward Dannreuther (1844–1905) from a seventeenth-century manuscript, possibly an Ayleward autograph, whose whereabouts is at present not known. Only four pieces are given direct attributions to Ayleward. However, evidence presented below suggests the likelihood that they are by Ayleward.

GB-Lcm MS 1154: the Dannreuther manuscript

The main source, *GB-Lcm* MS 1154 (hereafter the Dannreuther manuscript), contains a collection of seventeenth and eighteenth century keyboard music that the pianist and writer Edward Dannreuther (1844–1905) assembled from various sources, mostly original prints. The pieces on ff. 57r–131r of this manuscript, headed (in pencil) "For Lute or Harpsichord (trans. E.D.)," and at the bottom, "M.S. in Taphouse's collection, Oxford," are taken from a lost seventeenth-century manuscript, formerly owned by Thomas Taphouse (1838–1905), music collector, alderman of the city of Oxford, and owner of a music shop (hereafter the Taphouse manuscript). At the sale of Taphouse's library in 1905, the manuscript passed into the collection of the Cambridge organist Arthur Henry Mann (1850–1929), but its present whereabouts are not known. Descriptions of the manuscript appear in several late nineteenth- and early twentieth-century sources, which confirm that it and the "M.S. in Taphouse's collection" are one and the same. The most detailed of these appeared in an article of 1904 for *The Musical Times* by Fredrick George Edwards entitled "Norwich Cathedral."

> Mr Taphouse possesses a volume of music entirely in the handwriting of Richard Ayleward—a Collection of Allmaines, Corantes, Sarabands, Jiggs, Variones and

6. It has been suggested that the seven pieces in *GB-Lpl* MS 1040 are in the composer's hand; see John Harley, "An Early Source of the English Keyboard Suite," *Royal Musical Association Research Chronicle* 28 (1995): 51–8. However, this appears not to be the case; see Woolley, "The Harpsichord Music of Richard Ayleward (?1626–1669)".

7. For an inventory of the manuscript's contents, and a discussion of the "Bryne scribe," see Woolley, "The Harpsichord Music of Richard Ayleward," Table 1 and section 3.2.

> Passionate Ayres for the Harpsichord, most of them signed by Ayleward. The book also contains some directions for tuning the harpsichord according to equal temperament ….[8]

From this description, and certain features of Dannreuther's transcription, it is possible to ascertain the likely makeup of the Taphouse manuscript, which according to the auction catalogue of Taphouse's library, was an "oblong quarto" volume.[9] Like many English keyboard manuscripts of the seventeenth century, especially in oblong format, it was probably copied from two "ends": a "front" end and a portion copied at the inverted rear. This is likely to be reflected in the system that Dannreuther adopted to number the pieces in his transcription: there are two sets of inaccurate numbers for the pieces from the Taphouse manuscript, "I"–"XXXIII" and "I"–"XXXI", probably representing each "end" of the original. Although Edwards stated that "most" of the pieces were signed by Ayleward, only four bear Ayleward's name in the transcription. However, the location of the attributions probably reflects the extent of Ayleward's pieces in the source and Dannreuther may have not seen the need to copy them all out: among the first set of numbers, one attribution to Ayleward appears against the piece labelled "II" (no. 9, that is the second piece deriving from the Taphouse manuscript), and another against the piece labelled "XIXb" (no. 28), while among the second set of numbers, the pieces labelled "II" and "III" (nos. 30 and 31) bear direct attributions. Dannreuther appears not to have copied the tuning instructions (for equal temperament or otherwise), while all the pieces that are apparently by Ayleward are *unica*.

Among the first numbered group, the pieces that follow "XIXb" are almost certainly not by Ayleward, especially since they are a stylistically dissimilar group; the first of them is attributed to Jonas Tresure in another source, and others bear the initials "J. B. V.".[10] They were presumably copied after Ayleward's pieces at the "front" end (nos. 8–28 in this edition). They may also have been copied in a later hand to judge from subtle changes in notation style such as a greater abundance of ornament symbols, including the use of an unusual one consisting of a double stroke with a diagonal cross above or below it that is otherwise found in the manuscripts of the "Bryne scribe." The remaining pieces in this edition are those that would have been copied at the inverted rear of the Taphouse manuscript (nos. 29–60), and the seven pieces in *GB-Lpl* MS 1040 (nos. 1–7).

Ayleward's harpsichord music

Ayleward was a contemporary of Matthew Locke (c.1622–77) and Albertus Bryne, and wrote harpsichord music comparable to theirs in several respects. Like Bryne especially, Ayleward was fond of *style brisé*, but uses it in a way that creates unusual syncopated effects not found in the music of any other English composer. "Breaking" of the texture occurs not only in the upper part

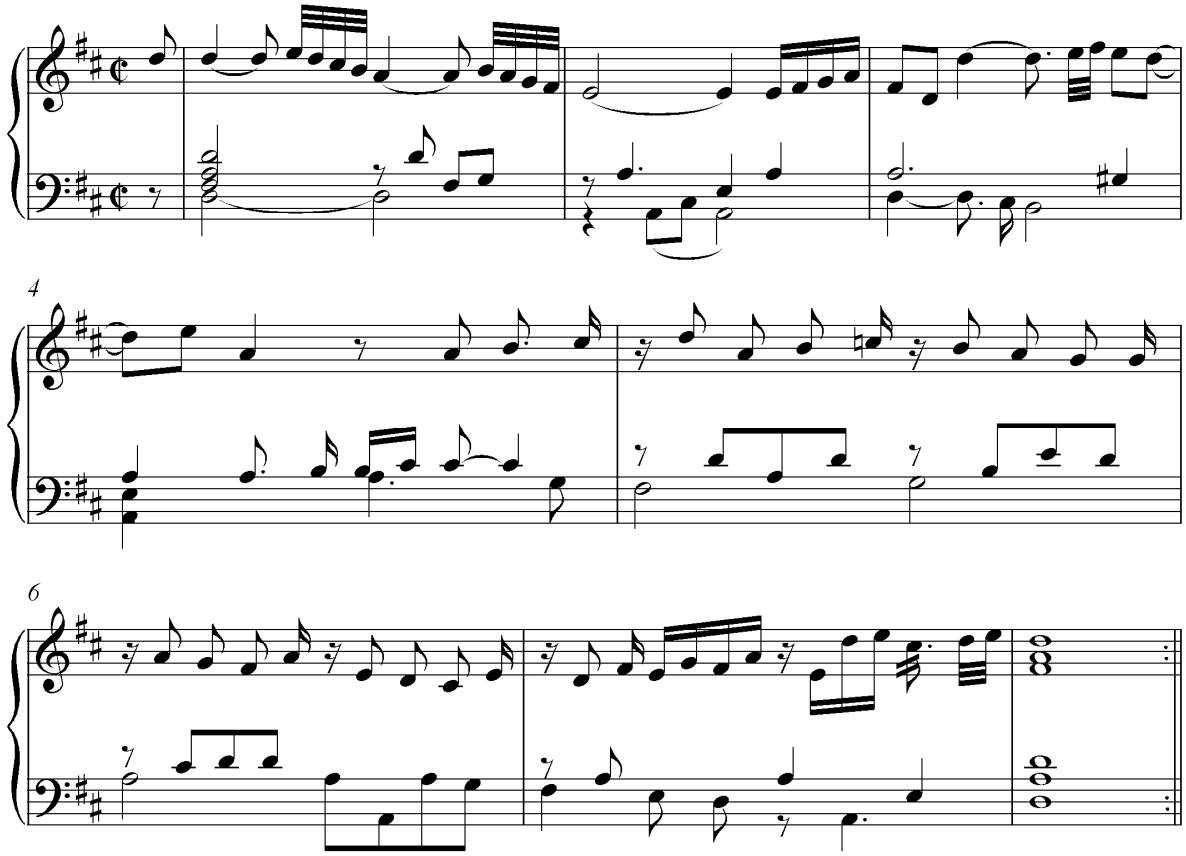
8. "Dotted Crotchet," "Norwich Cathedral," *The Musical Times* 45, no. 741 (November, 1904): 700–12, esp., 710. The identity of "Dotted Crotchet" as Fredrick George Edwards (1853–1909), who was editor of *The Musical Times* from 1897 until his death, is indicated in "A. S. C.," "Calcutta Cathedral and Its New Organ," *The Musical Times* 56, no. 872 (October, 1915): 600–3: "Our beautiful English Cathedrals and their musical associations have been described in a series of articles in the pages of the *Musical Times* from the pen of the late Mr. F. G. Edwards, better known perhaps under the pseudonym 'Dotted Crotchet'." (600).

9. *Catalogue of the Valuable and Interesting Music Library … of the late T. W. Taphouse* (London: Sotheby's, July 3–4, 1905).

10. For a complete list of the contents of *GB-Lcm* MS 1154, ff. 57r–131r, see Woolley, "The Harpsichord music of Richard Ayleward," Table 2. I hope to include these additional fourteen pieces in a forthcoming edition of keyboard music associated with the Low Countries and France in late seventeenth-century England.

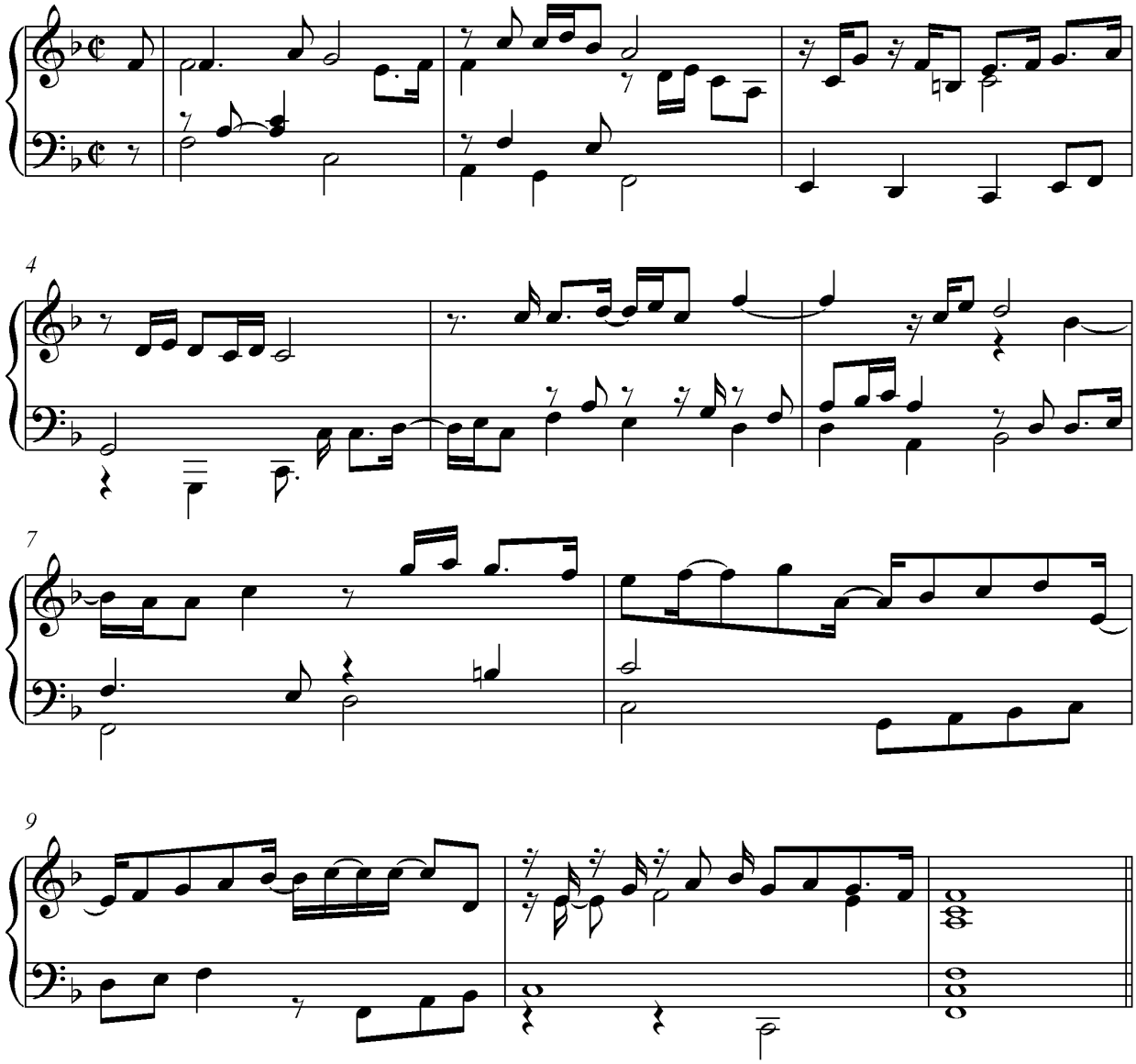
but also in the bass, and displacements over a measure-line are frequent. This is a noteworthy characteristic of both the pieces in the Dannreuther manuscript and those in *GB-Lpl* MS 1040 (see measures 3–4 of Example 1a and Example 1b measures 4–5). Like other English composers of the middle of the century, Ayleward wrote suites of three or four pieces, consisting of a standard pattern of almand, corant, saraband and jig. The pieces with characteristic titles in *GB-Llp* MS 1040 also conform broadly to this pattern, since "The Complainte" resembles an almand, while "Performance" appears to be a saraband. Nevertheless, the consistency of suite organisation, and the standardized pattern of the constituent movements for each suite, is unusual in an English context. In this respect, the contents of ff. 57r–131r of the Dannreuther manuscript more closely resemble contemporary German harpsichord music, such as the anonymous repertory of Lüneburg, Ratsbucherei Mus. ant. Pract. 1198 or that of Buxtehude.[11] Also unusual are the two suites that commence with allemande-gigue-type movements (nos. 8 and 17).

Example 1a No. 4, measures 1–8



11. See *Lüneburg, Ratsbucherei, Mus. ant. pract. 1198*, facsimile edition with Introduction by Bruce Gustafson, Seventeenth-Century Keyboard Music 22 (New York: Garland, 1987), and Dietrich Buxtehude, *Piano Works,* ed. Emilius Bangert (Copenhagen: Hansen, 1941).

Example 1b No. 17, measures 1–11



◂ **Audio Example 1a** Performance of no. 4, first strain
◂ **Audio Examples 1b** Performance of no. 17, first strain

In common with English keyboard composers of the middle of the century, Ayleward wrote fairly short binary dances, but extended their length through the incorporation of divisions. In these divisions he favors *style brisé* as a principal "mode" of the variation above the more common technique of scalar patterns found in the divisions of most of his English contemporaries. Within an English orbit, *style brisé* variations are also commonplace in the harpsichord music of John Roberts (fl. 1650s–1670s) and in the repertoire of the "Selosse manuscript."[12]

12. See *John Roberts. The Complete Works*, ed. Candace Bailey (New York: Broude, 2003) and *The Selosse Manuscript*, ed. Peter Leech (Launton: Edition HH, 2008).

Notation and performance

Ties

A shortcut method was sometimes used to indicate the holding down of notes within a broken chord. For example, in no. 1 "Symphonie", measure 2, a slur appears across beats 1 and 2 in the right hand part, which probably indicates that, after being played, all notes should be held down until the third eighth note of the measure. Similar notational shortcuts occur elsewhere both in the pieces from *GB-Lpl* MS 1040 and those from the Dannreuther manuscript.

Time signatures and tempi

For quadruple-time pieces, the time signatures 𝄴 and 𝄵 are used. The prefatory instruction materials in Purcell's posthumous *A Choice Collection of Lessons for the Harpsichord or Spinnet* (1696) advises that the former is for "a very slow movement," while the latter is for a piece that is "a little faster." For most triple-time pieces, "3" is the time signature used regardless of ostensible dance type. However, it should be noted that Dannreuther is likely to have intervened in a number of instances to modernize or simplify triple-meter time signatures when copying his manuscript (it should also be noted that 𝄎, not common in English sources until the eighteenth century, appears in several instances), and no corant-like piece occurs in *GB-Llp* MS 1040, which might have necessitated the use of a different kind of triple-time signature. In *GB-Llp* MS 1040, 𝄴I is used once for a "Jigg" (no. 3), which follows a "Seraband" (no. 2) that has a "3" time-signature. A 𝄵 is also used for other triple-time pieces (nos. 45 and 46), which may be very quick movements, while the "Jigg" may have been performed at a more moderate, but lively, tempo. Sarabands appear to have been relatively quick pieces in the late seventeenth century and earlier, often prompting the use of "3" as an appropriate time signature, as opposed to others such as "3I", 𝄴:𝅗𝅥 or 𝄴:3, which denoted slower tempi and tend to be associated with corants. This is the case for the majority of sarabands in Matthew Locke's anthology *Melothesia* (1673), while corants often have a 𝄴:𝅗𝅥 time signature.

Ornament symbols

Ornament symbols are used fairly infrequently in both sources. The double-stroke ornament probably denotes a shake/trill in most contexts. Sometimes a mordent or "English beat" (a kind of inverted shake beginning on the note below the main note) may be intended, especially where a double stroke is assigned to the first note of a phrase, or when the note in question has been approached from below, or from the same pitch (e.g. no. 6, m. 11). It should be noted that the location of the double stroke in relation to the stem (on a stem or appearing beside it) is probably not significant from the point of view of performance (e.g. no. 5, mm. 13 and 15). A handful of single stroke ornaments seem to denote slides within a chord (e.g. no. 5, m. 17).[13]

Repeats

Dots appear at central double barlines in *GB-Llp* MS 1040, whereas they are mainly absent for the pieces from the Dannreuther manuscript (nos. 33–7 are exceptions). It is likely that each strain of a dance would have been repeated regardless of the presence, absence, or positioning of dots. Purcell's *A Choice Collection of Lessons* specifies that a double measure line ("double bar")

13. For further consideration of English ornamentation, see especially H. Diack Johnstone, "Ornamentation in the Keyboard Music of Henry Purcell and his Contemporaries," *Performing the Music of Henry Purcell*, ed. Michael Burden (Oxford: Oxford University press, 1996), 82–104.

"is set down at ye end of every strain, which imports you must play ye strain twice." A marking has been occasionally inserted to indicate that the final phrase of a piece is to be repeated in the manner of a *petite reprise*, which would probably have been performed after the full repetition of the final strain (e.g. in nos. 45 and 46). The notation of Purcell's Saraband in G minor (Z.661/4) explicitly indicates that a *petite reprise* follows the full repetition of the second strain, since the final four-measure phrase, as notated in *A Choice Collection* is written-out twice, the second time after a double barline.[14]

Notational features of the Dannreuther manuscript and its reliability

Dannreuther used a limited editorial apparatus in his transcription from the Taphouse manuscript with respect to accidentals and ties, and was also interested in clarifying part-writing by adding broken lines to indicate the continuation of a part from one staff to the other (e.g., in no. 9, measure 12). His editorial accidentals are clearly marked, since he placed them in rounded brackets, while his editorial ties are given as broken ties. In a similar manner to his editorial ties, Dannreuther indicated an editorial time signature in one instance by placing it in rounded brackets (for no. 14). The features of the source that represent transparent editorial interventions on Dannreuther's part (rounded brackets and broken ties) are reproduced in full in this edition and should not be confused with the way that genuine editorial matter has been presented. This usually appears in a smaller font, or in some cases in square brackets and not rounded ones, while genuine editorial ties are represented as unbroken ties with a vertical dash through their center (see Editorial Report for full details of how editorial matter has been presented).

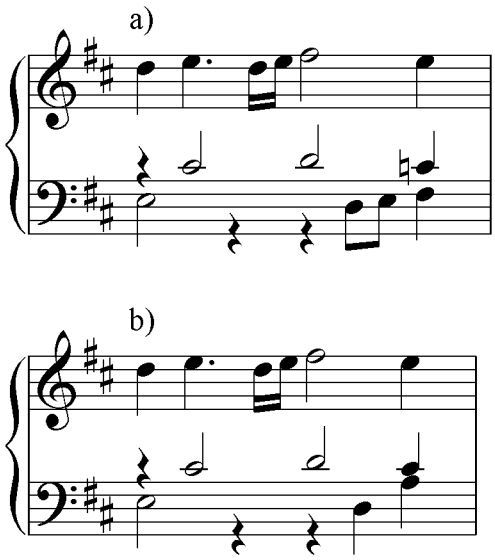
Dannreuther evidently encountered difficulties in the transcription, which resulted in his leaving a small number of inscrutable or illegible readings. These difficulties may also have contributed to a transcription that is not altogether accurate in its details despite the overall impression of an attempt to achieve a diplomatic transcription of a kind through use of an editorial apparatus. Furthermore, some features of the transcription suggest that changes could have been made tacitly, including a few likely instances of recomposition.

Possible examples of mistranscription or of recomposition in the Dannreuther manuscript

Misinterpretations of the source's notation may be reflected in anachronistic features of the transcription such as the long slur in measure 27 of no. 9. More serious misreadings may have resulted especially from confusions reading the six-line staves or the use of C clefs typically found in seventeenth-century English keyboard sources, or, indeed, attempts at recomposition. In measure 5 of no. 43, for example, where a simpler cadence on the final quarter note beat (I–V) would ordinarily be expected, it seems likely that a mistranscription of some kind has occurred. Alternatively, Dannreuther opted to recompose the left-hand part in objection to parallel fifth movement between the outer parts (from the final quarter note beat of measure 5 to the first beat of measure 6), which results from having an *a* in the bass for the final quarter note beat of measure 5.

14. *A Choice Collection of Lessons*, 12. This page is reproduced in facsimile in Henry Purcell, *Eight Suites*, ed. Howard Ferguson (London: Stainer and Bell, 1964), 28.

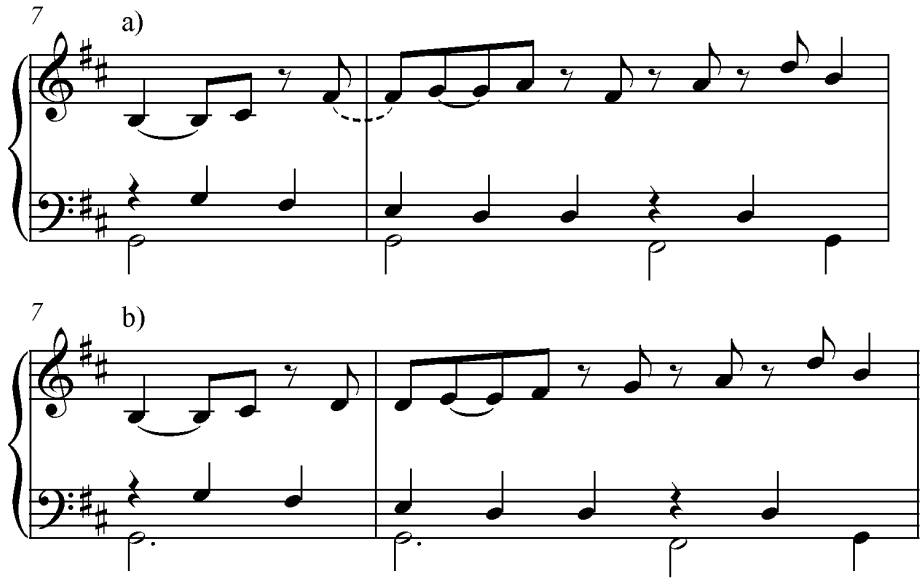
Example 2 No. 43, measure 5, as presented in the source (a), and suggested revision to this measure (b)



◂ **Audio Example 2a** No. 43, second strain, performed according to the source
◂ **Audio Example 2b** No. 43, second strain, a suggested revised version

A second example of possible mistranscription, or possibly of recomposition (if so, very inept), occurs in the final strain of no. 53. The ascent of a major second and perfect fourth in the right-hand part of measure 7 seems to make little grammatical sense, while the pitches in the right-hand part that follow in measure 8 seem similarly unconvincing against the bass, consisting of a stepwise ascent to a ninth above the bass followed by a leap down to a seventh above the bass. In performance, it may be appropriate to amend this passage in the spirit of Ayleward's other *style brisé* sarabands (see Example 3).

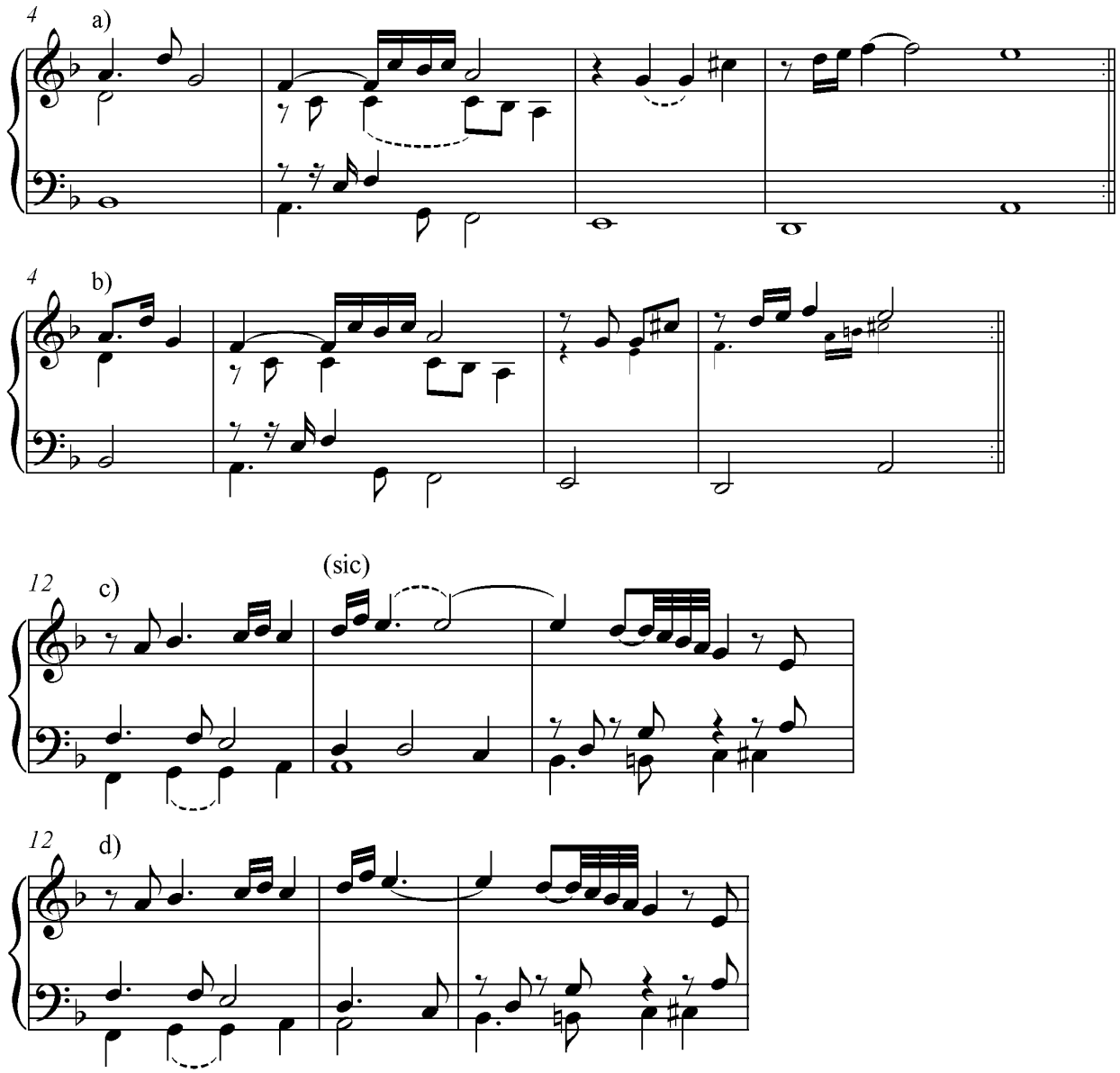
Example 3 No. 53, measures 7–8 as presented in the source (a), and suggested revision to this measure (b)



◂ **Audio Example 3a** No. 53, second strain, performed according to the source,
◂ **Audio Example 3b** No. 53, second strain, suggested revised version

A third instance of possible recomposition or mistranscription occurs at the end of the first strain of no. 39, and in measure 13 of the same piece, where Dannreuther may have distorted the original rhythm. It is possible that Dannreuther doubled certain note lengths in this piece in order to achieve regular measure-lengths of four quarter notes, perceiving an irregularity present in the Taphouse manuscript to be an error. It seems otherwise difficult to explain the highly unusual variability in harmonic rhythm in this piece, and its patches of rhythmic stasis, bordering on the quality of a sketch. An alternative explanation might be that Dannreuther simply misinterpreted the notation in some way. It may be appropriate to reconstruct a mixture of two quarter note and four quarter note measures, which could have been present, or were somehow intended, in the original (see Example 4).

Example 4 No. 39, measures 4–7 as presented in the source (a), suggested rhythmic alterations to this passage (b); measures 12–14 as presented in the source (c), and suggested rhythmic alterations to this passage (d)



Audio Example 4a No. 39, performed according to the source
Audio Example 4b No. 39, suggested revised version

Acknowledgments
I am grateful to the anonymous reviewers, and to Janette Tilley for helping steer this edition into shape, and to Peter Horton for permission to photograph the Royal College of Music manuscript.

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EDITORIAL REPORT

While *GB-Llp* MS 1040 presents few editorial challenges, as a nineteenth-century source, the Dannreuther manuscript is clearly problematic in several respects. I have chosen to make alterations to questionable passages only in cases where a straightforward alteration, such as the re-pitching of one or two notes, is possible. More extensive kinds of alteration have been avoided since it is unlikely that they would arrive at what was present in Dannreuther's source, especially if Dannreuther himself had acted creatively to resolve the transcription difficulties that he seems to have faced. The guiding policy in this edition has therefore been to present the music in as close to a diplomatic transcription as possible in the belief that this will allow the user to see clearly the state of the music's survival and devise performing versions from it.

Numbering and titles
Each piece is numbered editorially, and where necessary, a title is supplied editorially. A dance prototype (such as "Almand") can often be suggested for pieces lacking titles, but in cases where the prototype is less clear, I have opted for the editorial title "Air." Editorial titles adopt Anglicised spellings, following practice in other editions of English keyboard music.[15]

Accidentals
Accidentals present in the source have been reproduced in their entirety. All editorial accidentals have been placed in small type above or below the corresponding notes to which they apply. In his transcription, Dannreuther supplied editorial accidentals by placing them in rounded brackets (e.g. in no. 27, measure 8), which have been reproduced in this edition.

Ties
Editorial ties are rendered as un-broken ties with a dash through their center. In his transcription, Dannreuther supplied many more editorial ties, which he represented as broken ties. Occasionally he uses them to indicate the holding down of several notes within a chord (e.g. in m. 10 of no. 47). Dannreuther's broken ties have been reproduced entirely in this edition.

Stem directions and beaming
The stem directions and beaming of notes are given as they appear in the source except in chords. The following policy has been adopted for stem directions within a chord, on a single staff, consisting of notes of the same duration: on the right-hand staff the top part has an up-stem and the remaining notes have down-stems, while on the left-hand staff the lowest note has a down-stem and the remaining parts have up-stems.

Editorial notes and rests
Editorial notes are occasionally inserted (e.g., to complete a cadence in m. 4 of no. 12), which are represented by small notes. Editorial rests are placed in square brackets.

Ossia
An ossia has been used in one instance, in m. 13 of no. 4.

[15]See, for example, John Blow, *Complete Harpsichord Music*, ed. Robert Klakowich, Musica Britannica 73 (London, 1998).

CRITICAL NOTES

The location within a measure is identified with reference to the "beat," which is of quarter note or of dotted quarter note duration regardless of time signature or tempo. Where necessary, an entry will specify whether it refers to the "RH" (upper staff) or "LH" (lower staff), and in instances where two simultaneous parts appear on a single staff, an additional indication is given as to whether the entry corresponds to the "upper part" or "lower part" on that particular staff. If further precision is required, a particular note within the "beat" is specified. The following example would refer to the lower part, upper staff, of measure 2 at beat 1:

M. 2, beat 1, RH, lower part

Pitches are indicated with reference to the Helmholtz system (CC-BB, C-B, c-b, c′-b′, c″-b″, etc., where c′ = middle C) and references to accidentals are in their modernized form.

Pieces in *GB-Llp* MS 1040, ff. 18–23

[1.] Symphonie
M. 4, beat 4, RH, note 1: eighth note.
M. 5, beat 3, LH, lower part: *f-sharp*.
M. 6, beat 3, RH: eighth note, sixteenth note.
M. 8, beat 3, RH: quarter note, followed by sixteenth notes.
At end: "Rich: Ayleward."

[2.] Seraband
M. 1, RH: notated in C3 clef.
M. 7, beat 4, LH, lower part: no dot.
M. 9, beat 3, RH: *b′*
At end: "Rich: Ayleward."

[4.] The Complainte
M. 1, beat 1, LH, uppermost part: *c′-sharp*.
M. 10, beat 3, LH, notes 1–2: *e′*, *f′-sharp*.
Mm. 11–12, LH: notated in C3 clef.
At end: "Rich: Ayleward."

[5.] Promise
Mm. 8 & 16: no double measure lines.
M. 21, beat 1, LH: no dot.
At end: "Rich: Ayleward."

[6.] Performance
Mm. 3–4, 10–11: no double measure lines.
At end: "Rich: Ayleward."

[7.] Thanks
M. 10, beat 1, LH, lower part: no dot.

At end: "Rich: Ayleward."

Pieces in *GB-Lcm*, MS 1154, ff. 57–131[16]

[8. Almand or Jig-Almand]
M. 2, beat 1, RH, lower part: half note rest.
M. 5, beats 1–2, LH, upper part: tie added later in pencil.
M. 8, beat 3, RH, upper part: no dot.

[9. Corant]
M. 3, beat 2, LH, upper part: no stem.
M. 16, beat 2, LH, upper part: no dot.
M. 17, RH, upper part: no dots.
At end: "Rich: Aylward:".

[10. Saraband]
Mm. 8–9: no double measure line.
M. 14, beat 1, RH, note 3: *b′*.
M. 14, beat 3, LH, notes 2–3: *d*, *c*.

[11. Air]
M. 2, beats 1–2, LH, upper part, notes 1–4: originally *a*, *g-sharp*, *f-sharp*, *e*, and later corrected in pencil.
M. 6, beats 1–3, RH: tie added later in pencil.
M. 10, RH, lower part: to clarify the notation, Dannreuther added an ossia staff, turning the note at beat 2 into two tied eighth notes.

[12. Saraband]
M. 4, beat 4: notes supplied conjecturally, since the end of the measure has been lost in the binding.

[13.] Passionat Ayre
M. 7, beat 5, RH, note 2: no dot.
M. 8: Dannreuther wrote "(sic)" over this measure, possibly because of its three quarter note length.
M. 17, beats 4–5, RH, lower part: tie added later in pencil.

[15.] Saraband
M. 2, beat 1, RH, note 1: Dannreuther wrote "B♭?" above this note.
M. 2, beat 5, RH: fermata appears above preceding rest due to a correction.
M. 3: This measure was initially transcribed with the RH notes appearing a third too high, presumably due to a lapse reading from six-line staff notation. The entire measure is crossed out and followed by the same measure written at correct pitch.

16. For a comparison of Dannreuther's original numbering of the pieces with the editorial ones here, please see Table 2 in Woolley, "The Harpsichord Music of Richard Ayleward (?1626–1669)," http://www.sscm-jscm.org/v15/no1/woolley/woolley_tab02.htm.

[17. Almand or Jigg-Almand]
MM. 8–10: the RH is written-out twice, on the main staff and on an ossia staff. The ossia staff was presumably intended to clarify the rhythm and correct an error in transcription that occurs in m. 9.
M. 9. RH/LH: a symbol resembling a whole note *c′* is written in pencil between the staves; meaning is unclear.

[18. Corant and Division]
M. 15, beats 3–4, RH: quarter note is quarter note tied to an eighth note.

[19.] Saraband [and Division]
M. 12, RH: all notes were originally written a third too high, and have been corrected by crossing-out and writing them at correct pitch.
At end: "Sarabrande" (in addition to title at top of page).

[25. Almand]
Mm. 2–3: RH is crossed out due to a transcription error and written on an ossia staff.
M. 4, beat 1, LH, lower part: no dot.
M. 8, RH: lower part is not entirely clear since a dash (resembling a ledger-line) appears above the *b*, and the stem of the *b* is oddly curved.
M. 19, beat 4, LH: stem is written in pencil.

[26. Corant]
M. 2, beat 1, LH, lower part: no dot.
M. 4, beat 4, RH: no dot.
M. 8: measure crossed out and re-copied.
Mm. 9–10, beats 1–3, RH, lower part: notes were originally written on LH staff, but were crossed out after several transcription errors and placed on the RH staff. The final version that Dannreuther seems to have arrived at is clearly unsatisfactory given the presence of consecutive fourths in the context of an absent bass part. Changing the *a′* and *b′* at beats 2 and 3 of m. 9 to *b′* and *c″* is a possible solution.
M. 9, beat 3, RH: rest is written in pencil.
M. 9, beat 5, RH, lower part: this note is followed by an apparently redundant quarter note rest.
M. 12, beats 5–6, LH: originally written a fifth too high and corrected in pencil.
M. 14, beat 4, LH, lower part: no dot.

[28. Jig]
M. 8: double measure line appears at the following measure line (following the upbeat).
M. 13, beat 3, RH, lower part: *f-sharp′*.
At end: "Richard Aylward."

[29. Almand]
M. 2, beat 3, RH, note 3: a circled "♮" is written below.
M. 3: an illegible worded note occurs in the margin beside this measure.
M. 4, beat 3, note 1: *d″*; "(C)" is written below this note, which presumably indicates that Dannreuther changed the note from a *c″* to a *d″*.

[30. Saraband]
M. 2, beat 6, RH: "♯" and "(sic)" are written above this note.
M. 2, beat 6, LH, lower part: *B-flat*.
Mm. 8 & 12, beat 4, RH: "(sic)" is written above this note in these measures presumably because of the nine quarter note duration of the measure.
M. 10, beat 4, RH: "(sic)" and "♯", written above, presumably because Dannreuther perceived *f′-natural* to be a better note for the lower part.
M. 12, beat 1, RH: "♯" is written above this note (meaning unclear).
At end: "Richard Aylward."

[31. Saraband]
M. 2, beat 4, RH: "(sic)" and "♯", written above.
M. 3, beat 1, LH, lower part: no dots.
M. 3, beats 7–8, LH: originally transcribed a quarter note too early prompting a "(sic)" marking above.
M. 3, beat 9, RH: *b′-flat*.
M. 7, beats 7–9, LH, lower part: *f-natural*, *f-sharp*; circled "sic" written above system.
At end: "Richard Aylward."

[32. Almand]
M. 8, beat 4, RH, lower part, note 1: *e′-flat*.
M. 12, beat 1, LH, upper part: a dash above the staff is written in place of a note.
M. 16, beat 4, RH, upper part: eighth note, eighth note.

[33. Corant]
M. 4, beat 7, RH: "(sic)" written above this note.
M. 8, beat 4, LH, lower part: no dot.

[34. Saraband]
M. 2, beat 4: "(sic)" and circled "♯" written above and between the staves.
M. 7, beat 1, LH, lower part: *f*.
M. 7: "seems to indicate legato." written below.
M. 8, beat 3, LH, lower part: *B-flat*.

[35. Almand]
M. 6, beats 1–2, RH, notes 3–1: a circled "g" is written above these notes.
M. 11, beat 2, RH, notes 2–3: *c″-sharp*, *b′*.
M. 12, beat 2, LH, upper part: *d′-sharp*. The word "dis" (i.e. "d-sharp") is written above this note, but it still may have been transcribed incorrectly.
M. 15, beat 4, LH: lower part originally written as a quarter note *E*, crossed out and replaced with present reading in pencil.
Mm. 16–18, Due to errors transcribing the rhythm of the RH part, Dannreuther re-transcribed these measures. The LH part is mostly written in pencil, presumably written later than the ink, and features numerous crossings out. It is difficult to judge what is intended for the LH part in m. 17, beat 3; numerous notes and rests have been crossed out. The present

reading is inferred from the fact that, among the jumble of crossings out, a simultaneous half note *b* and half note *B* have been left without any attempt to erase them.

[36. Corant]
M. 5, beat 4, LH, upper part: adjacent to the quarter note rest is a redundant quarter note *c′-sharp*, perhaps a mistranscription of the following note (*a′*).
M. 10, beat 4, LH, upper part: *c′-sharp*; a crossed out letter "a" is written next to this note.
M. 11, beat 4, LH: circled "♯" written above note.
M. 16: "(sic)" written above this measure possibly because it only consists of three quarter notes.

[37. Saraband]
M. 1, written above is an inscription "original cleff " presumably an indication that the right hand part is notated in the C-clef in the source.

[38. Jig]
M. 1, Dannreuther has attempted to imitate a peculiar design of time signature in this piece drawn as a large "C" within which is a large dot surrounded by six smaller dots; "sic" is written above.
M. 2, beat 2, LH, upper part: *a*.
M. 5. LH, upper part, beat 4: originally written a third too high; Dannreuther corrected the mistake by copying an ossia measure below in pencil. The word "sic" appears below the main staff, possibly an indication that original contains this error.

[39. Almand]
Mm. 4–7 and 13, for discussion of these passages, see above, p. vii: "Possible examples of mistranscription or of recomposition in the Dannreuther manuscript."

[41. Saraband]
M. 1, beat 2, RH, note 2: *f′*.
M. 3, beats 4–5, LH: *c-sharp*, *B-natural*.
M. 7, beat 6, LH: *d*.

[44. Saraband]
M. 3, LH: *f*, *g*.
M. 8, beat 3, LH: *e*.

[45. Air]
M. 0, "(sic)" is written over the time signature.

[46. Air]
This piece resembles "Now is the month of maying."
M. 0, "(sic)" is written over the time signature.
M. 6, beat 4, LH, upper part: no dot.

[47. Corant]
M. 0, notes originally written a third too low, crossed out, and corrected.

M. 3, beats 2–3, LH, middle part: *f*, *g*.

[52.] Corant
M. 2, beat 4, RH: no dot.
M. 5, beat 4, LH: no dot.

[55. Almand]
M. 6, beat 3, LH, note 1: *e*.

[56. Corant]
M. 4, beat 4, RH: no dots.
M. 5, beat 1, LH: no dots.

[57. Saraband]
M. 7, beat 7, LH: no stems or dots.

[58. Almand]
M. 6, beat 4, LH, upper part: below this note Dannreuther wrote "♭ original."
M. 17, beat 2, LH, note 2: *d-sharp*.

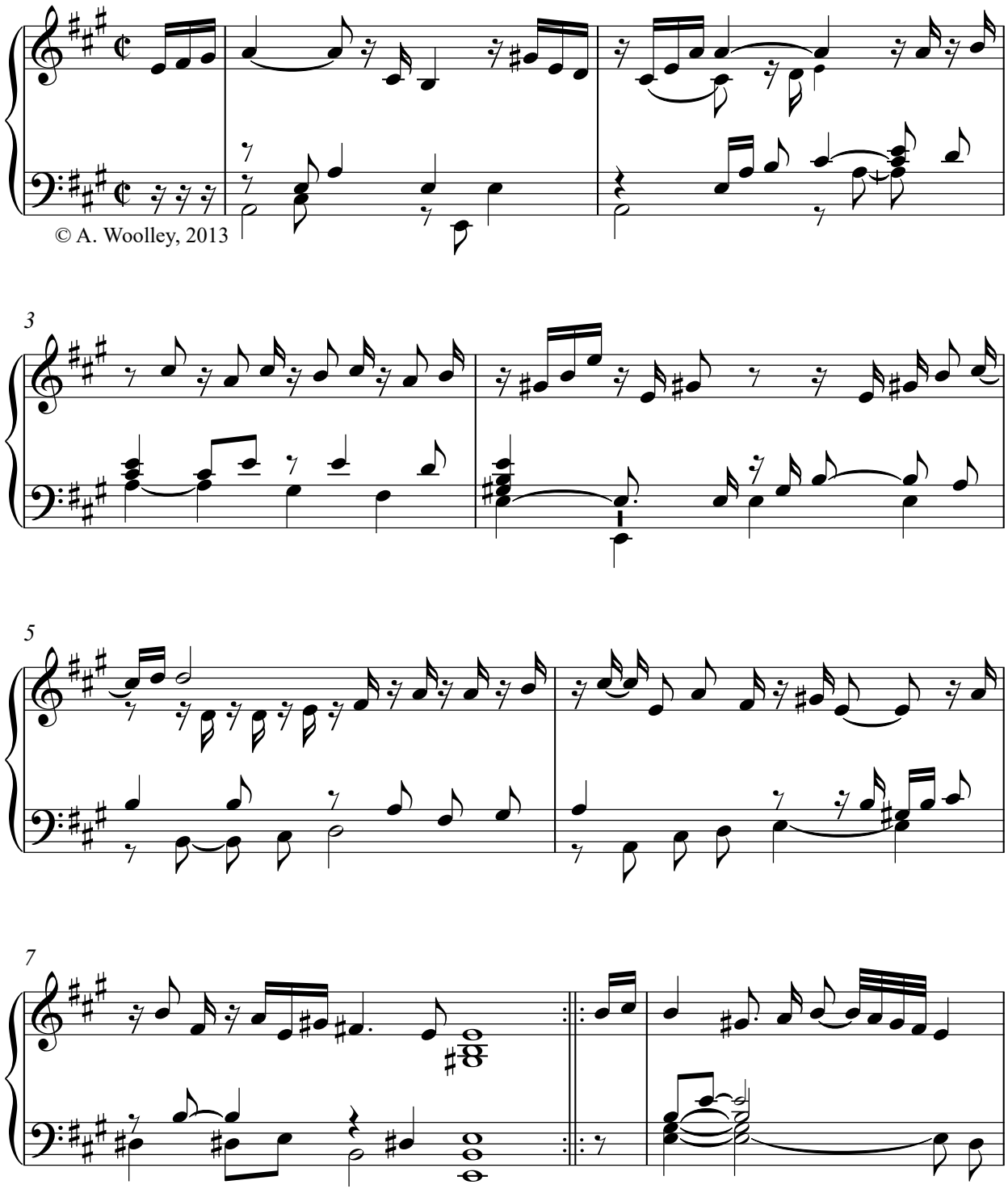
[59. Corant]
M. 1, beat 4, RH, upper part: no dot.

[60. Saraband]
M. 0, "but wrong!" is written above time signature.
M. 3, beat 2, RH, upper part: no dot.
M. 3, beat 4, LH, lower part: no dot.

[1.] Symphonie

Richard Ayleward (?1626-69)
Edited by Andrew Woolley

GB-Llp MS 1040, ff. 18v - 19r



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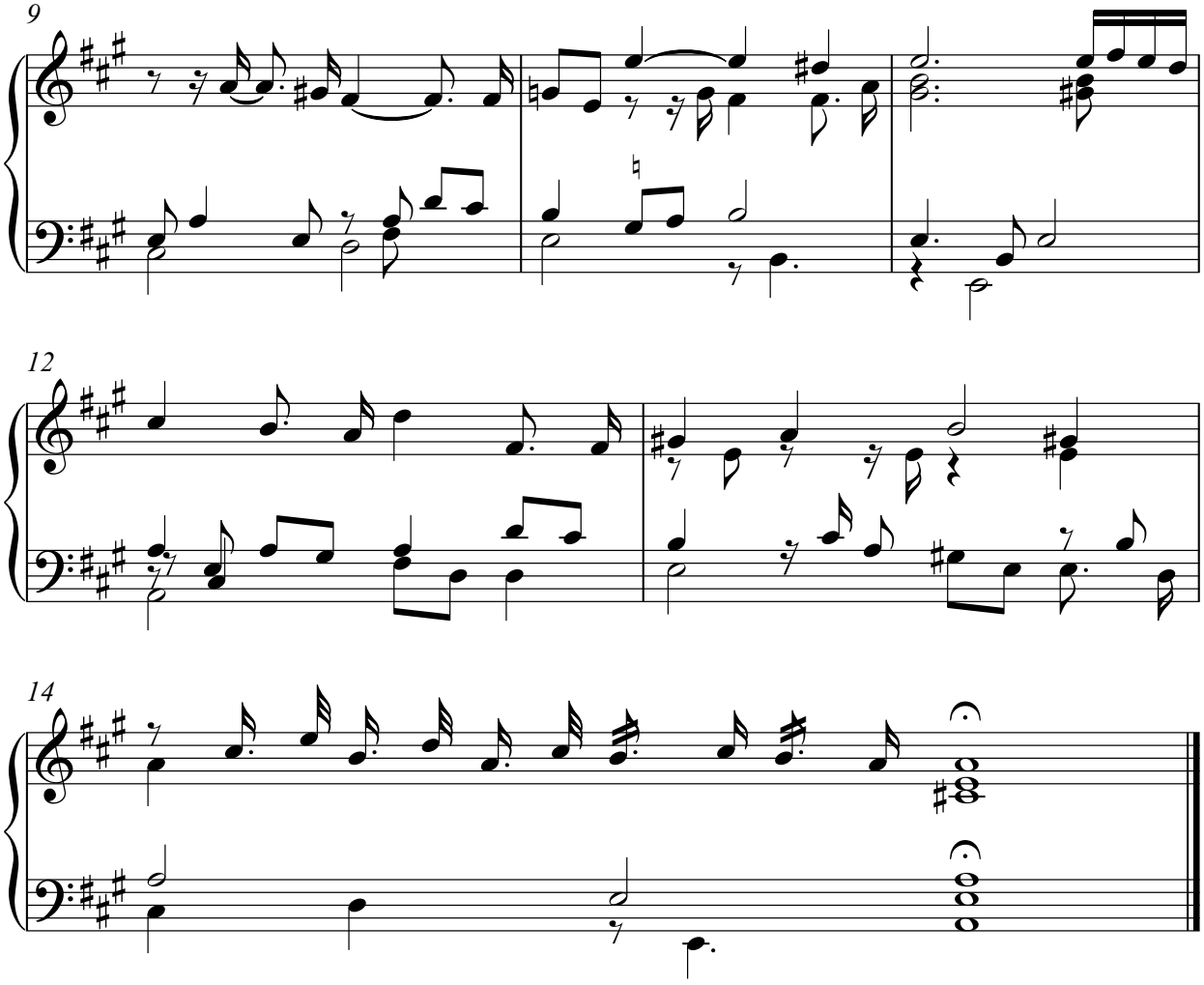
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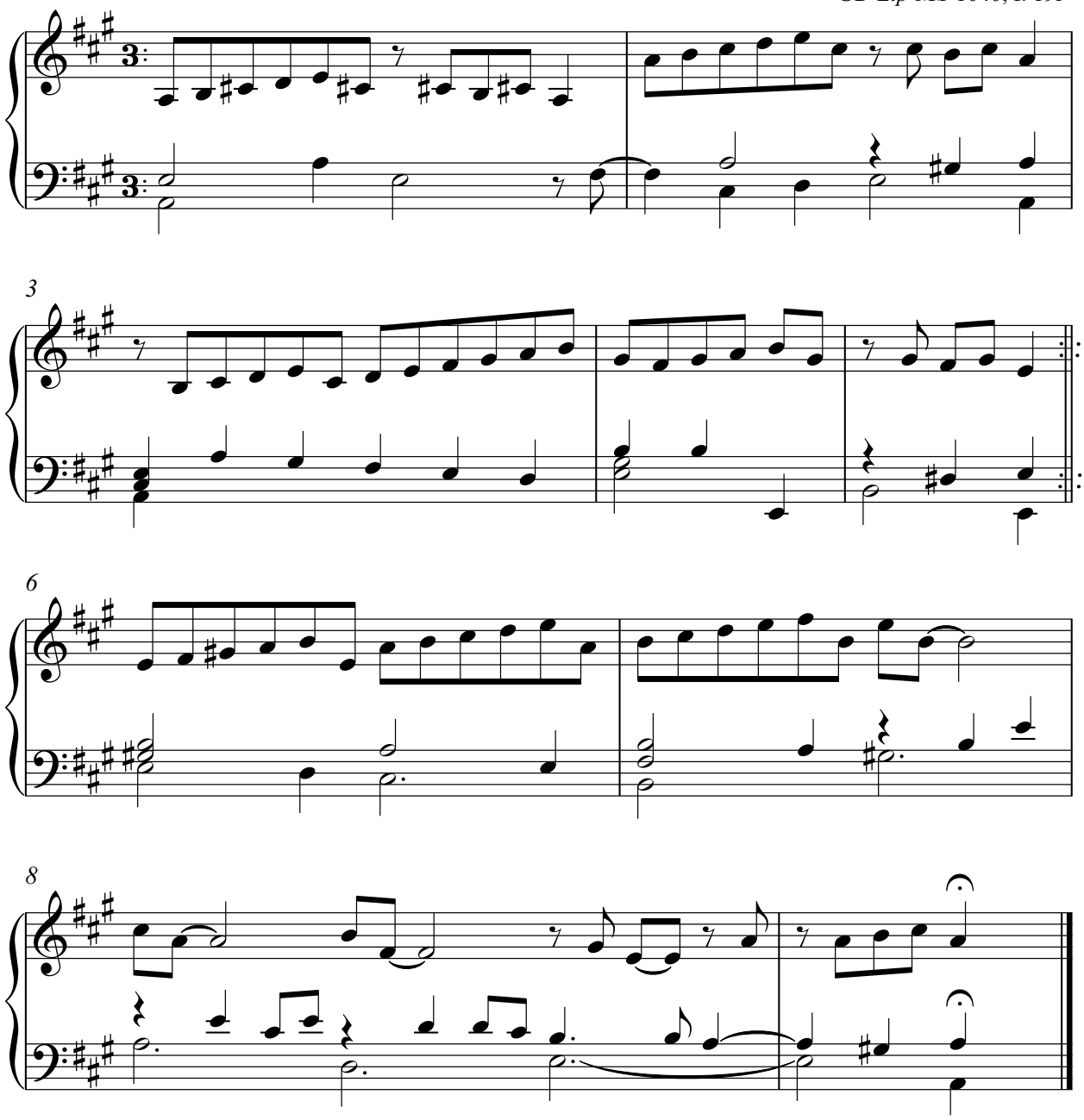
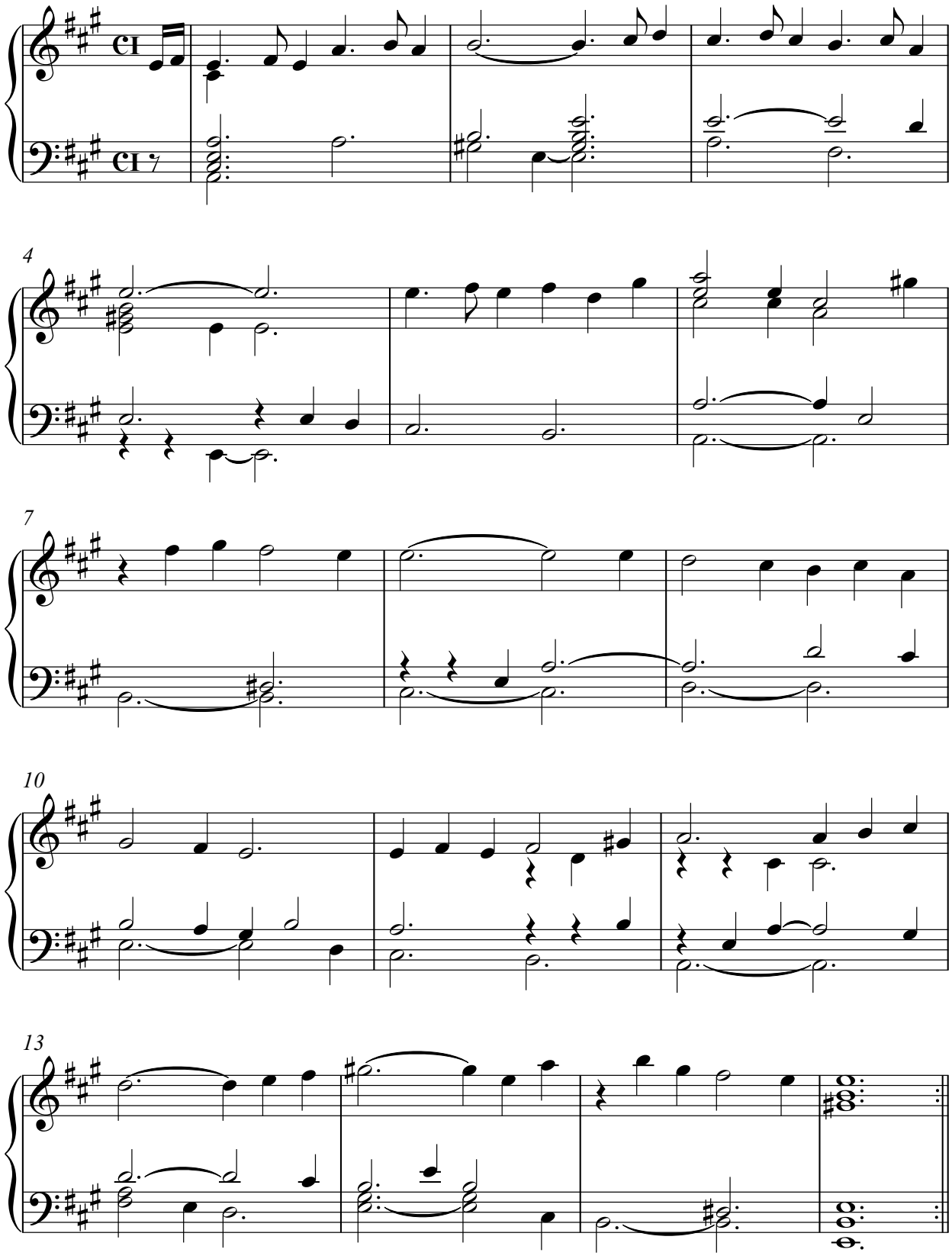
[2.] Seraband

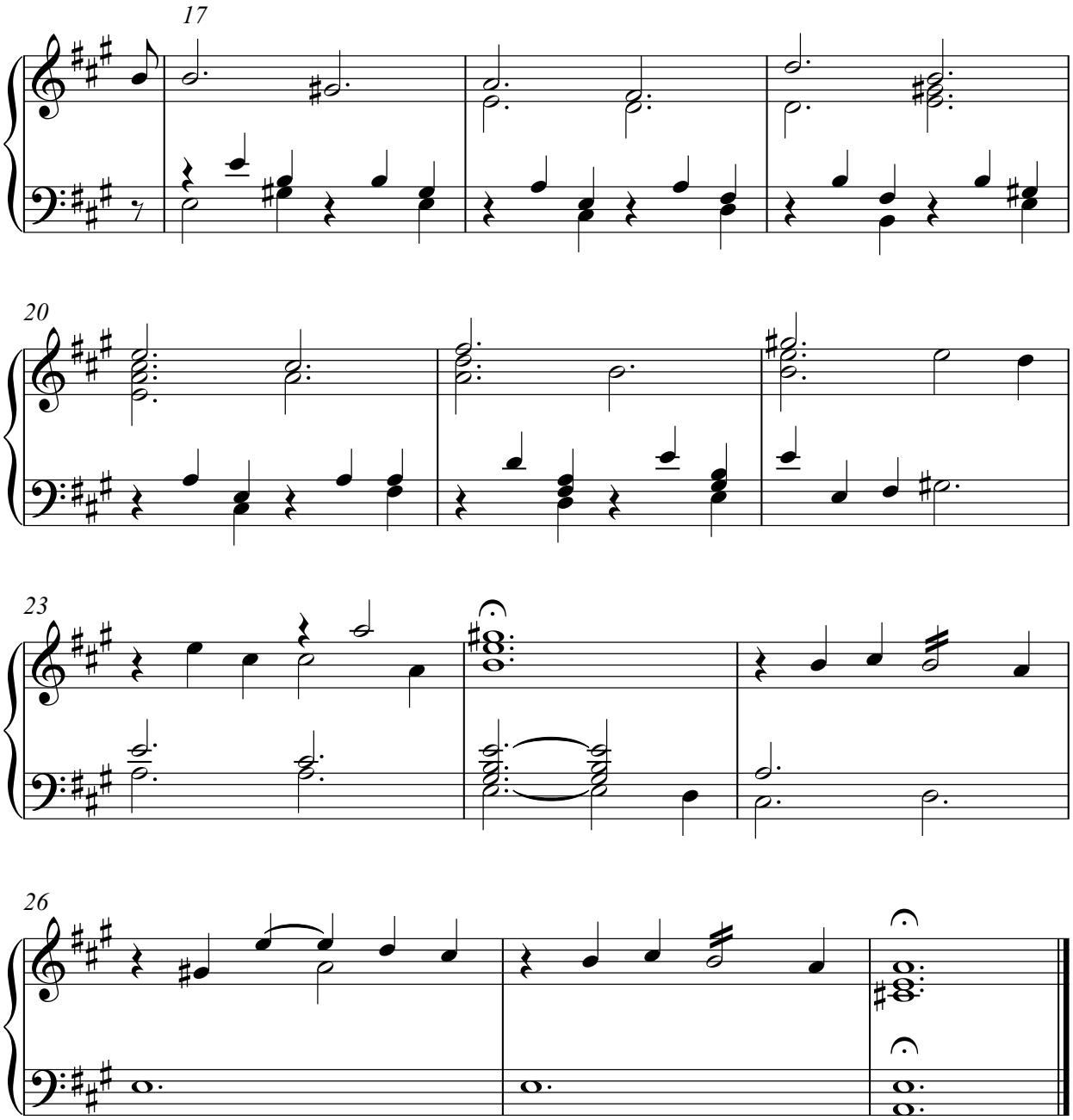
GB-Llp MS 1040, f. 19r



[3.] Jigg

GB-Llp MS 1040, ff. 19v - 20r

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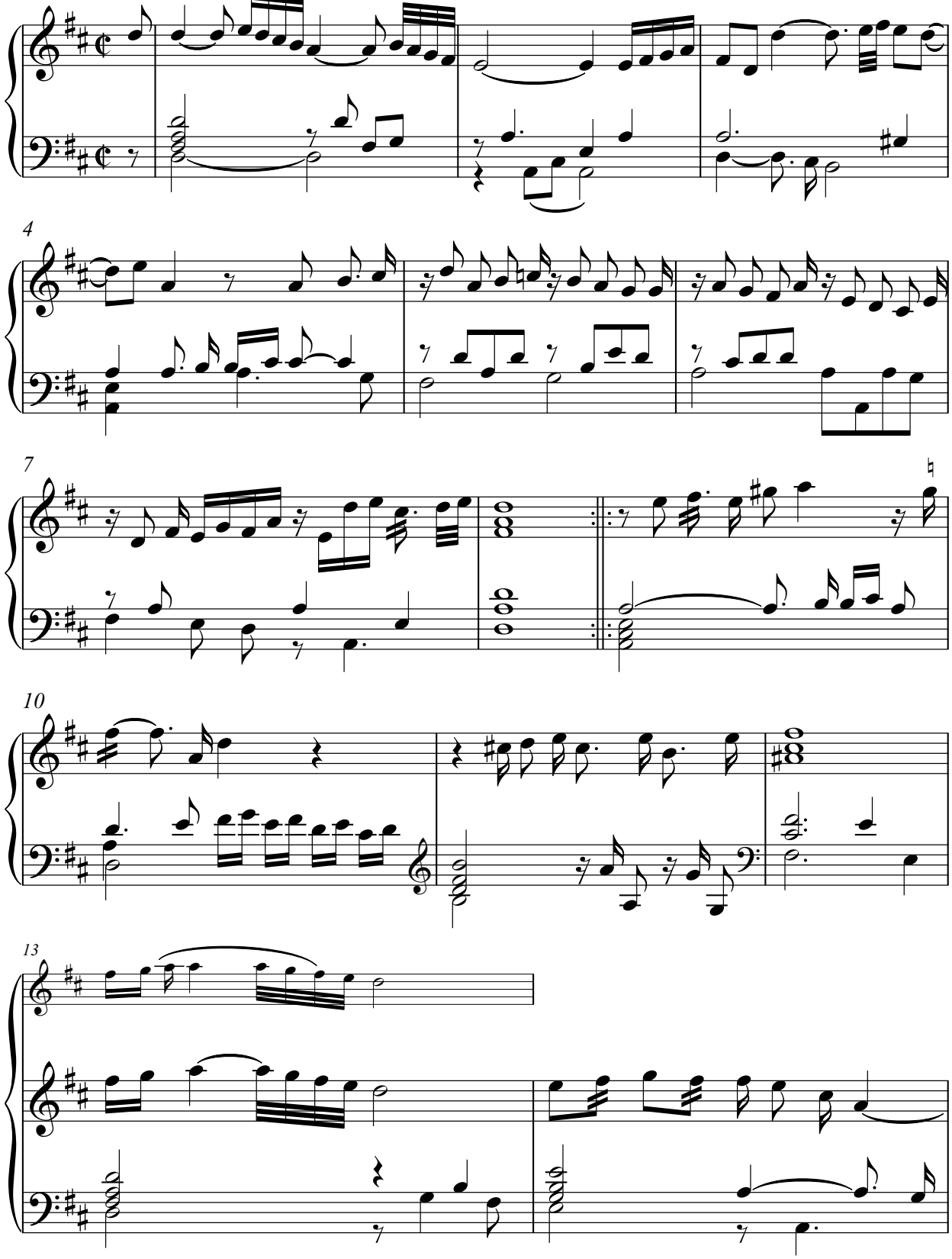
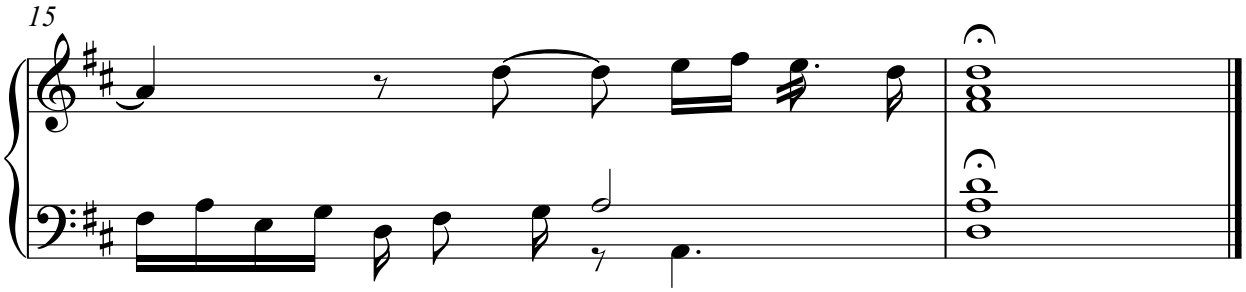
[4.] The Complainte

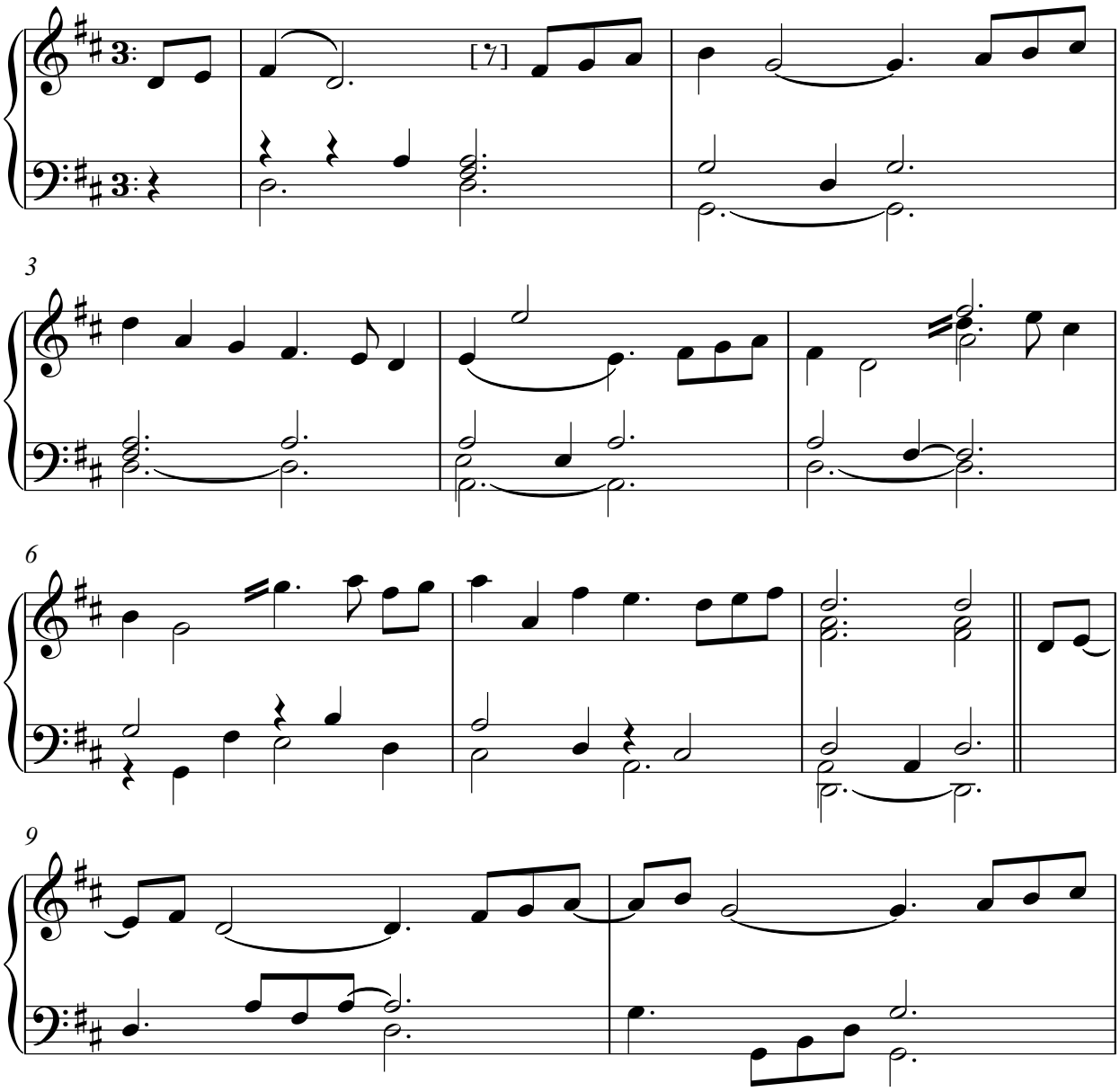
GB-Llp MS 1040, ff. 20v - 21r

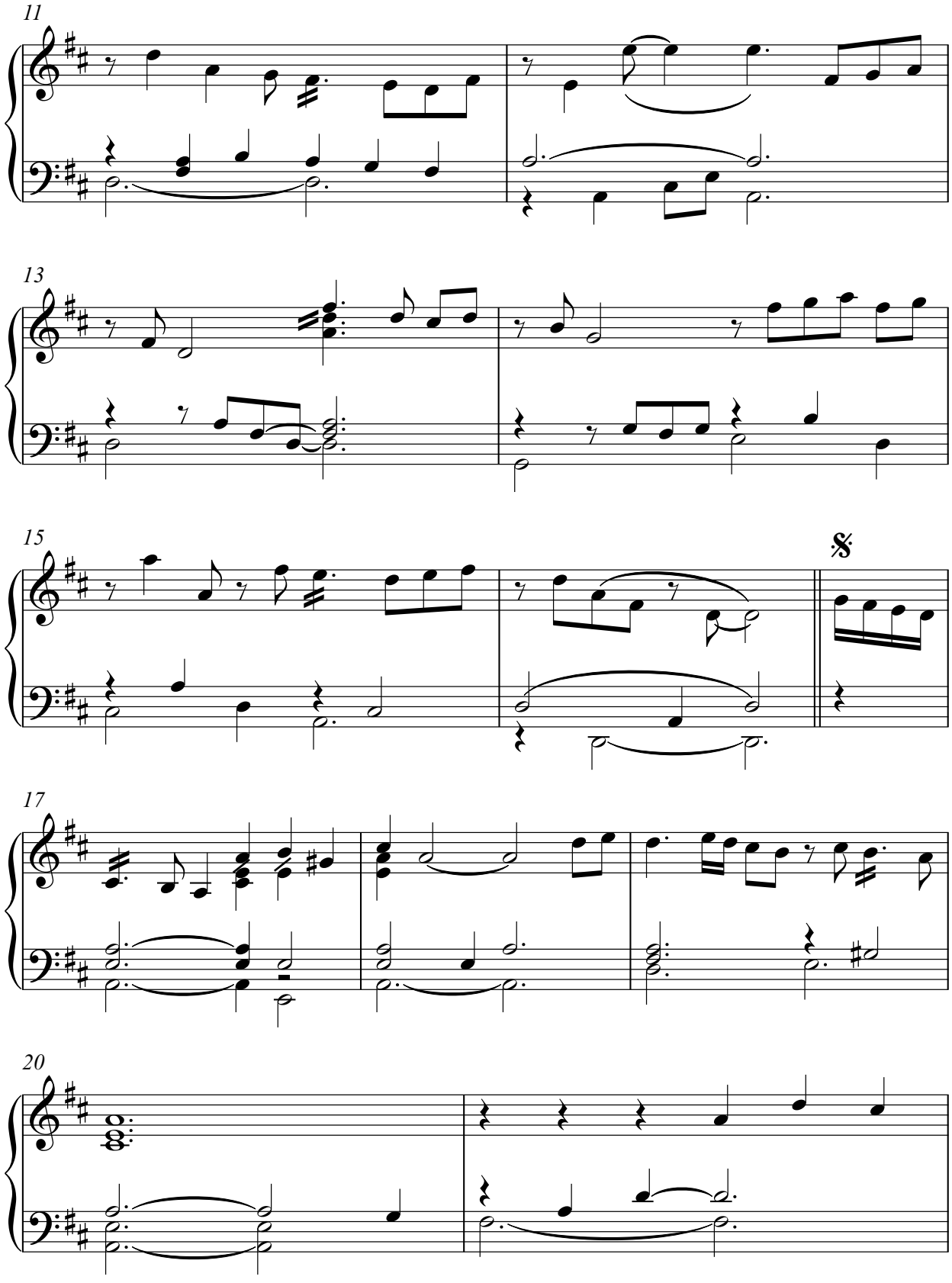




[5.] Promise

GB-Llp MS 1040, ff. 21v - 22r

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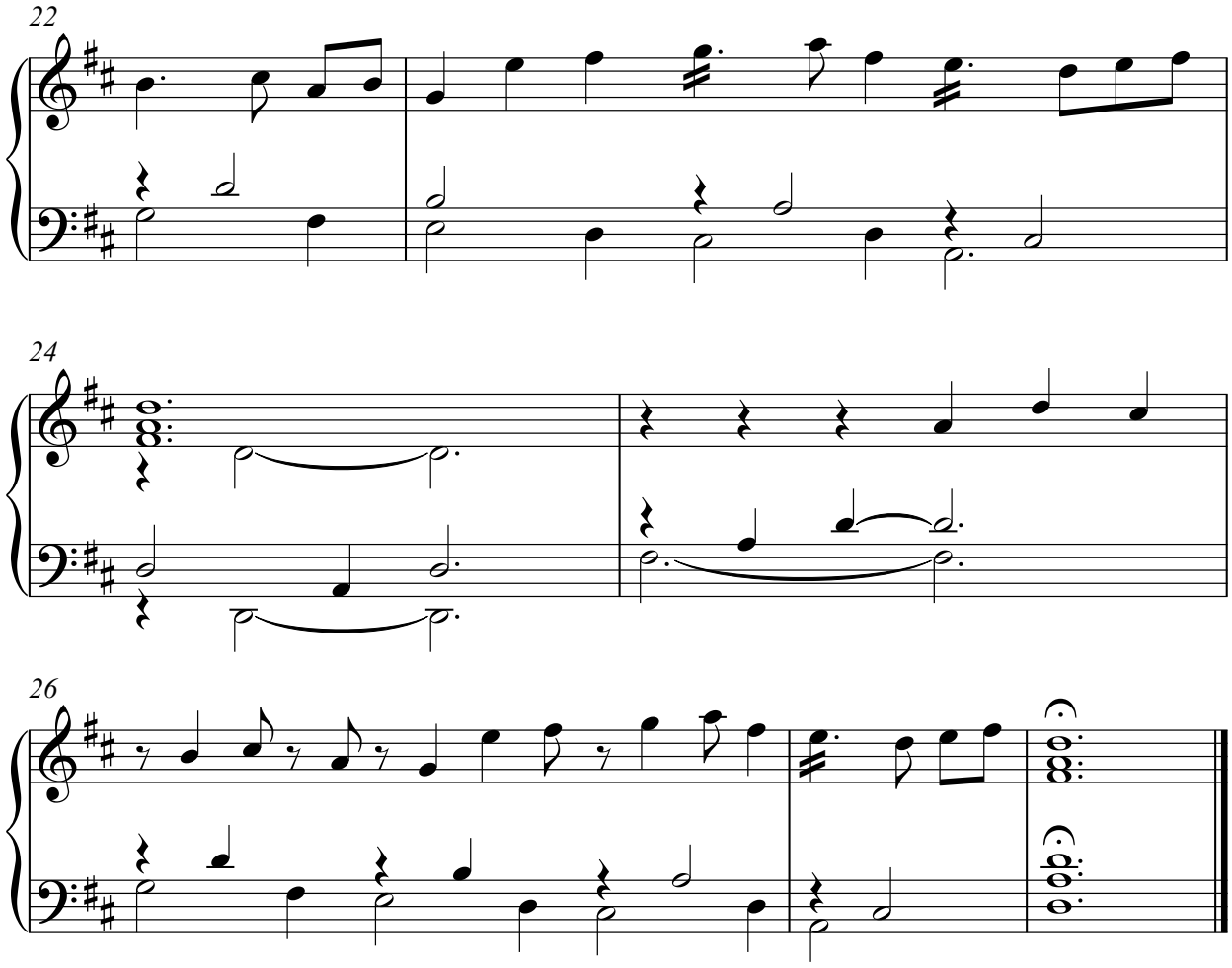
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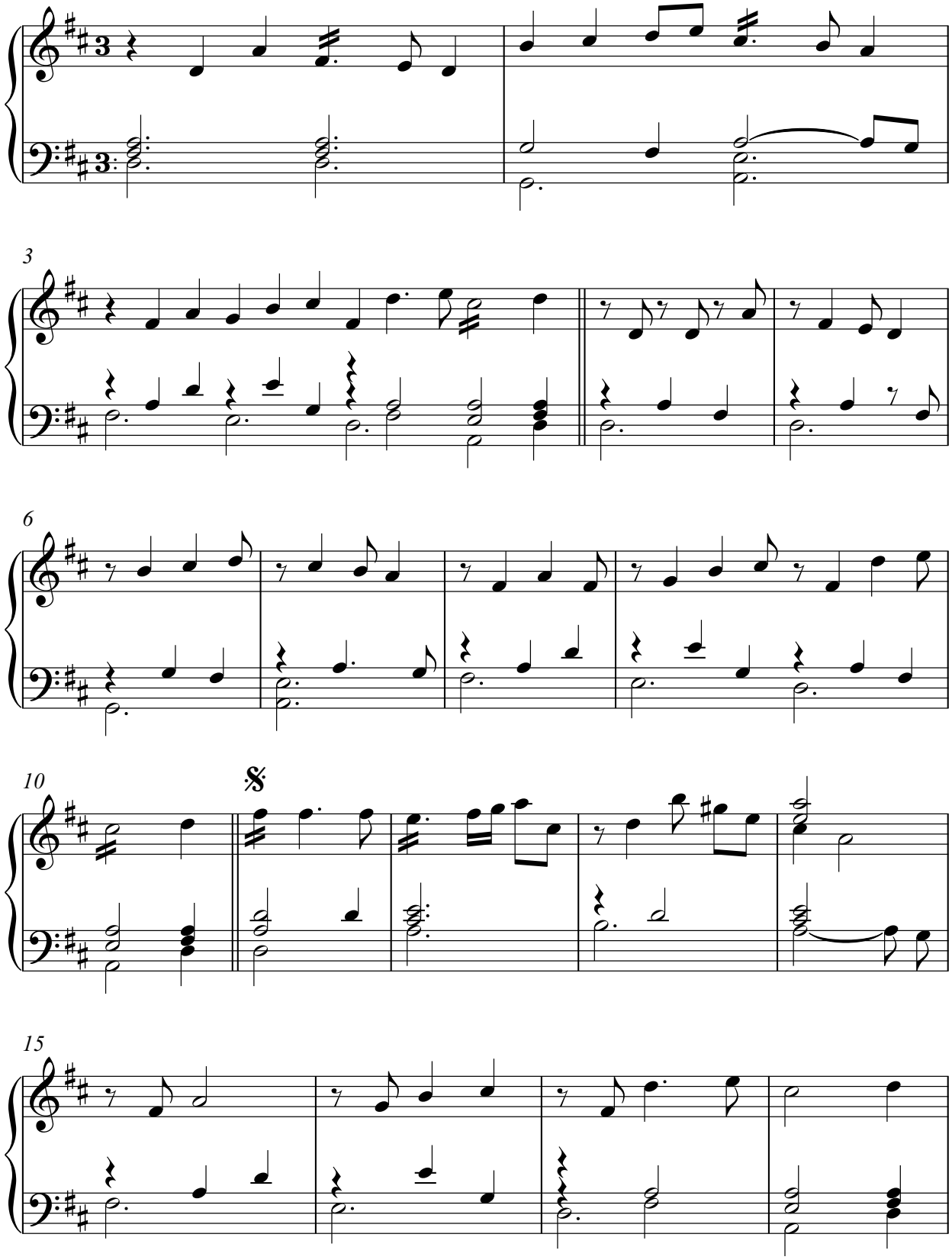
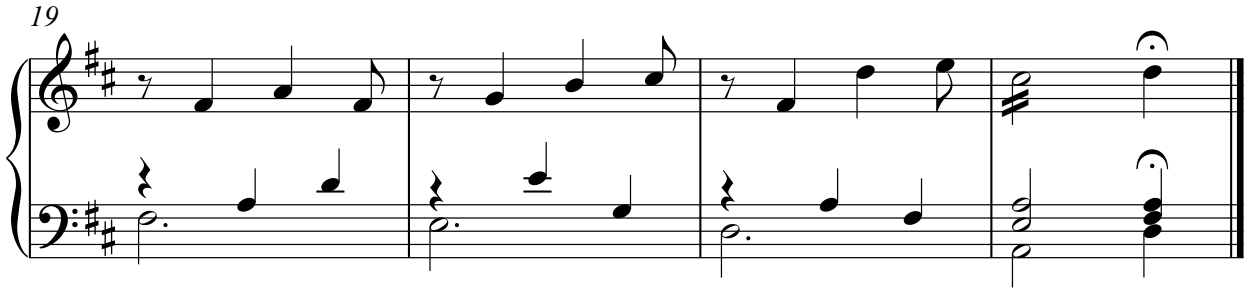
[6.] Performance

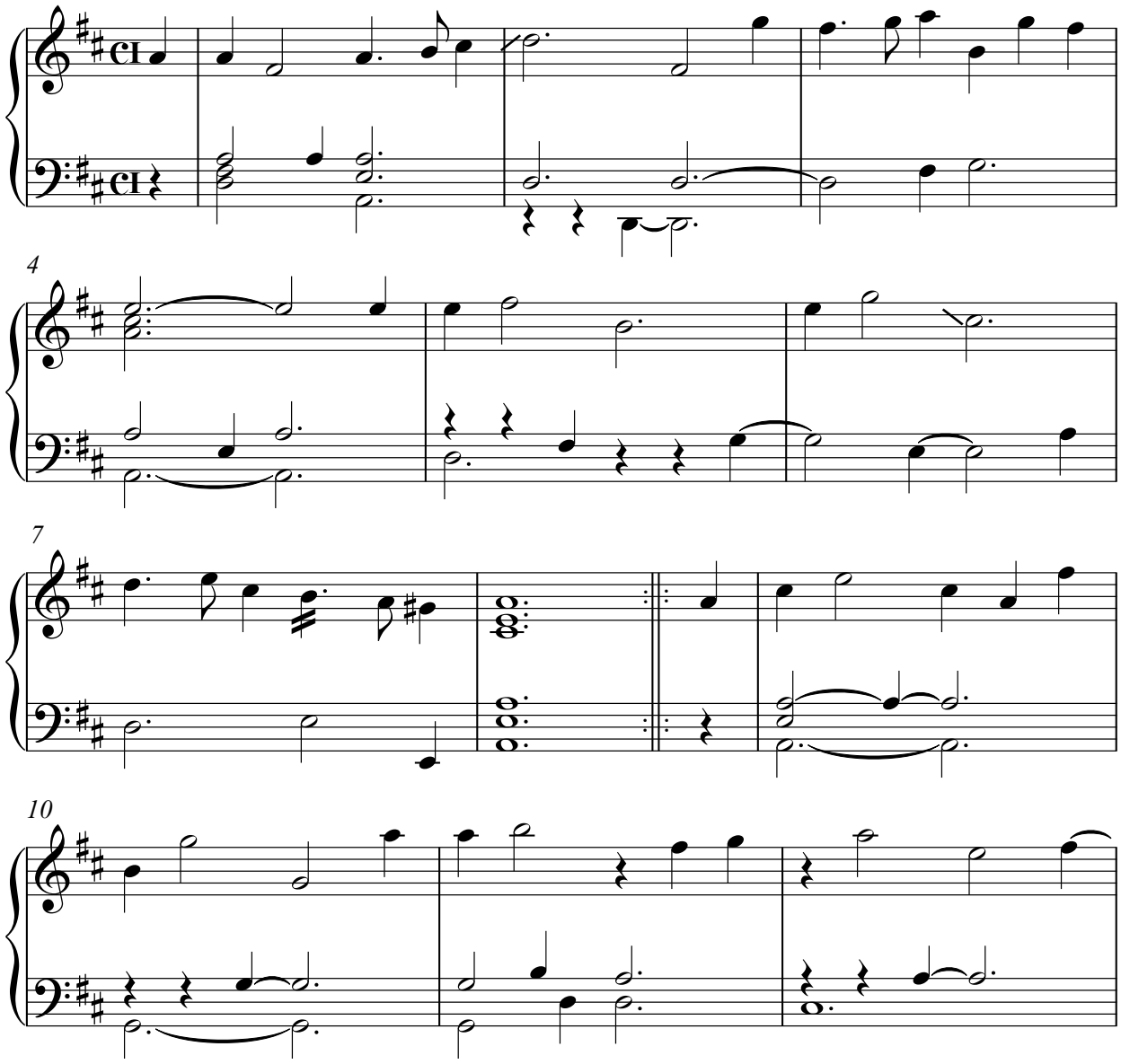
GB-Llp MS 1040, f. 22v

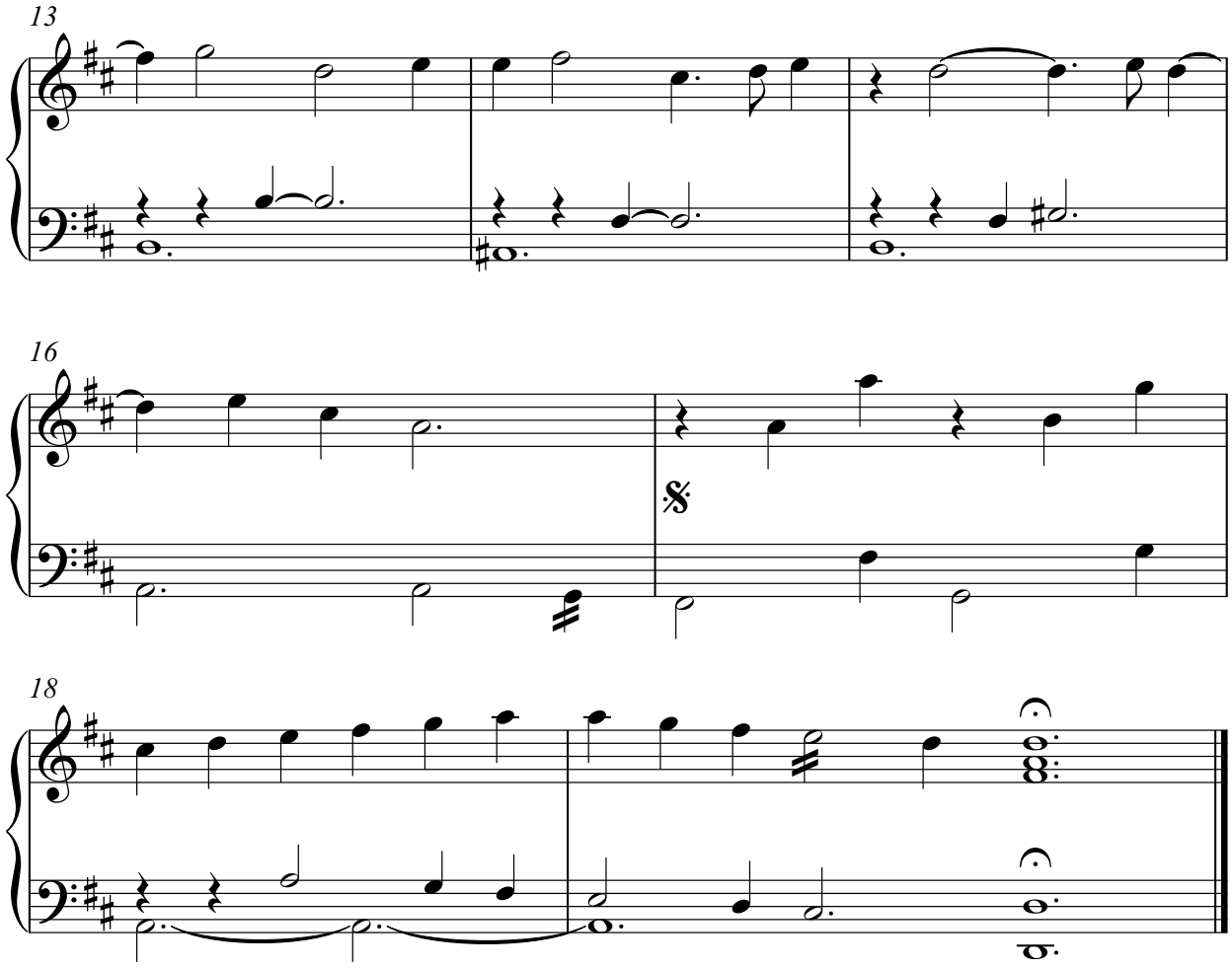




[7.] Thanks

GB-Llp MS 1040, f. 23r

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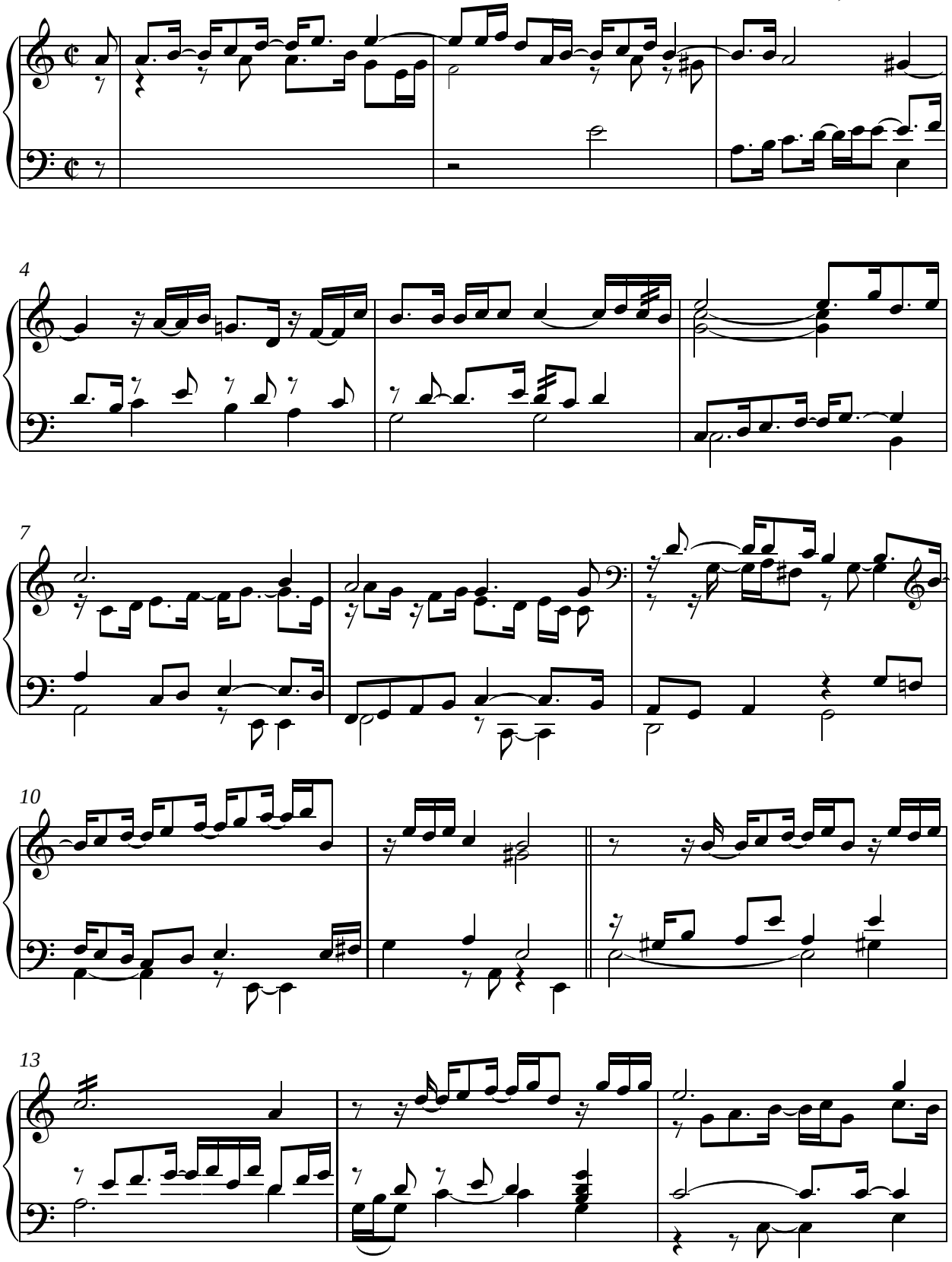
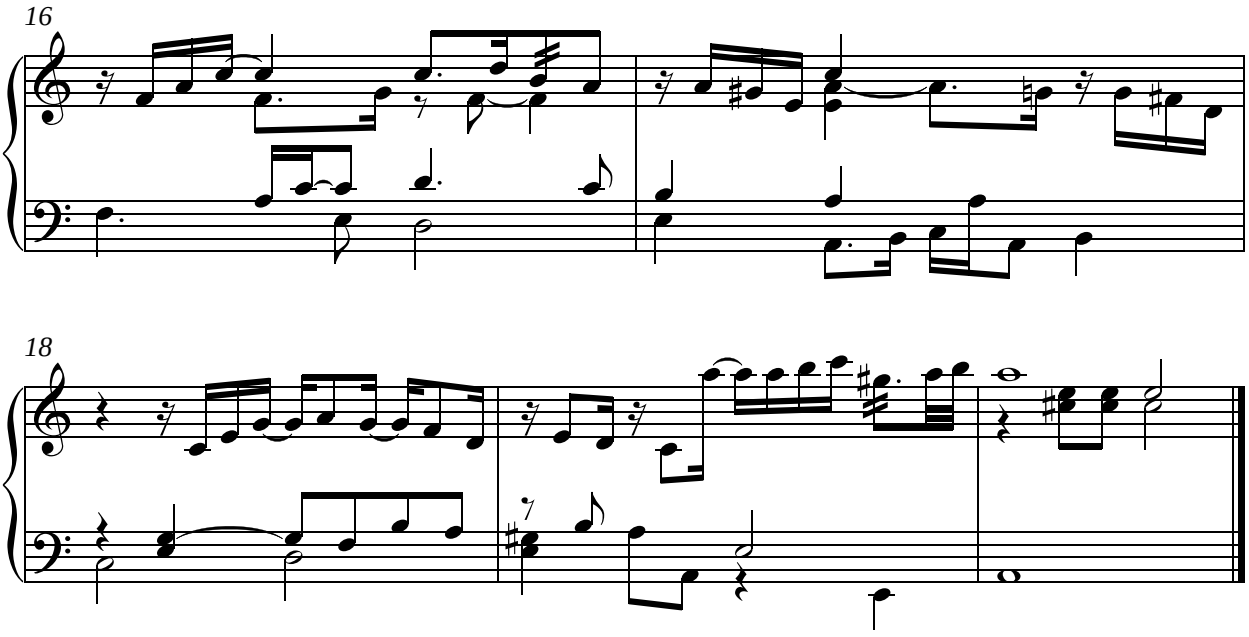
[8. Almand or Jig-Almand]

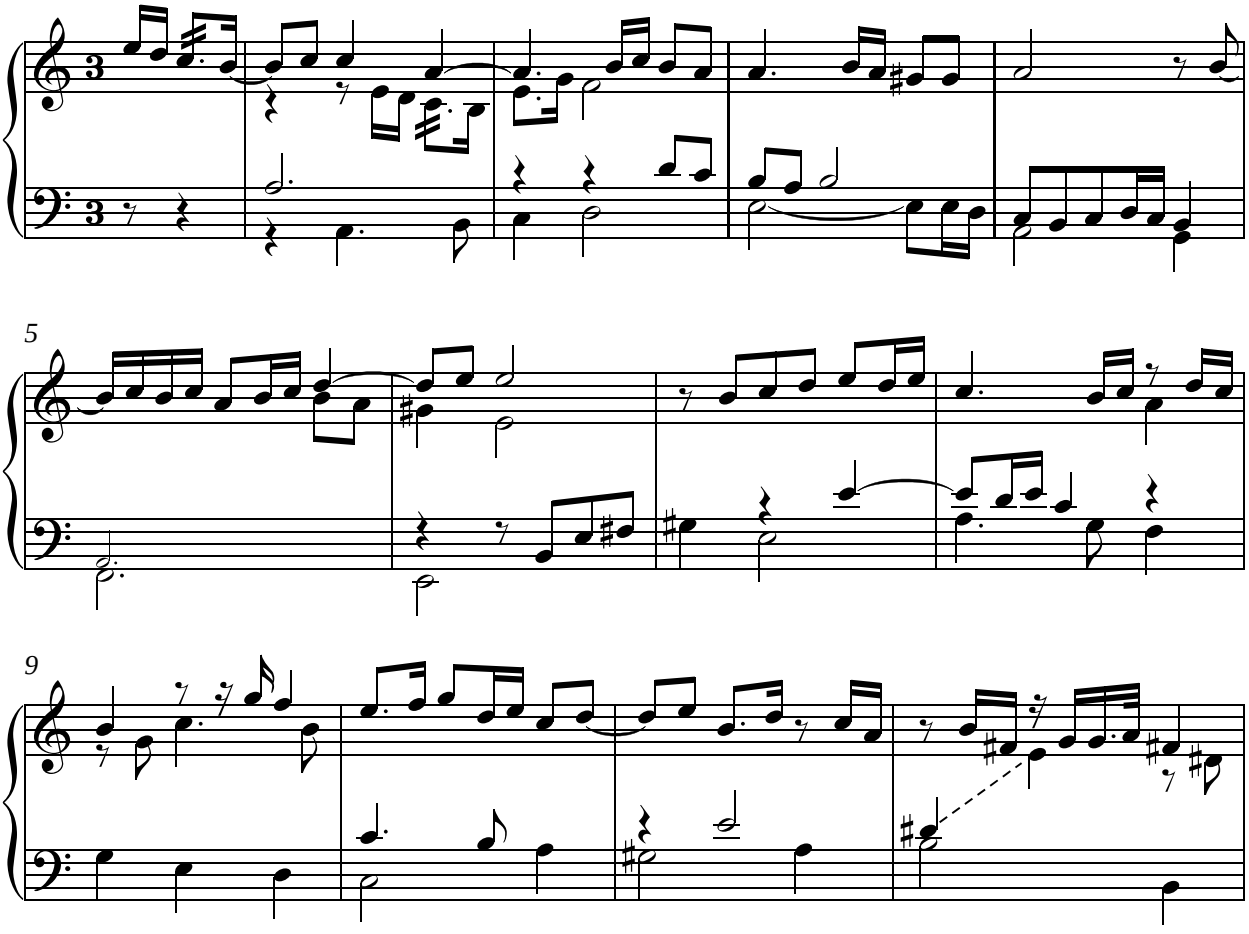
GB-Lcm MS 1154, ff. 57r - 58r

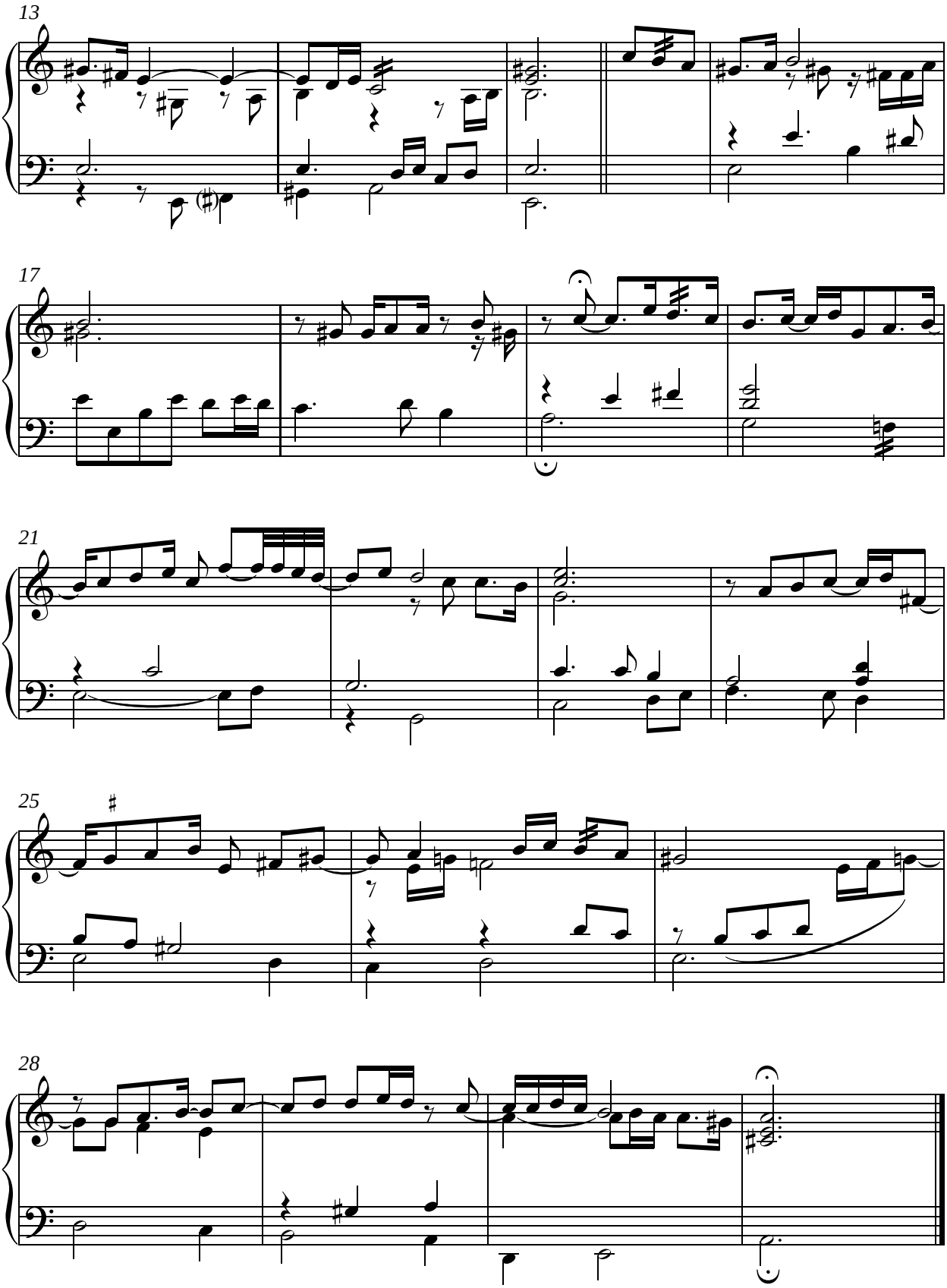




[9. Corant]

GB-Lcm MS 1154. ff 59r - 60r

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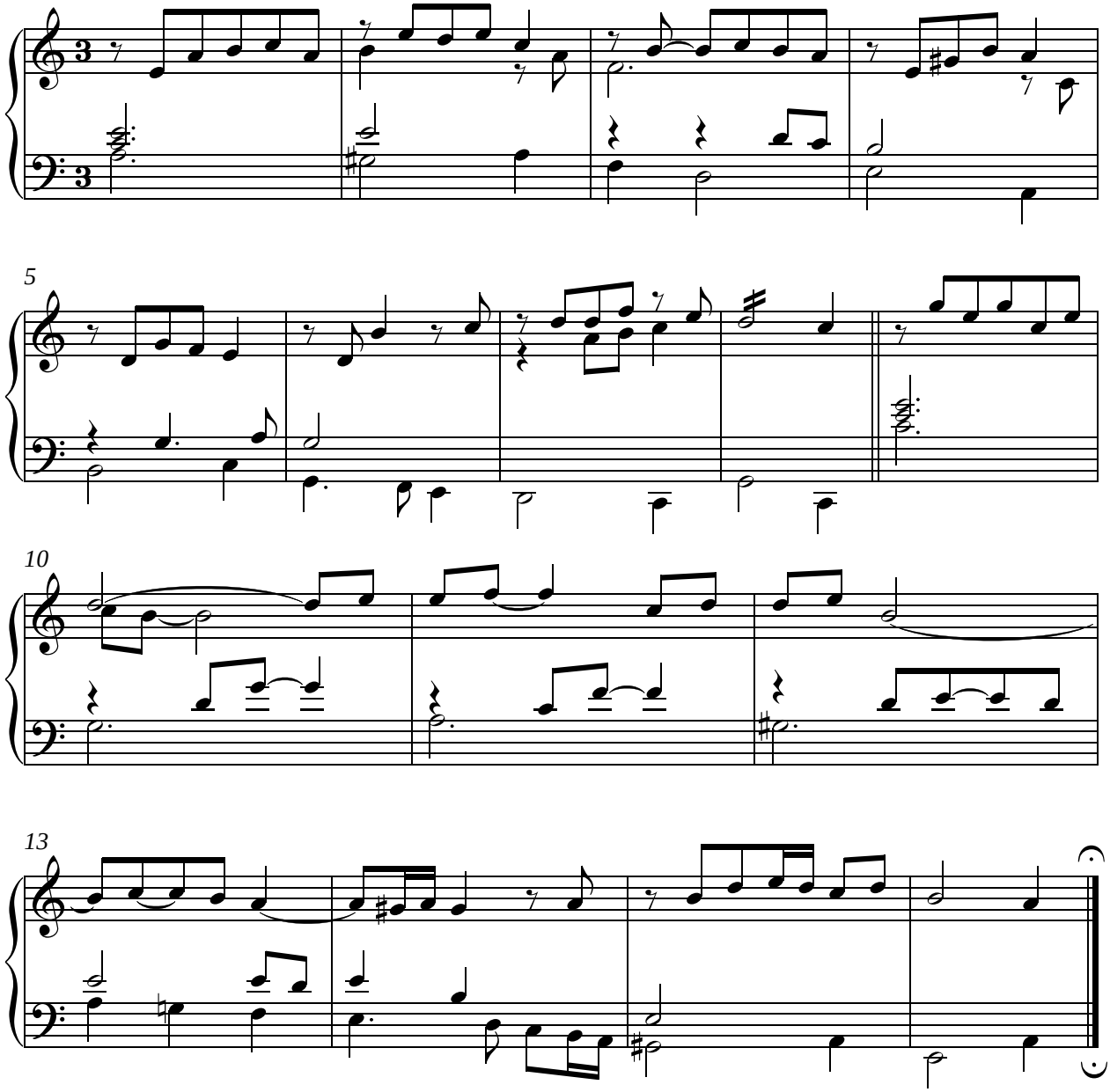
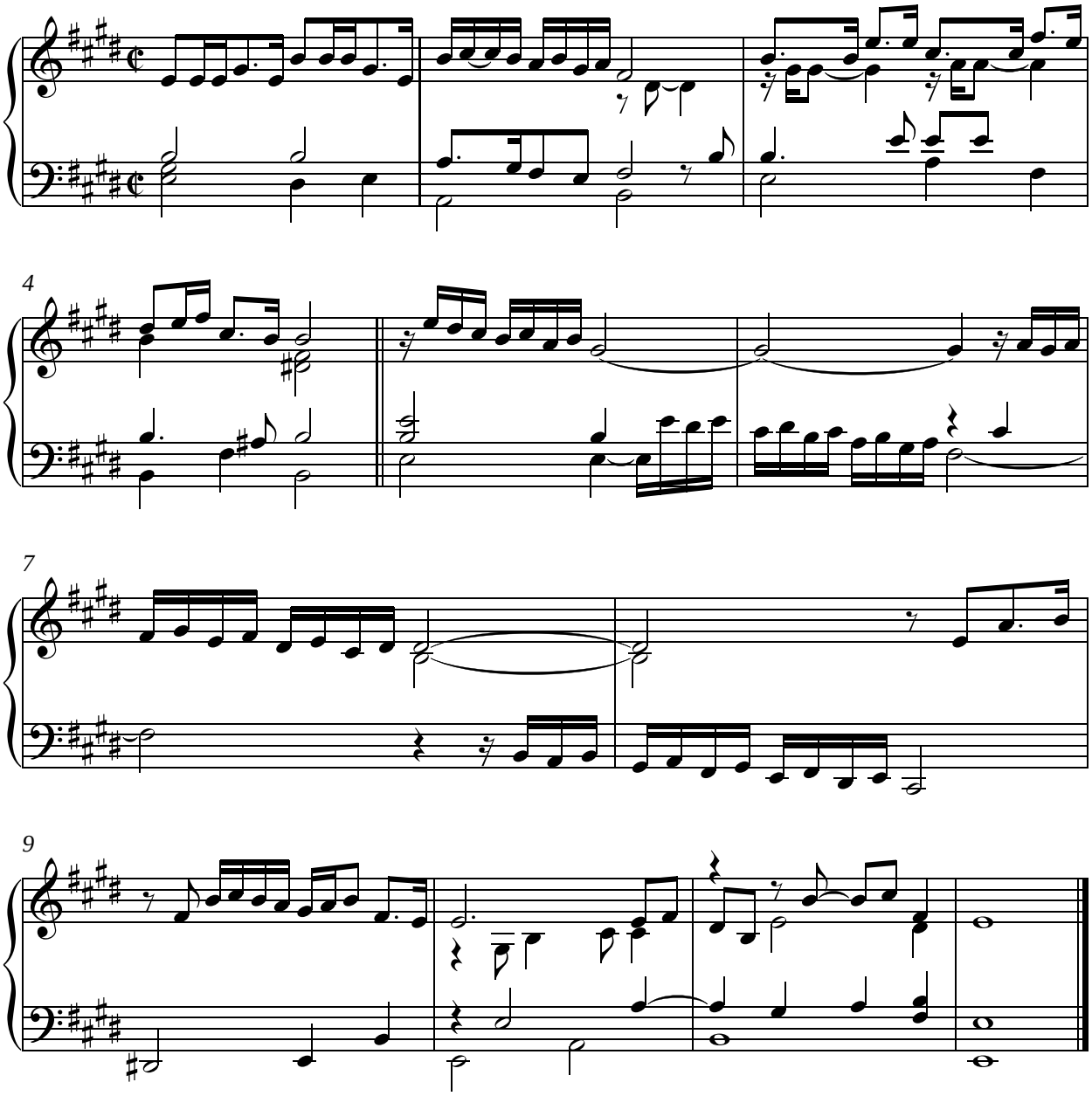
[10. Saraband]

GB-Lcm MS 1154, f. 61r



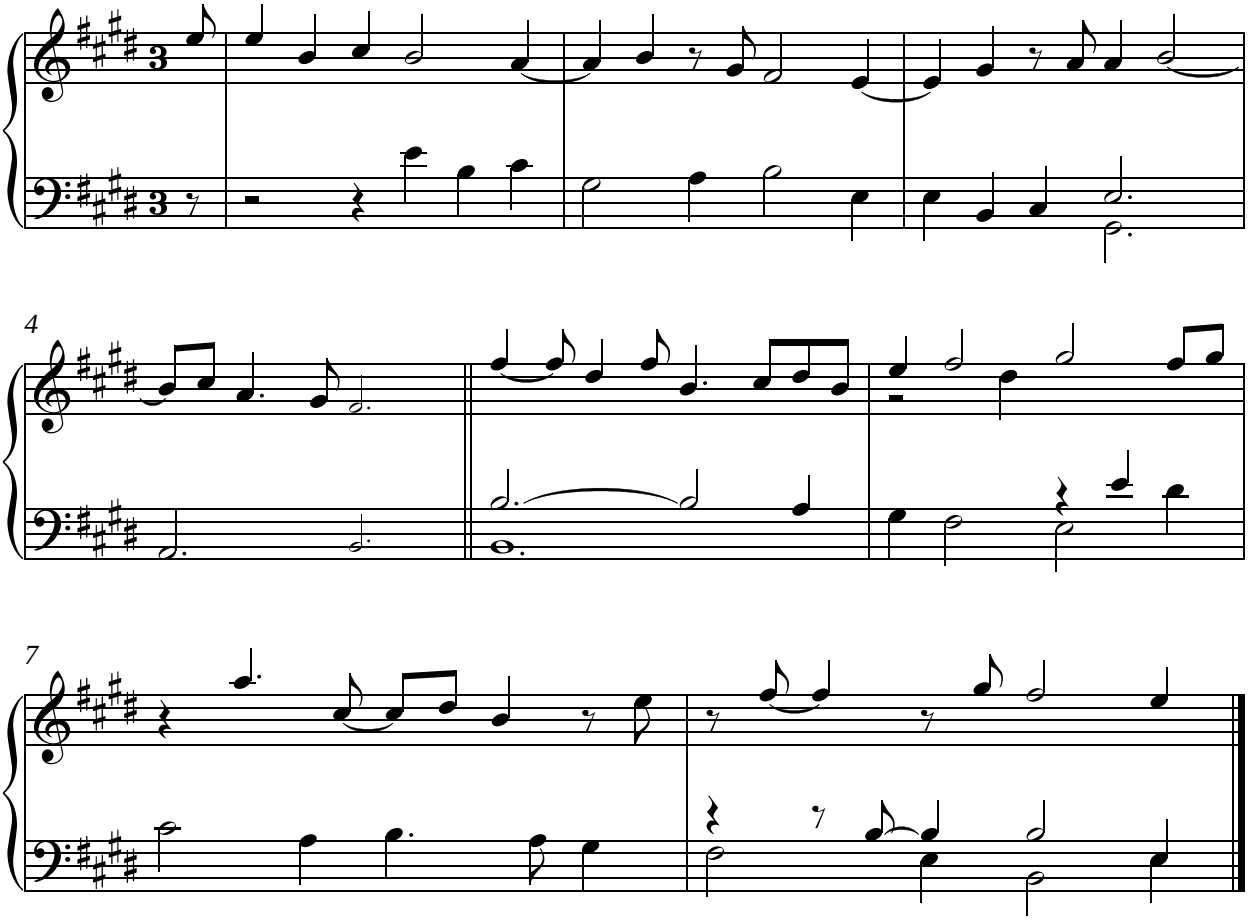
[11. Air]

GB-Lcm MS 1154, f. 62r



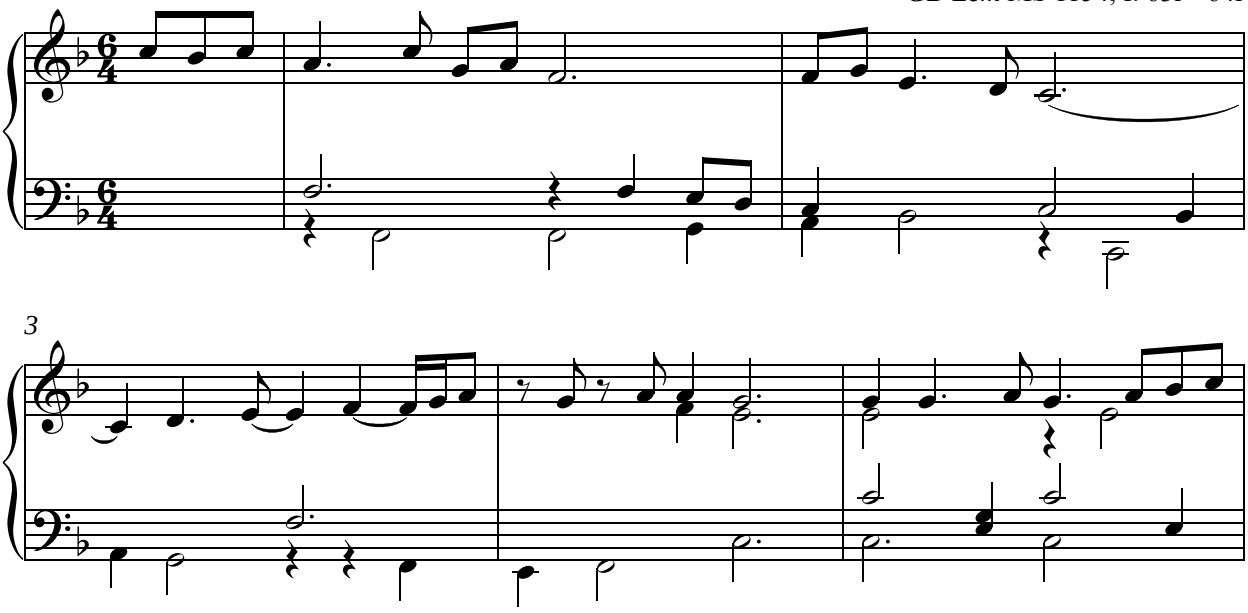
[12. Saraband]

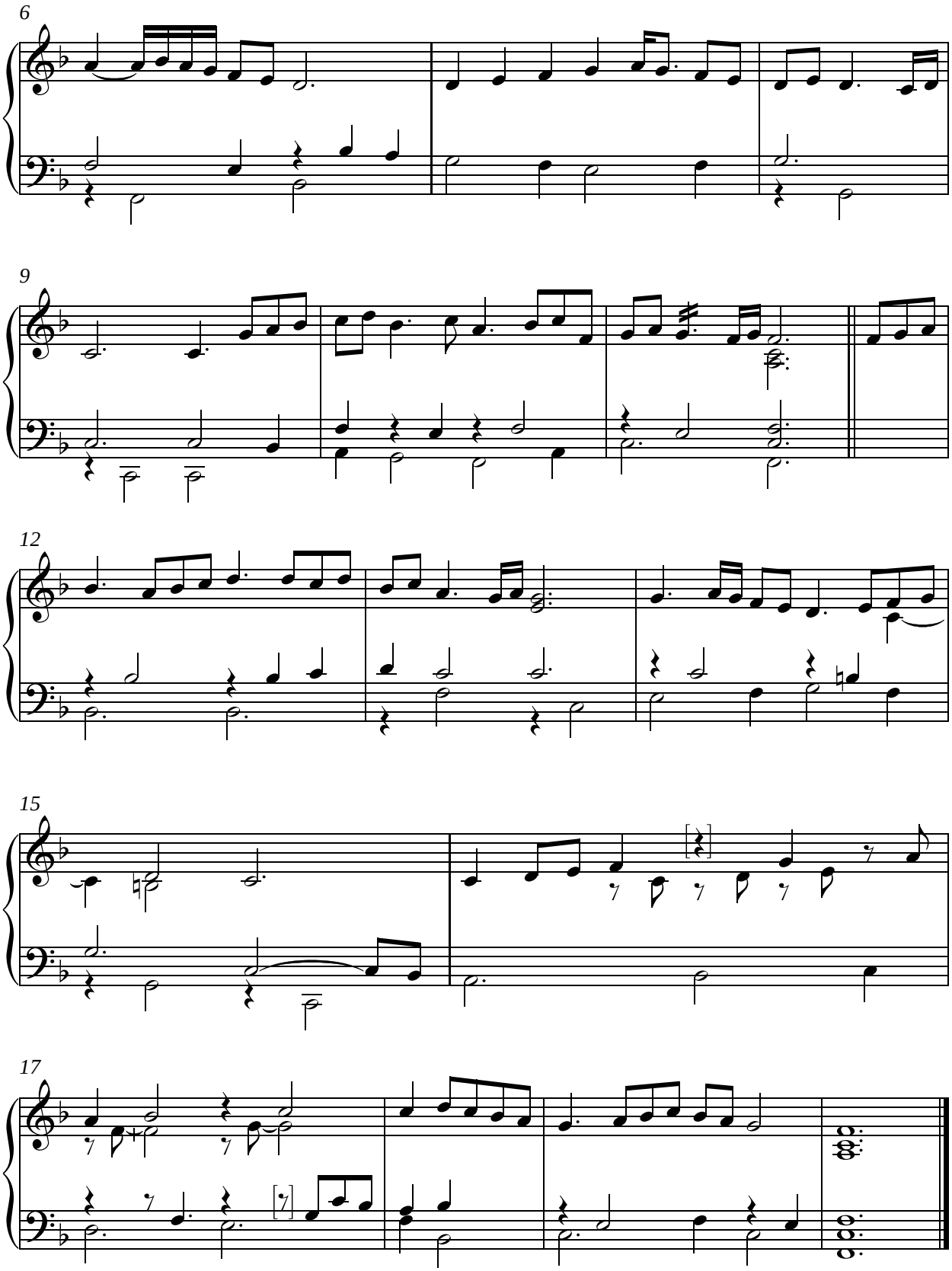
GB-Lcm MS 1154, f. 60v



[13.] Passionat Ayre

GB-Lcm MS 1154, f. 63r - 64r

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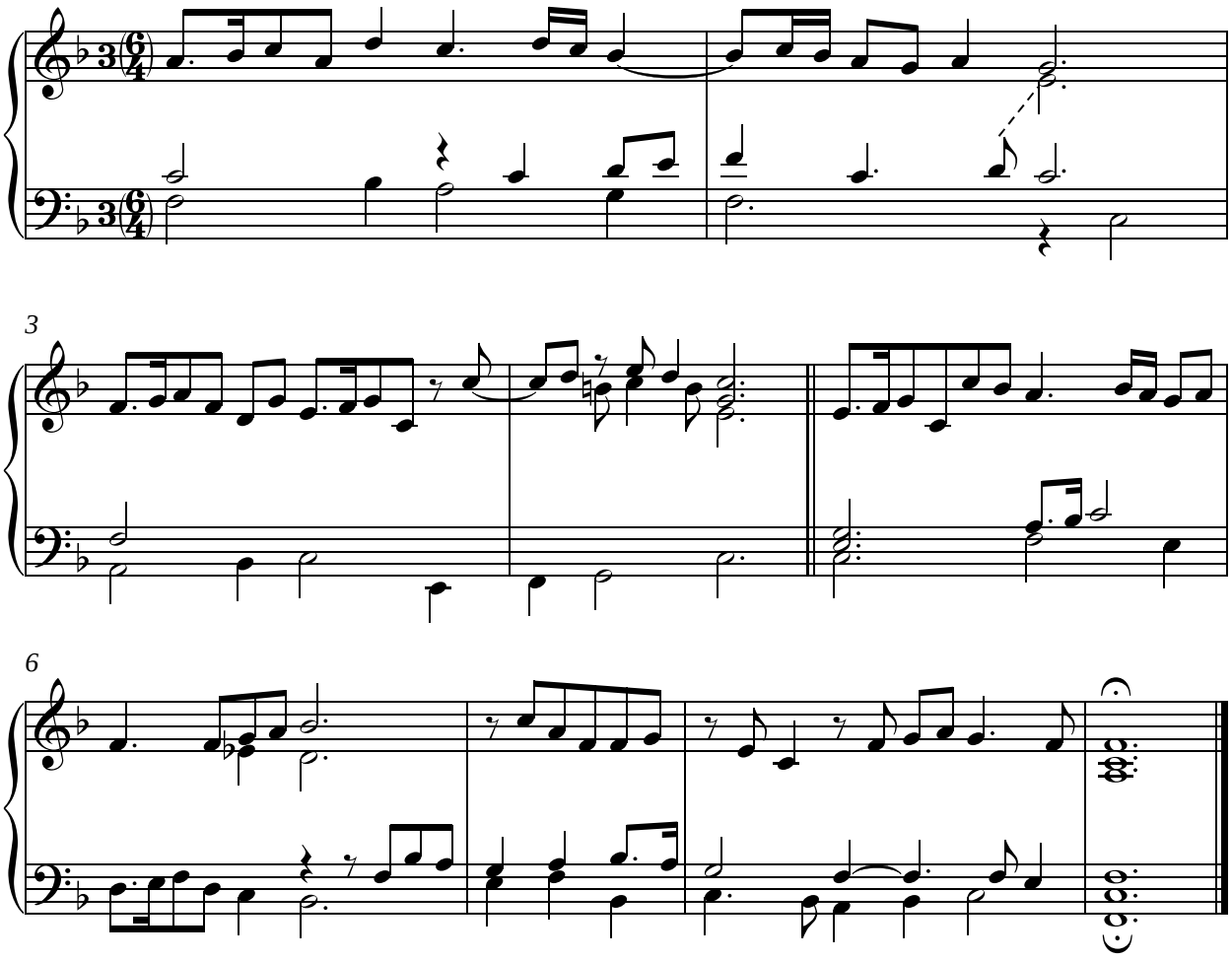
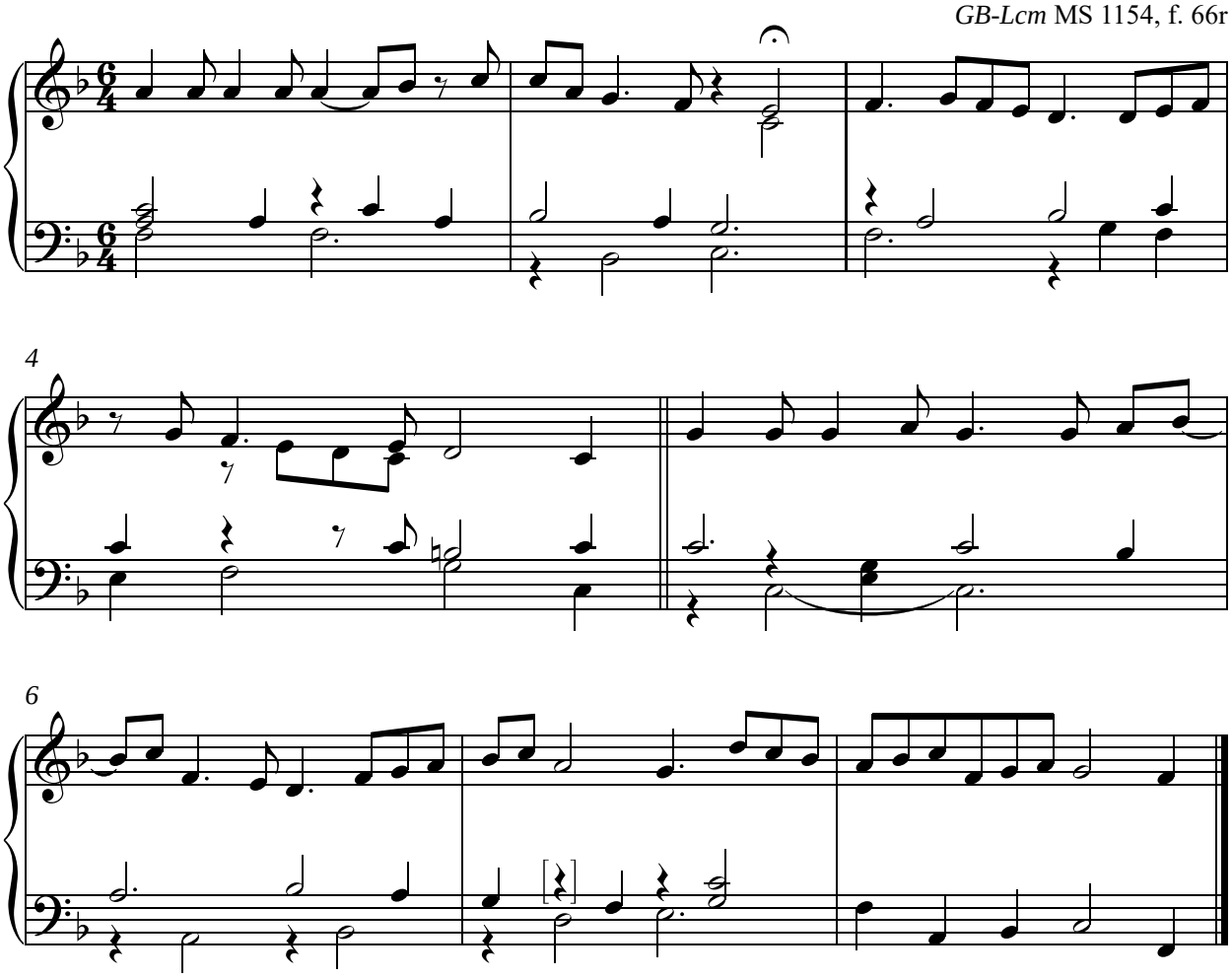
[14.] Coranto

GB-Lcm MS 1154, f. 65r



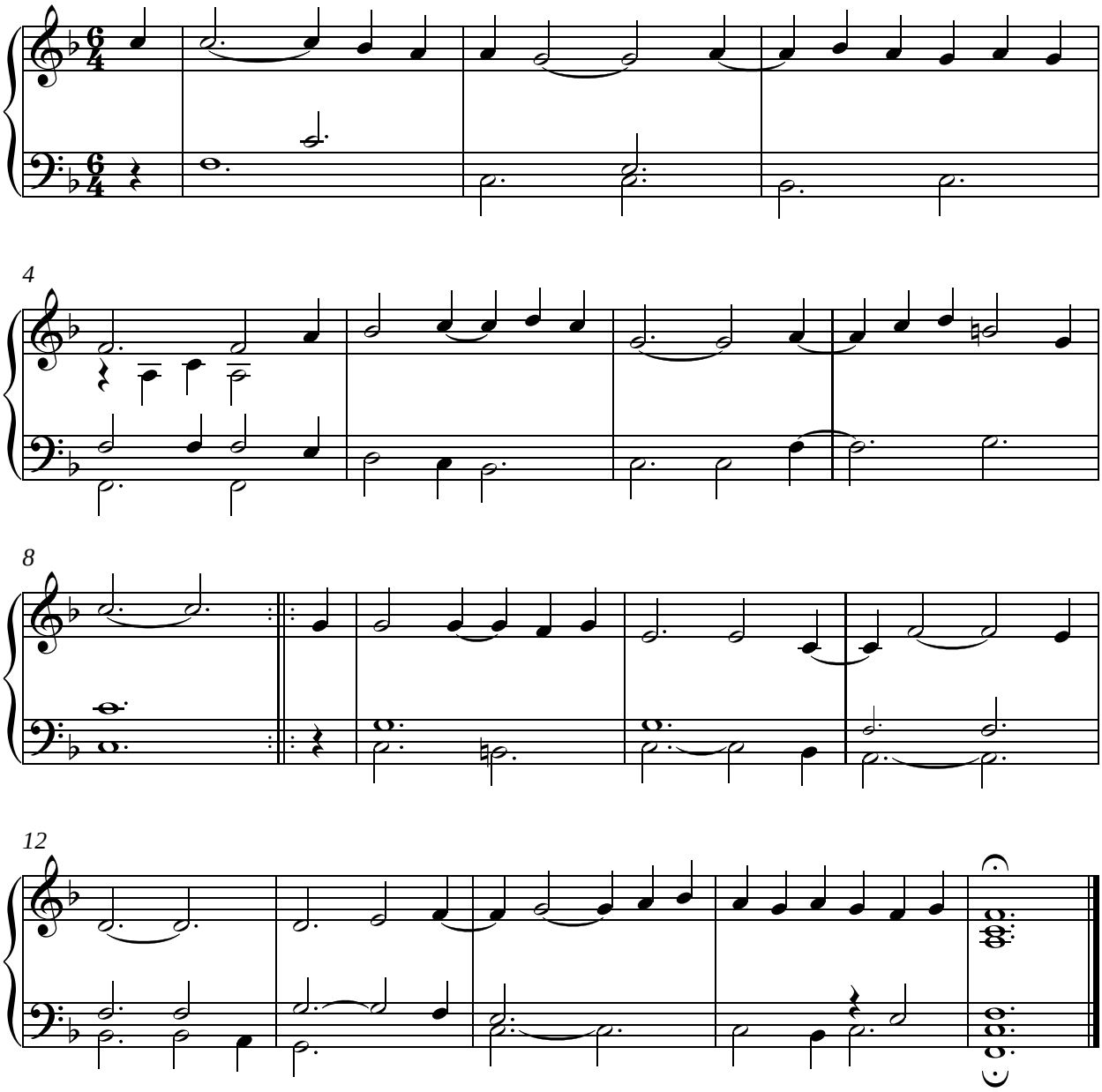
[15.] Saraband

GB-Lcm MS 1154, f. 66r



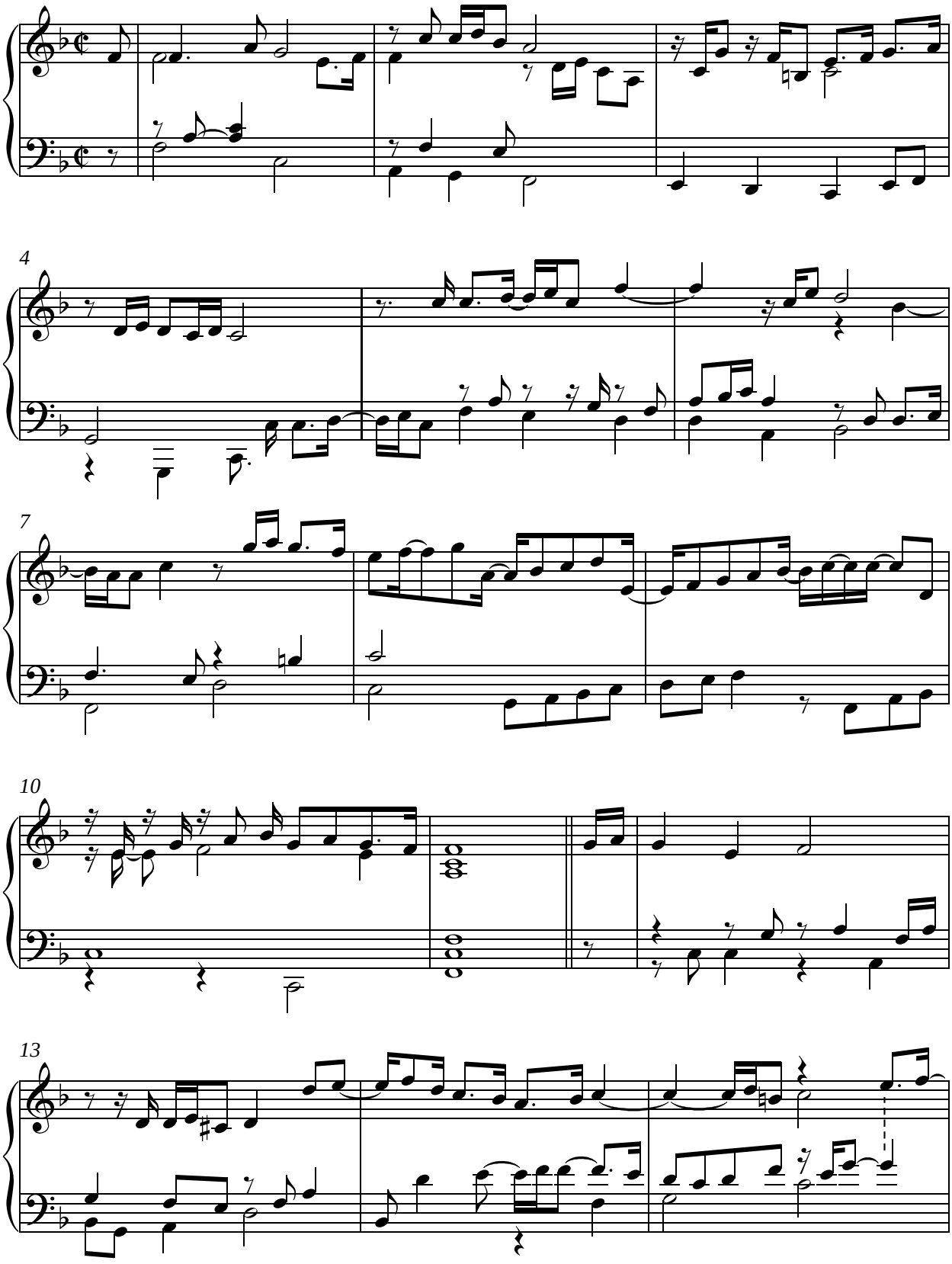
[16.] A Jigg

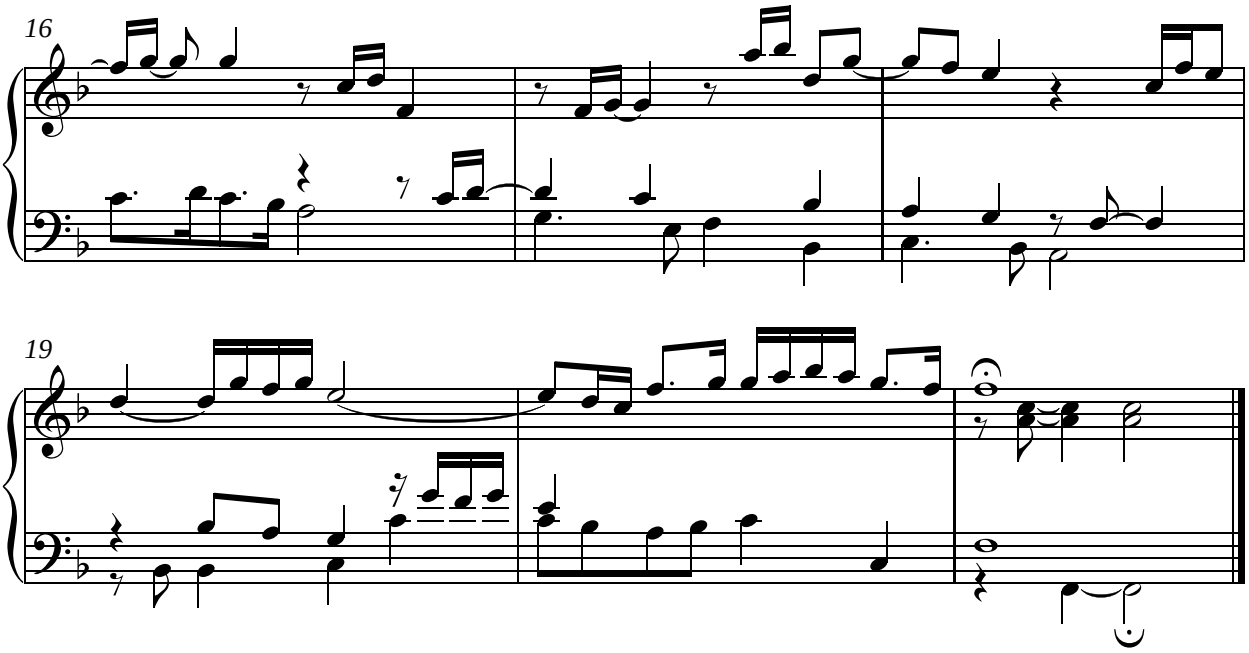
GB-Lcm MS 1154, f. 67r



[17. Almand or Jig-Almand]

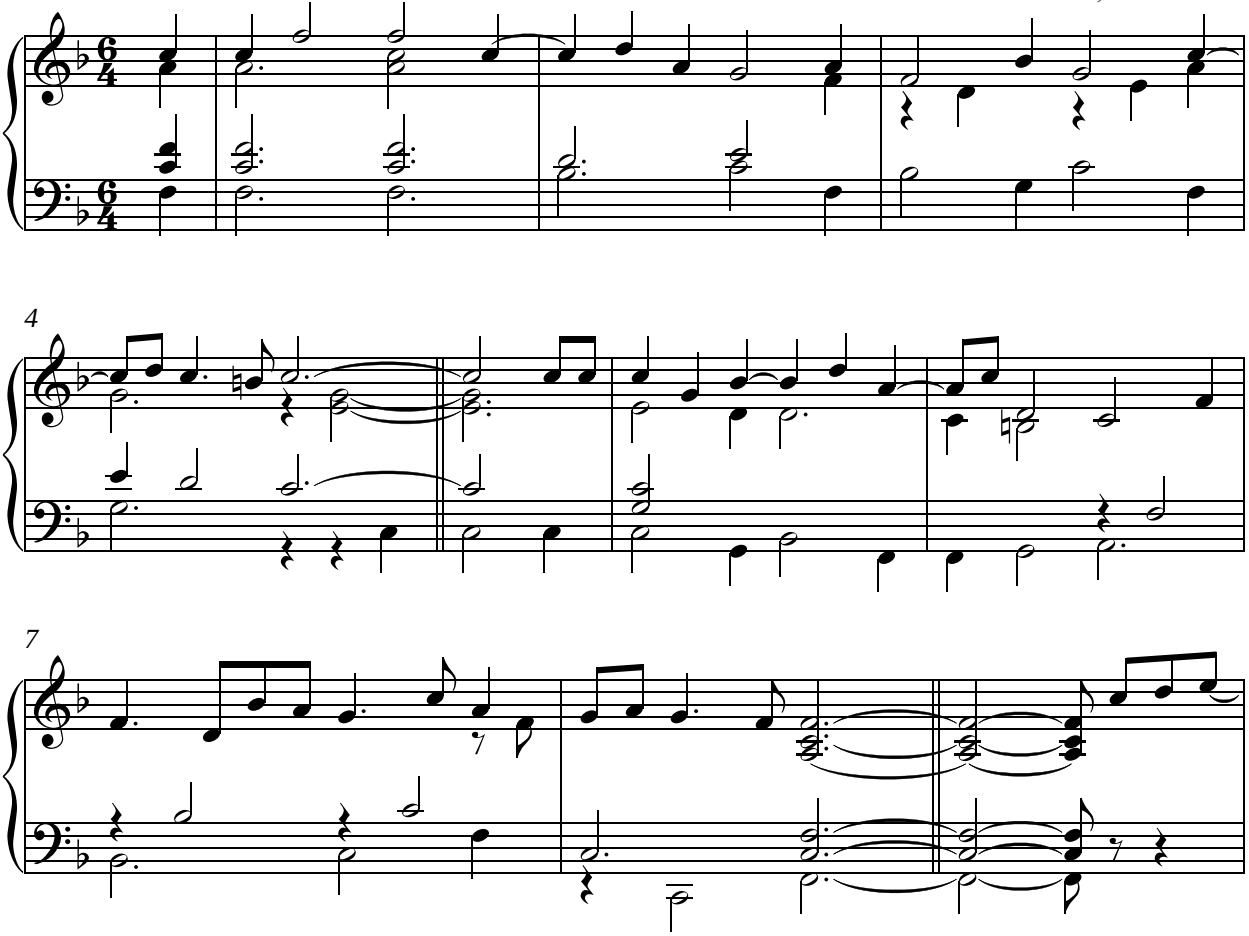
GB-Lcm MS 1154, ff. 68r - 69r

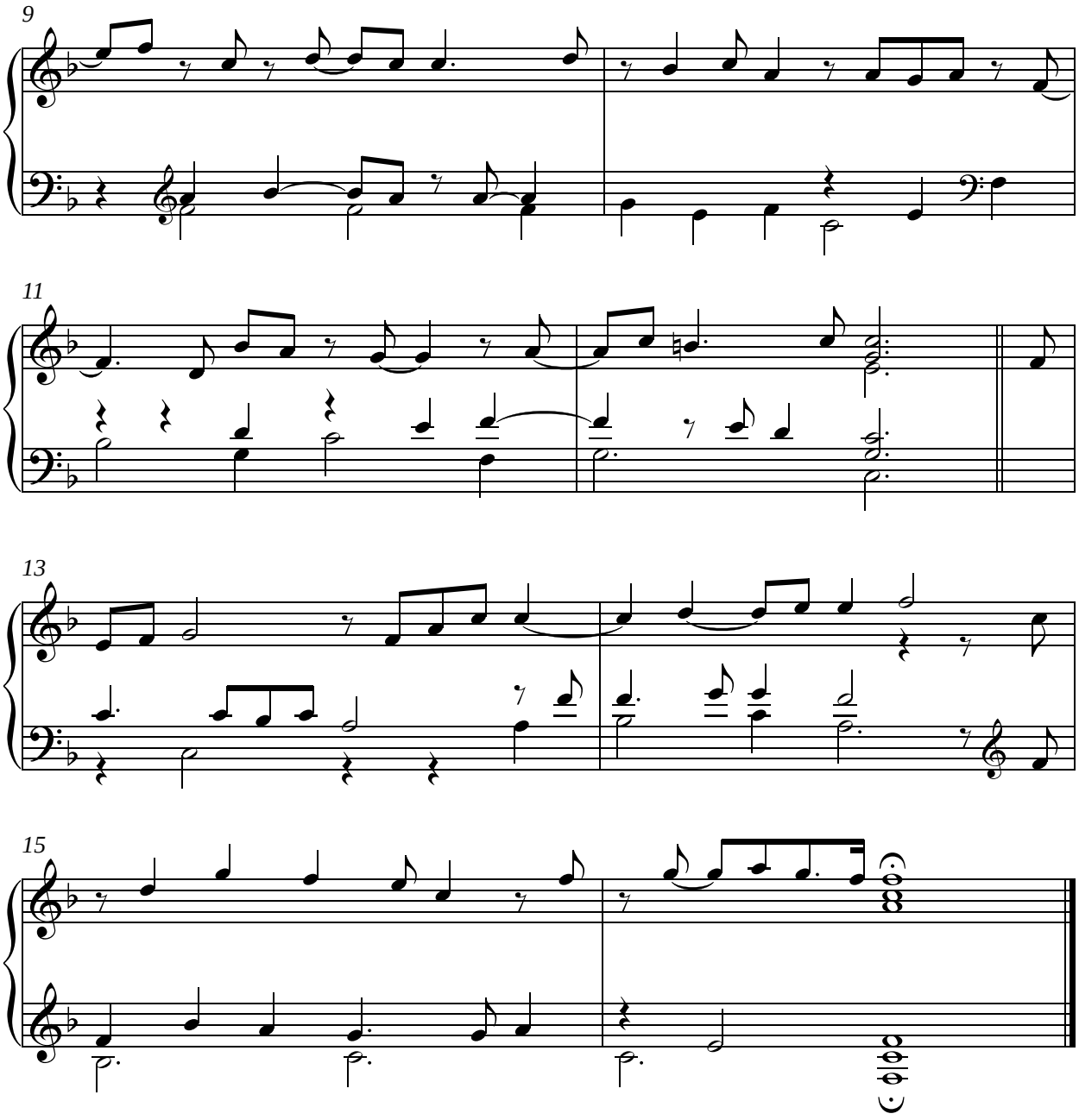




[18. Corant and Division]

GB-Lcm MS 1154, ff. 70r - 70v

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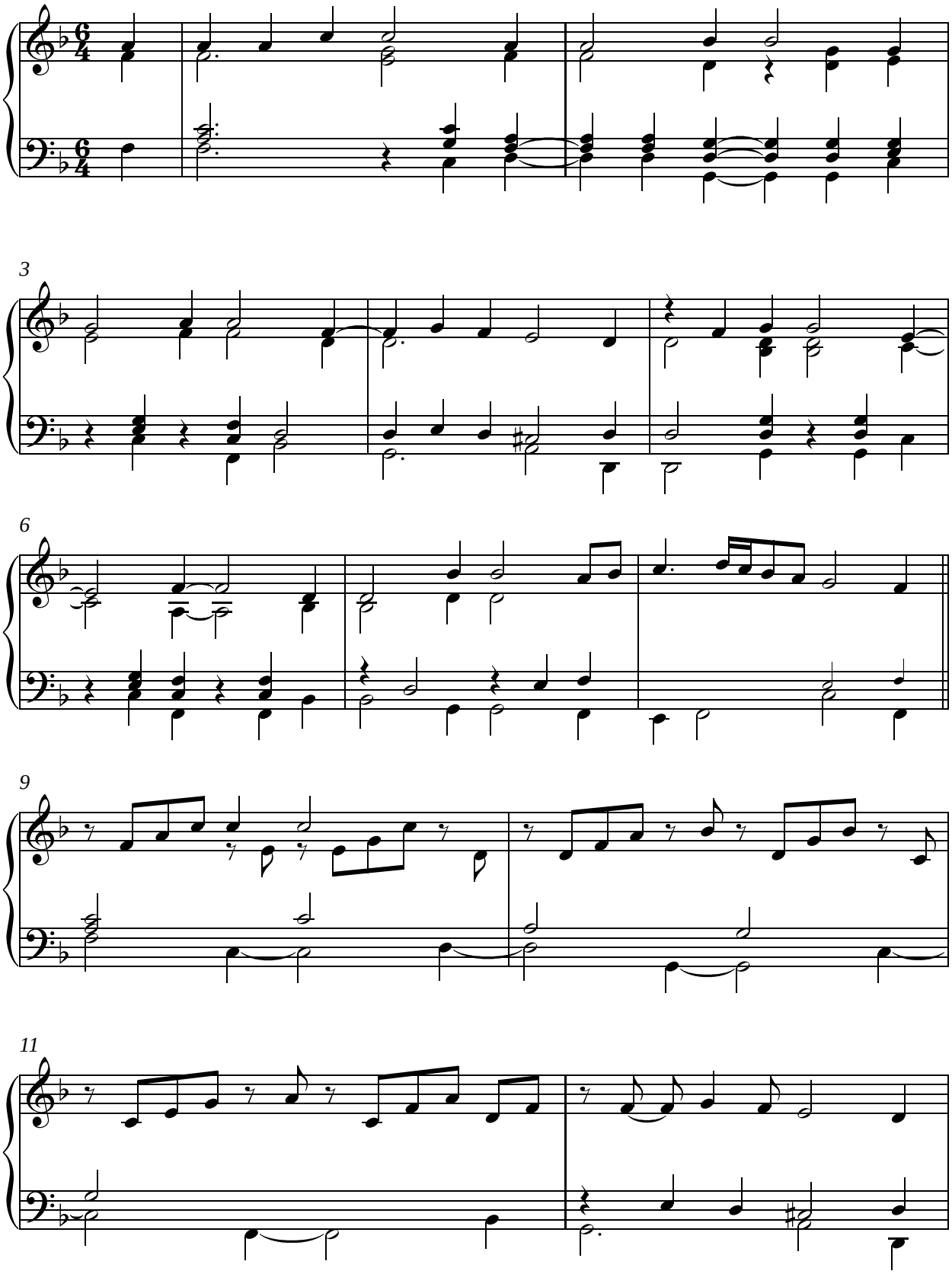
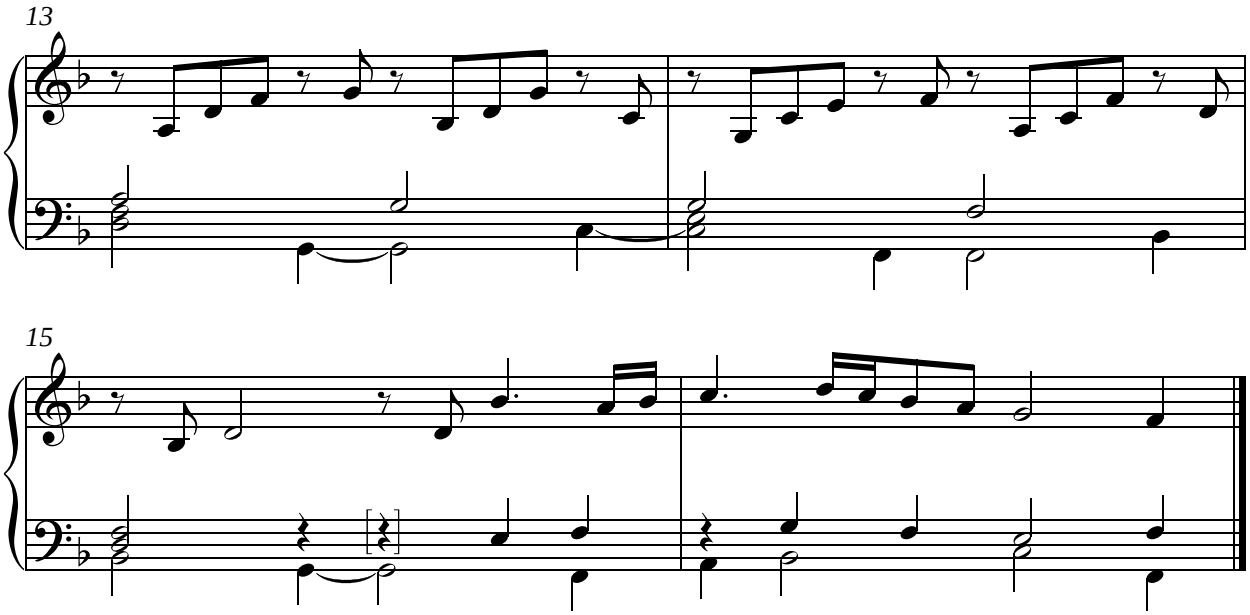
[19.] Saraband [and Division]

GB-Lcm MS 1154, f. 71r

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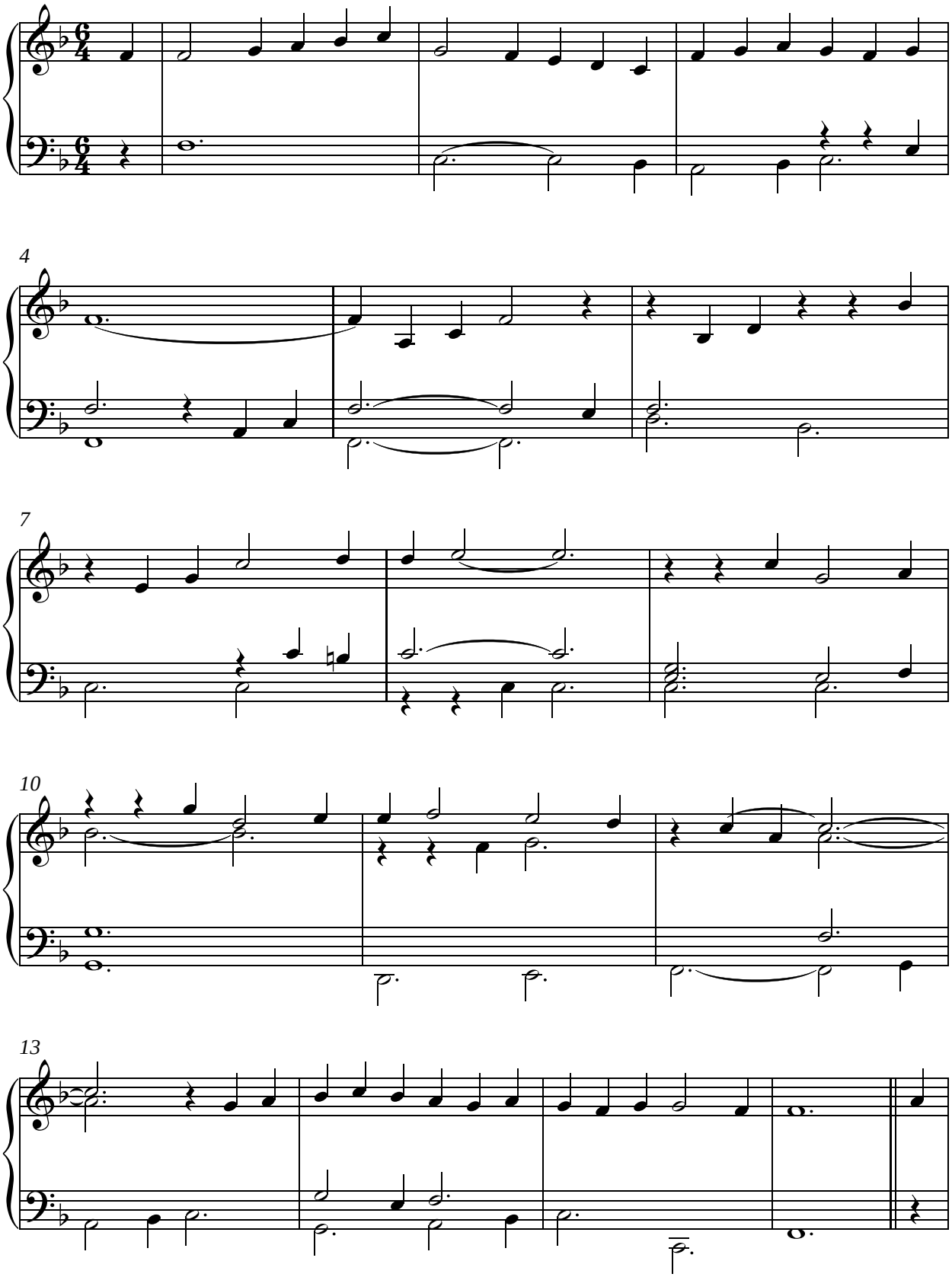
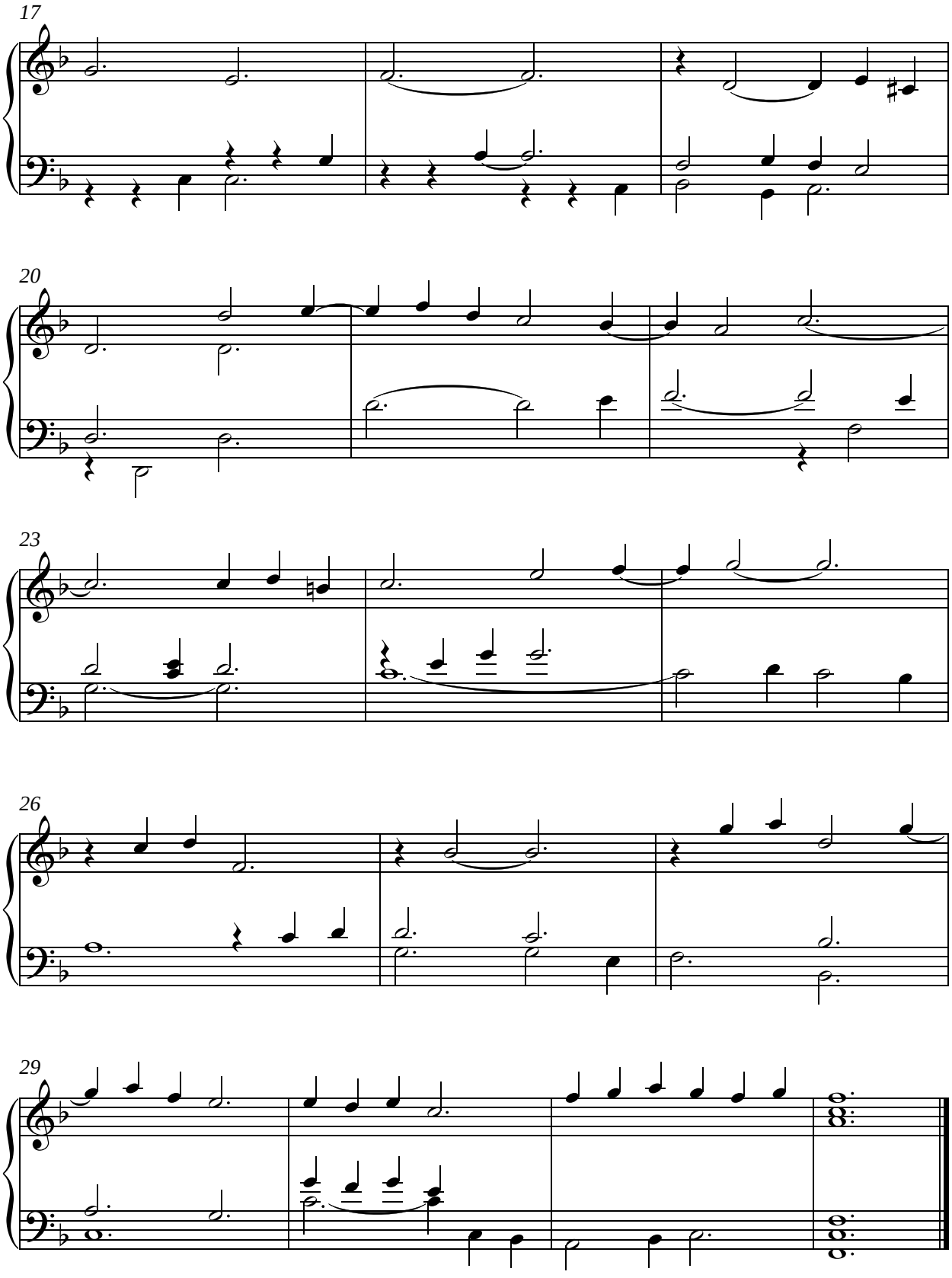
[20. Jig]

GB-Lcm MS 1154, ff. 72r - 73r

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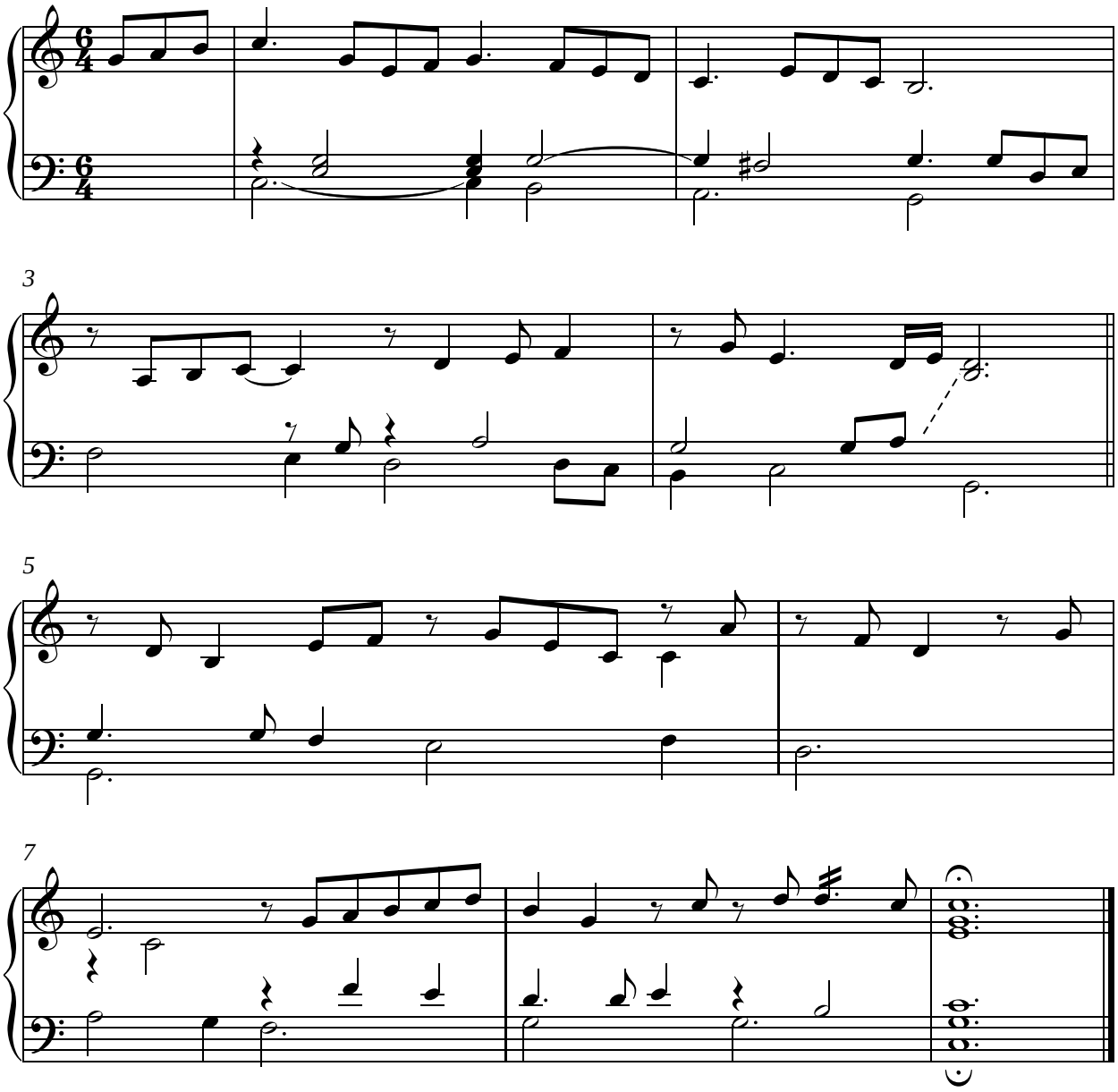
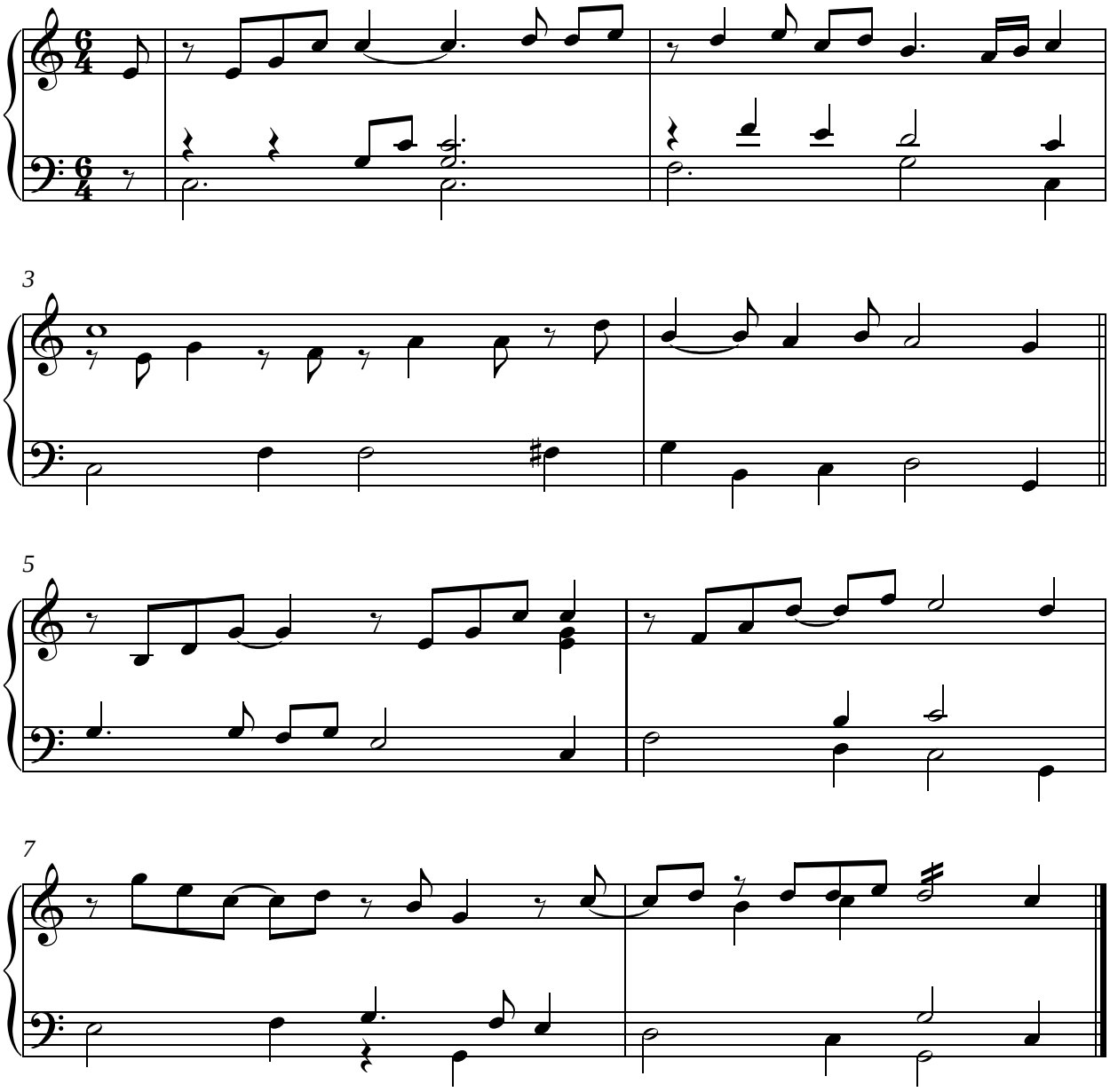
[21. Corant]

GB-Lcm MS 1154, f. 74r



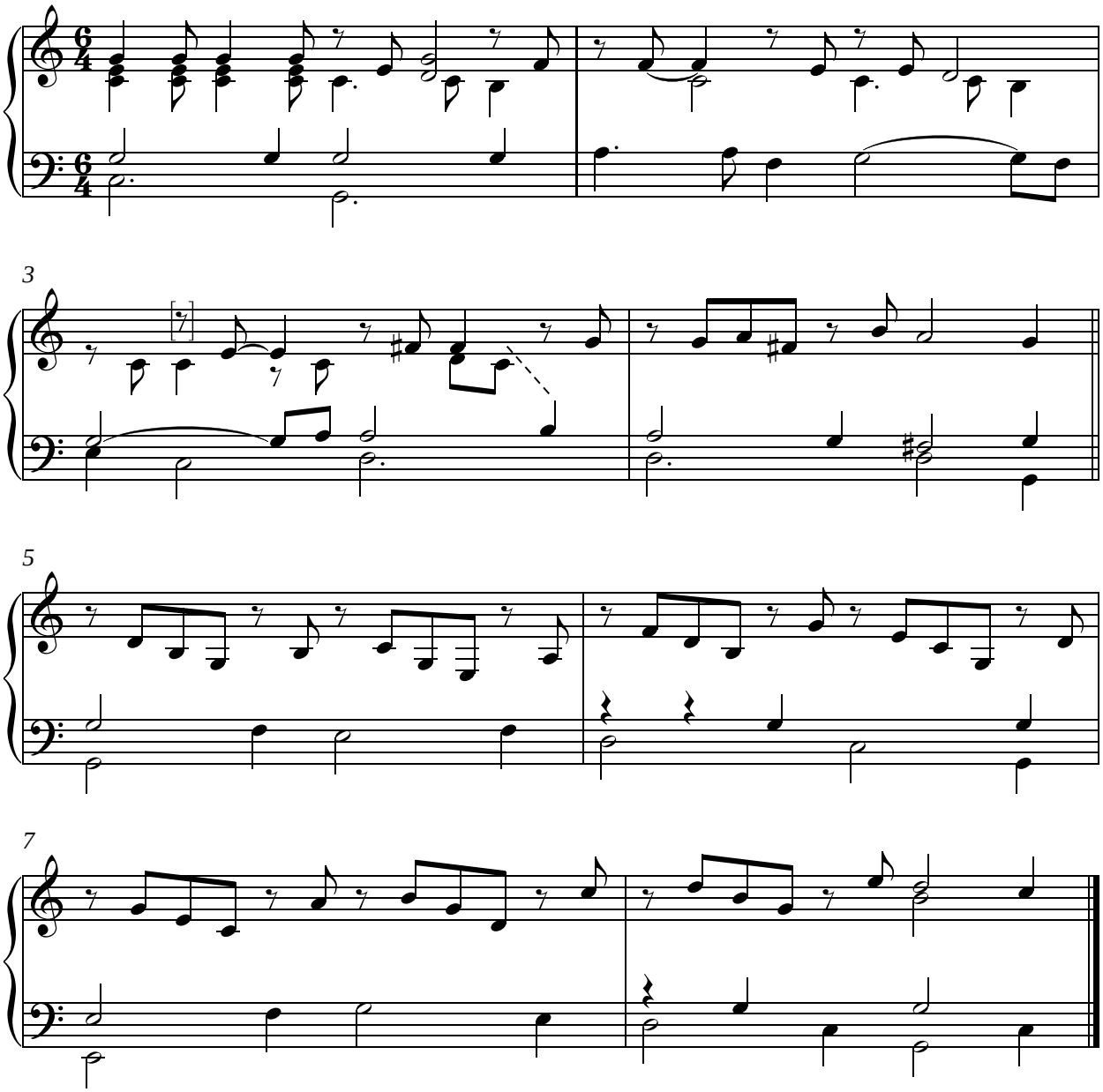
[22. Saraband]

GB-Lcm MS 1154, f. 74r



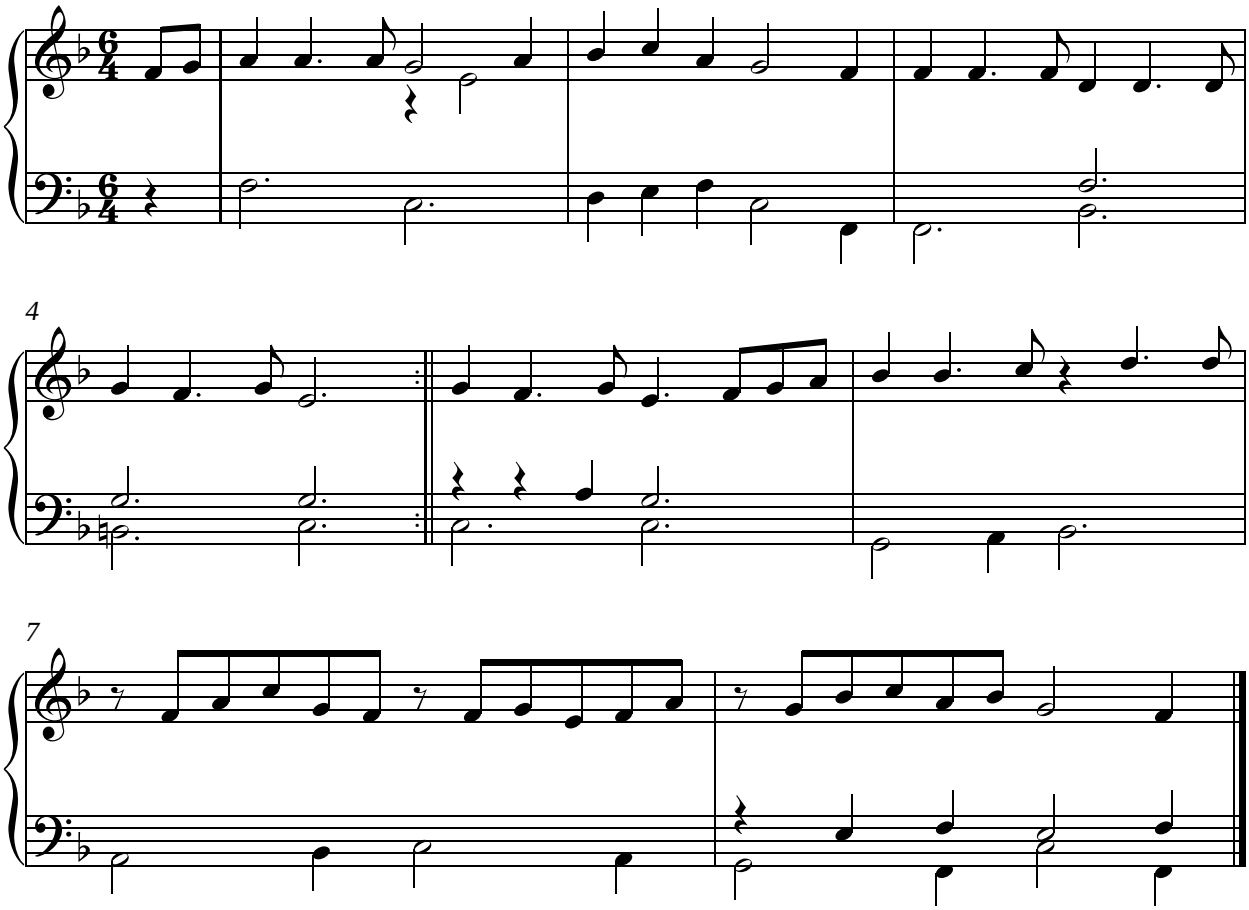
[23.] Saraband

GB-Lcm MS 1154, f. 75r



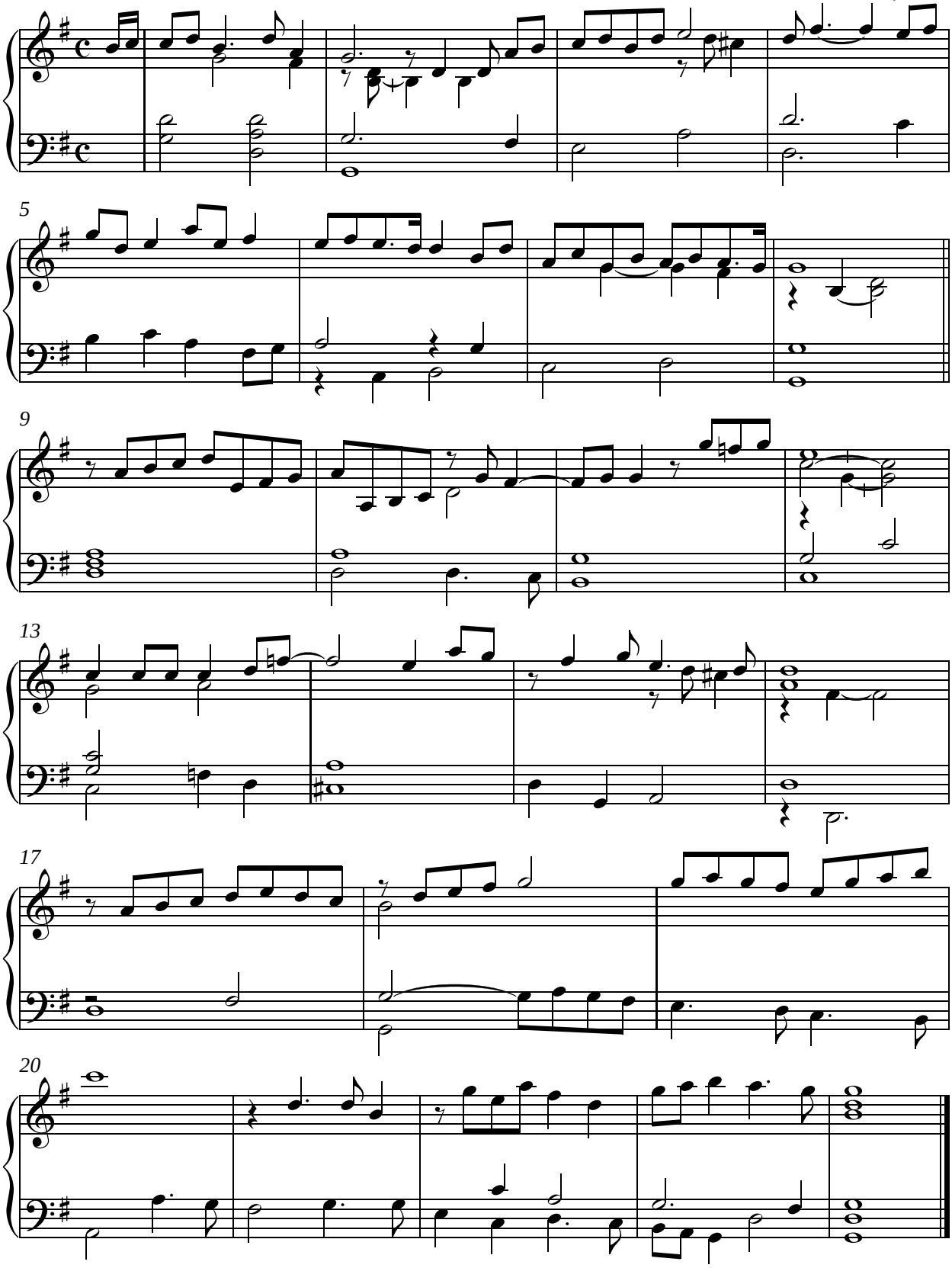
[24.] Saraband

GB-Lcm MS 1154, f. 76r



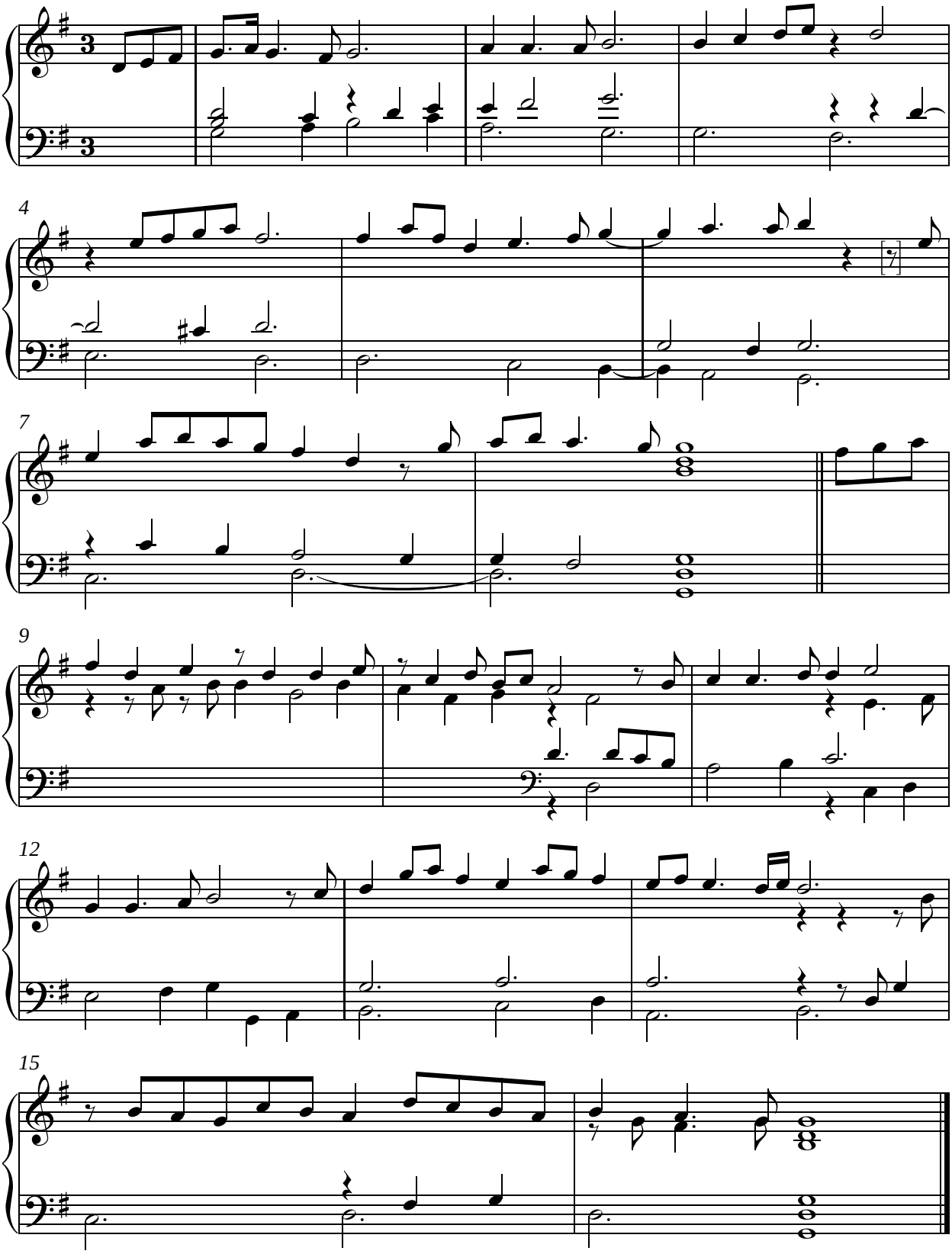
[25. Almand]

GB-Lcm MS 1154, f. 77r



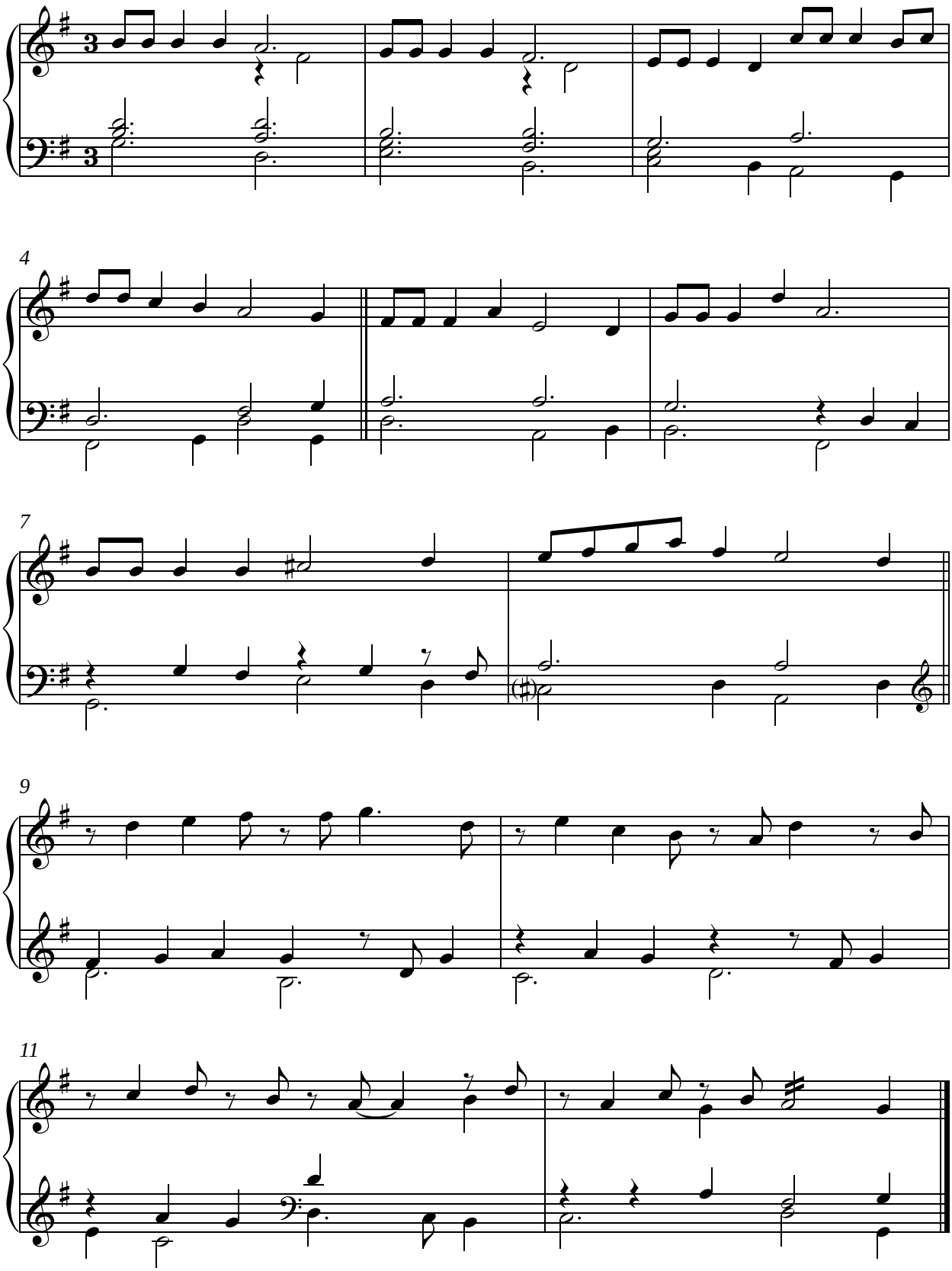
[26. Corant]

GB-Lcm MS 1154, f. 78r



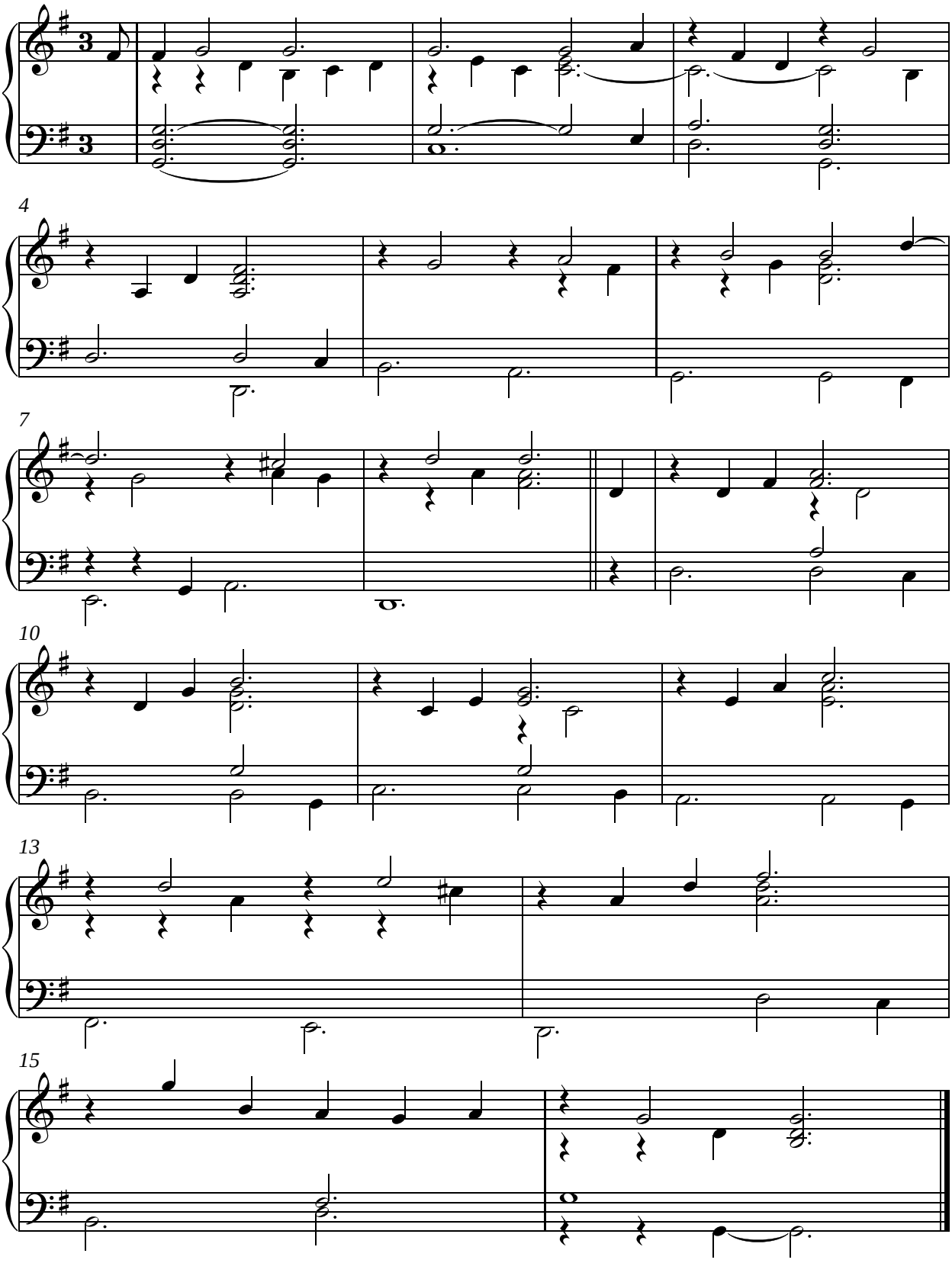
[27. Saraband]

GB-Lcm MS 1154, f. 79r



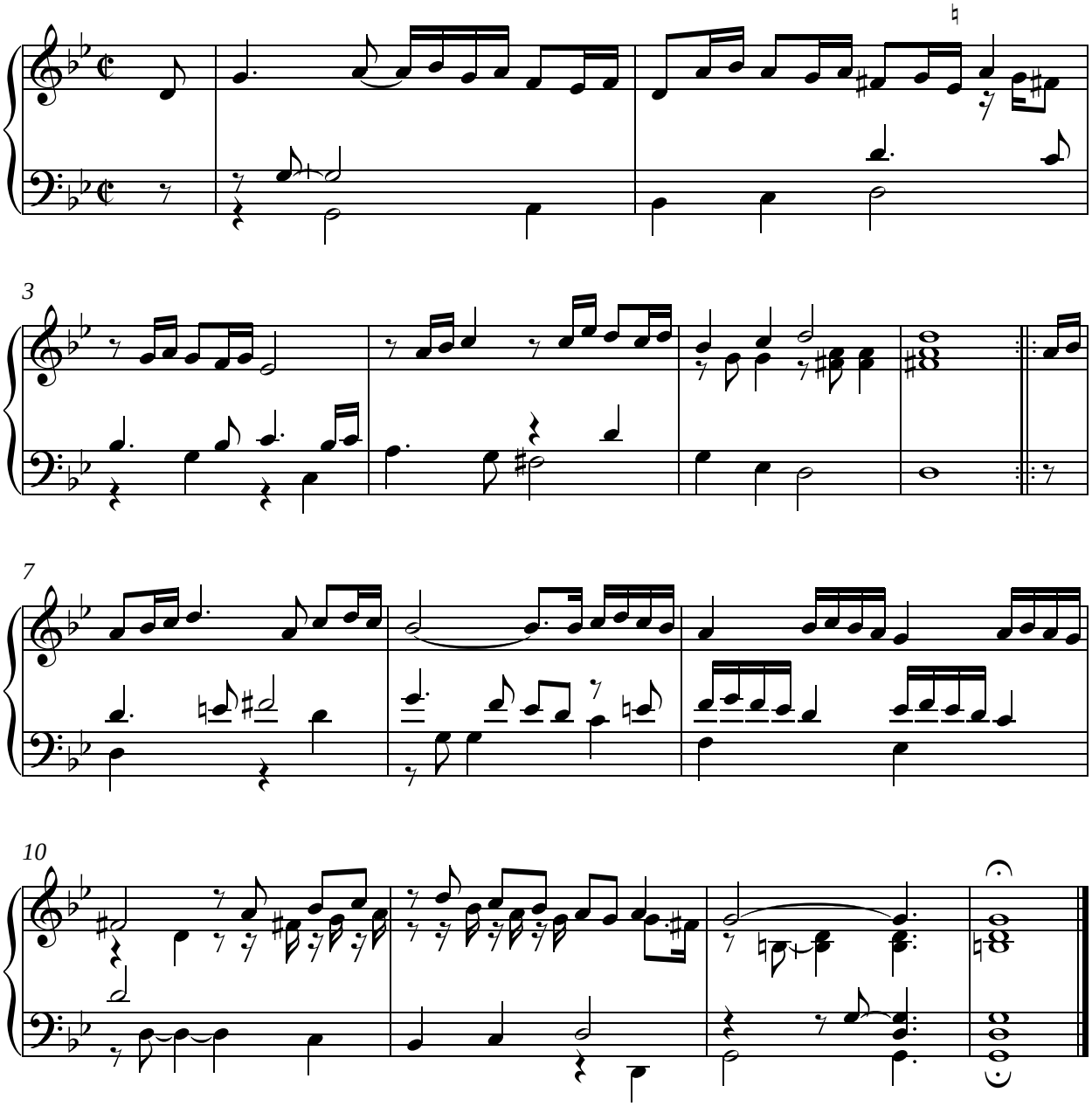
[28. Jig]

GB-Lcm MS 1154, f. 79r



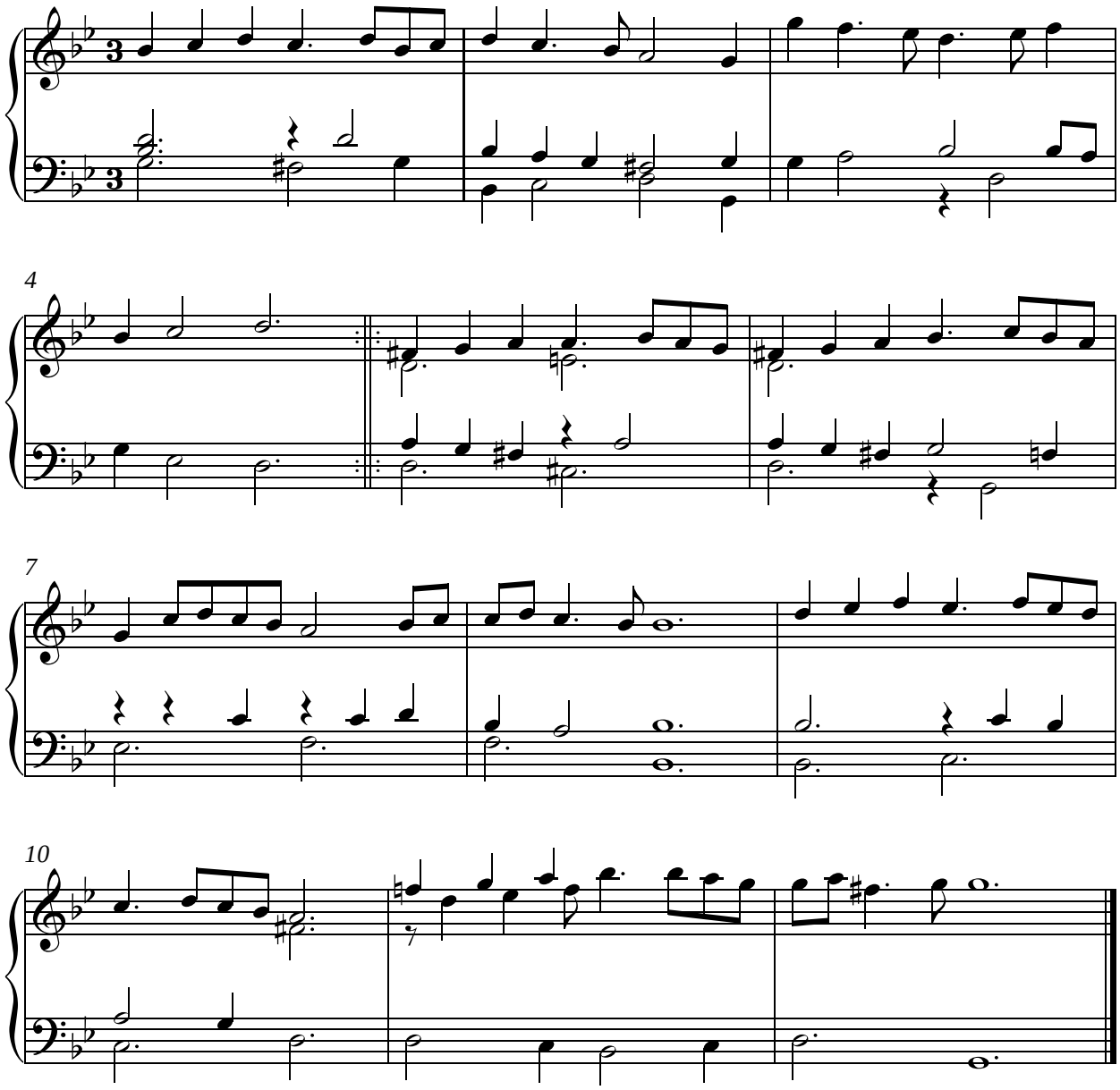
[29. Almand]

GB-Lcm MS 1154, f. 97r



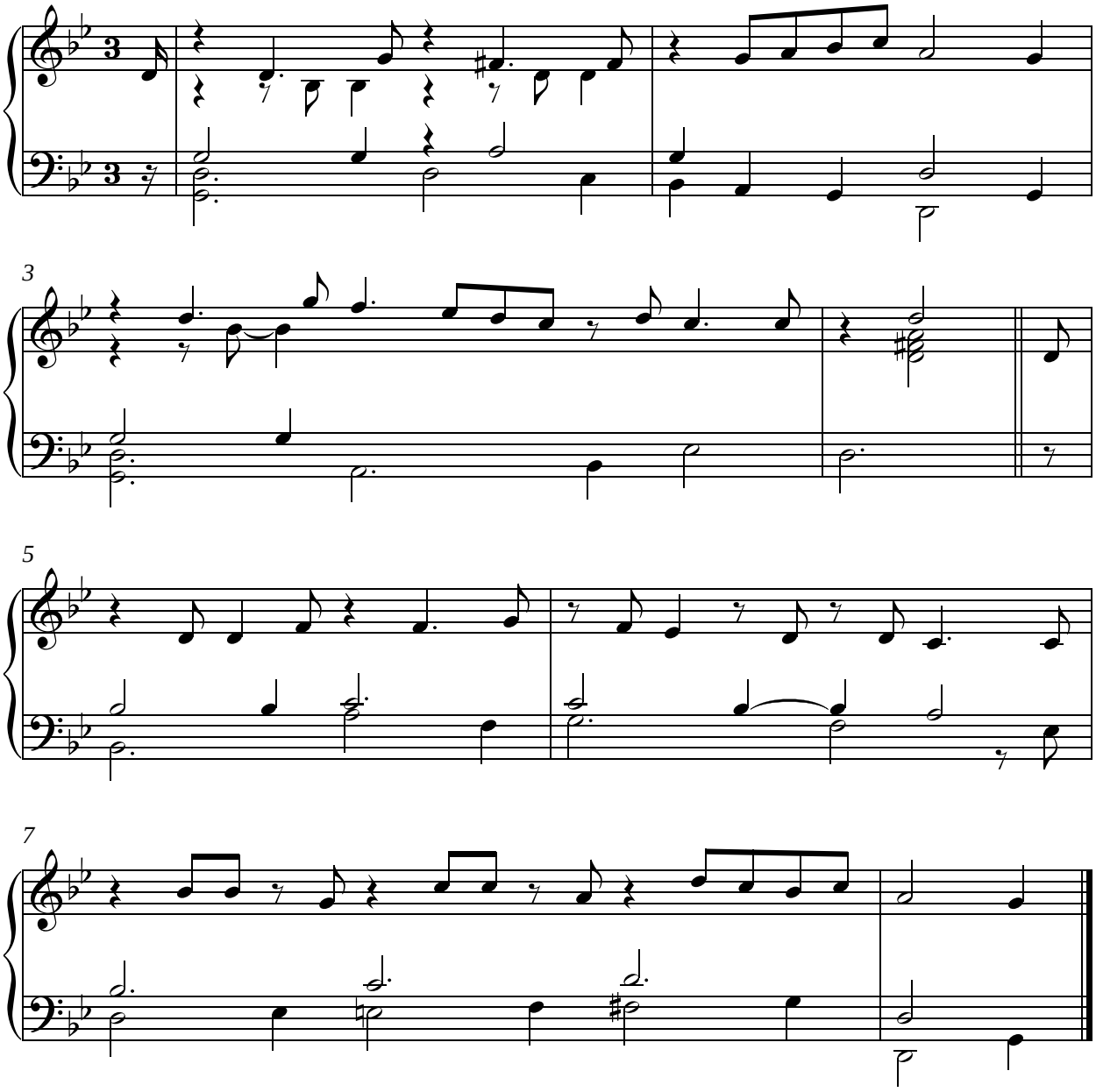
[30. Saraband]

GB-Lcm MS 1154, f. 98r



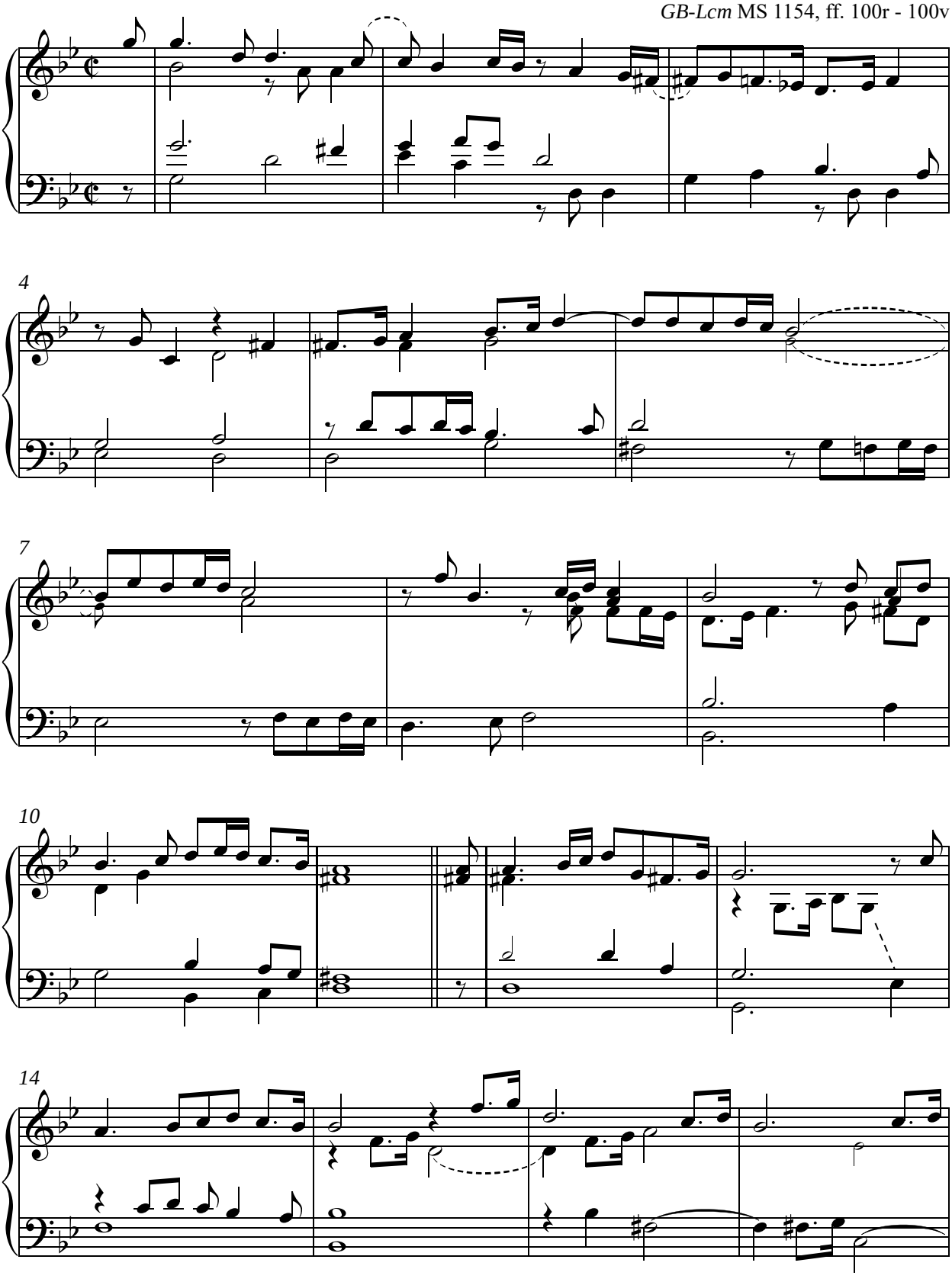
[31. Saraband]

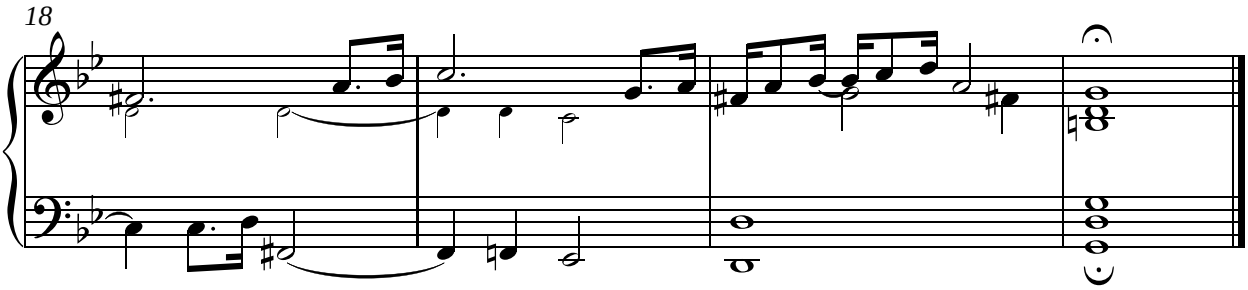
GB-Lcm MS 1154, f. 99r



[32. Almand]

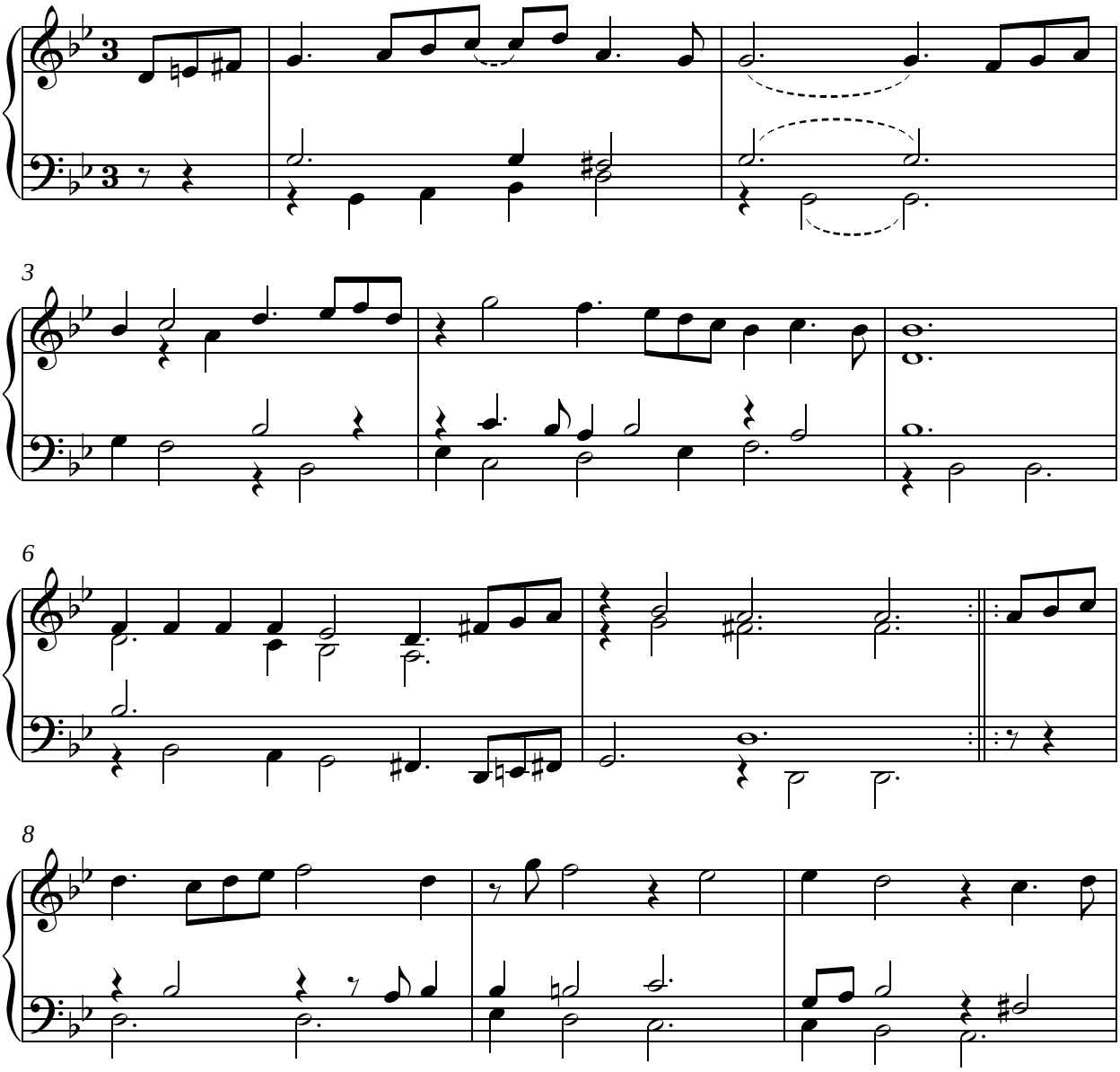
GB-Lcm MS 1154, ff. 100r - 100v

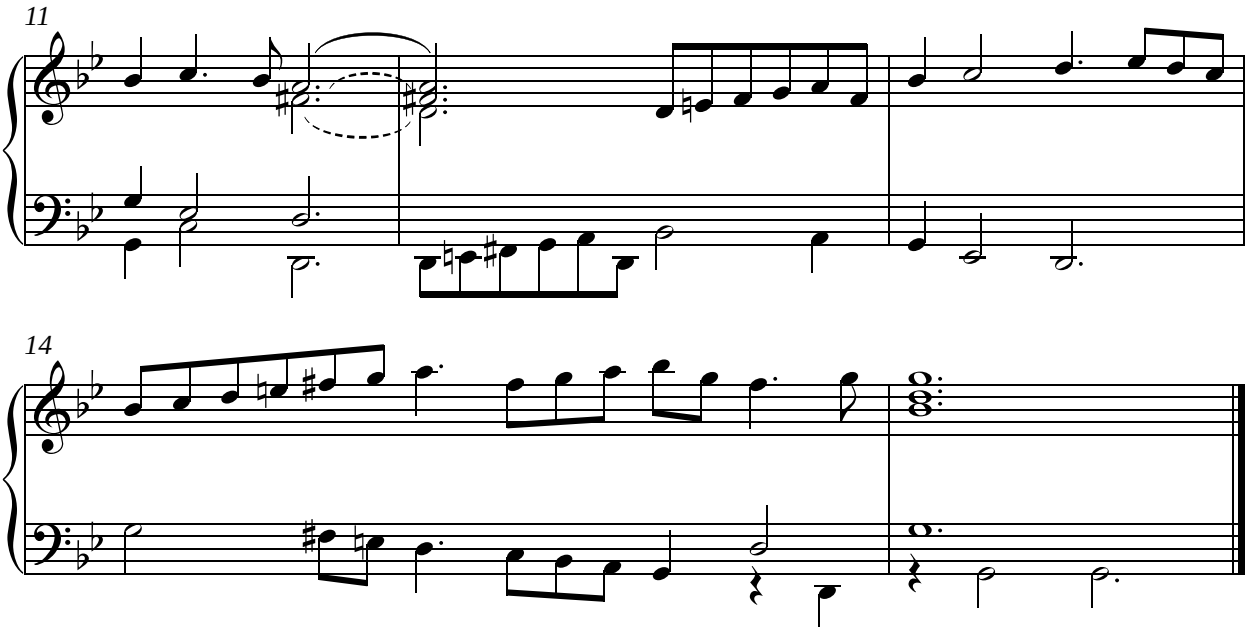




[33. Corant]

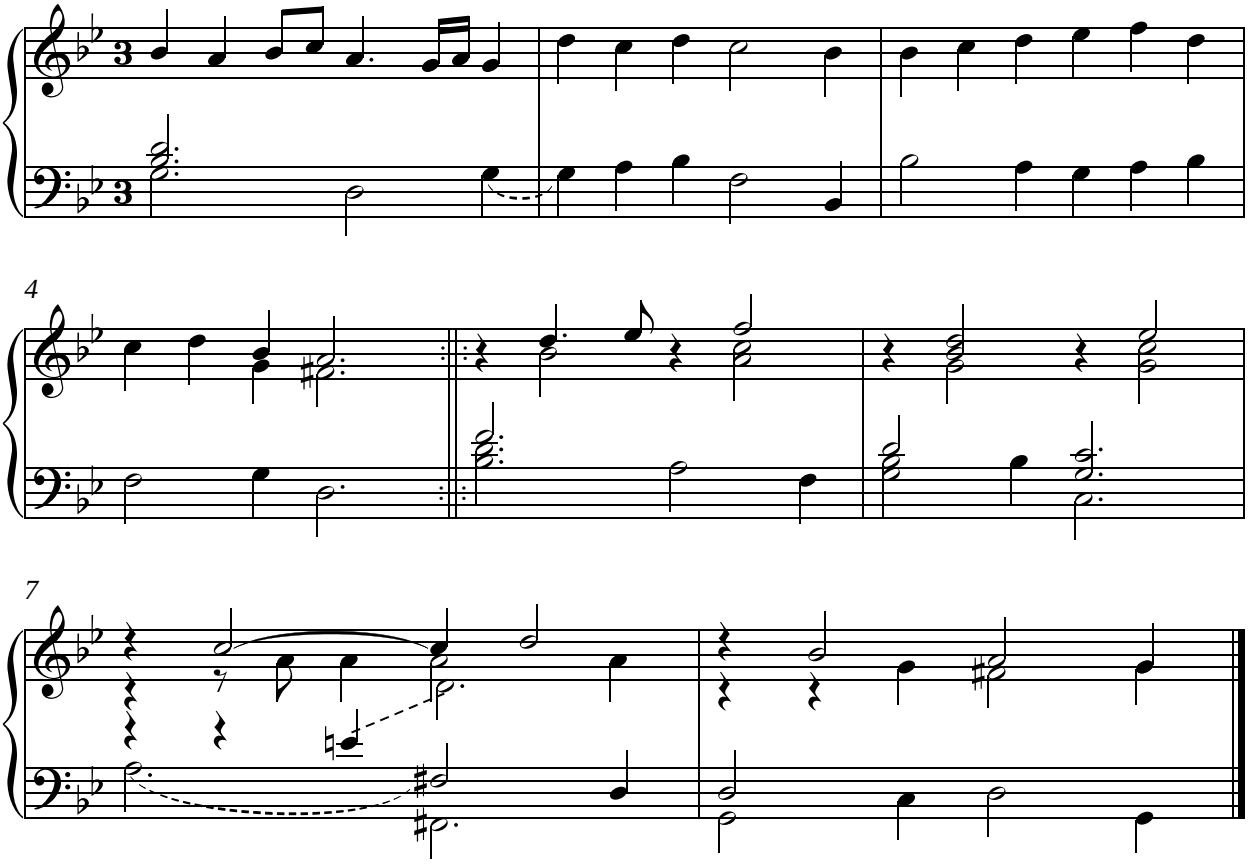
GB-Lcm MS 1154, f. 101r





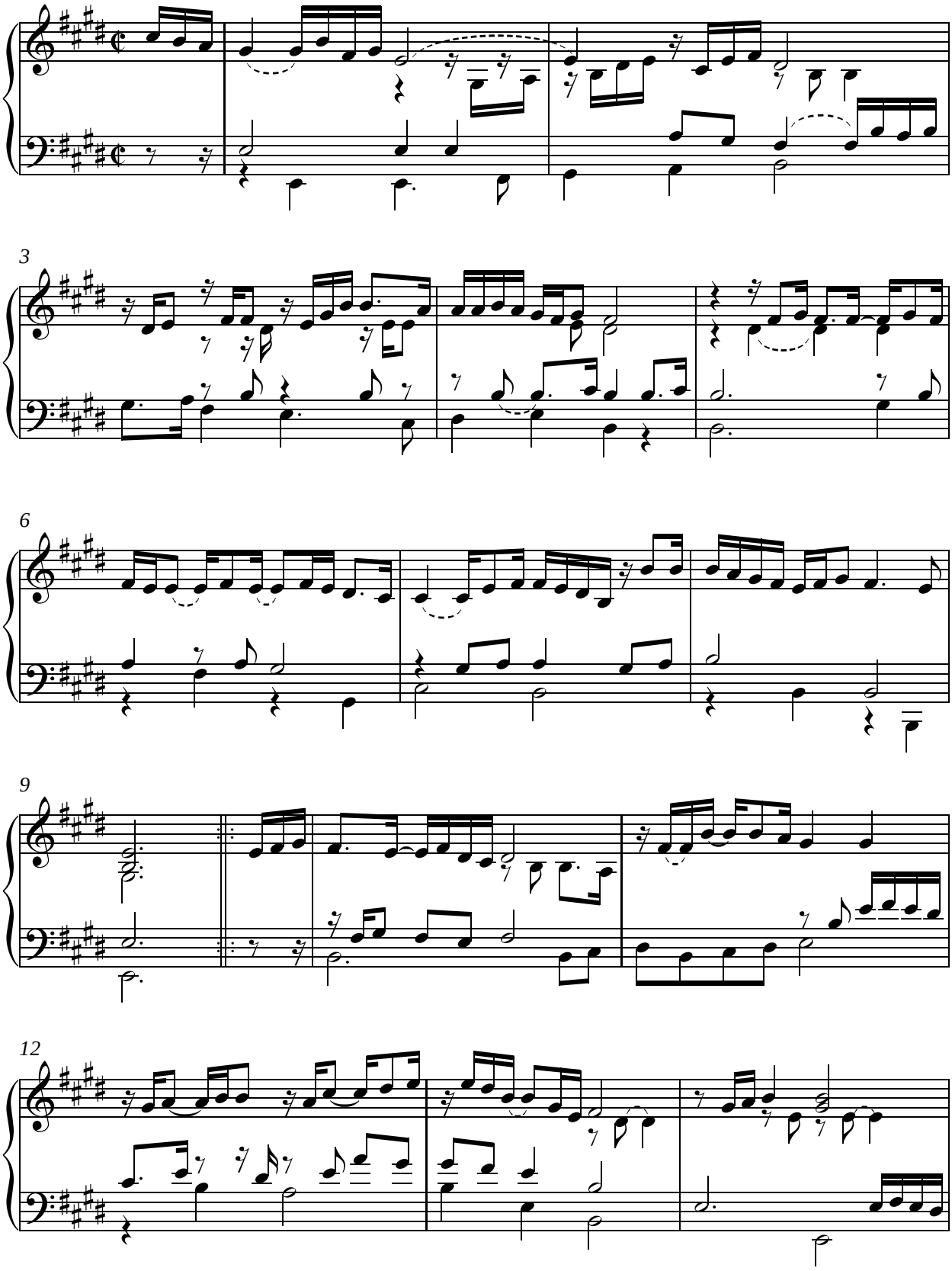
[34. Saraband]

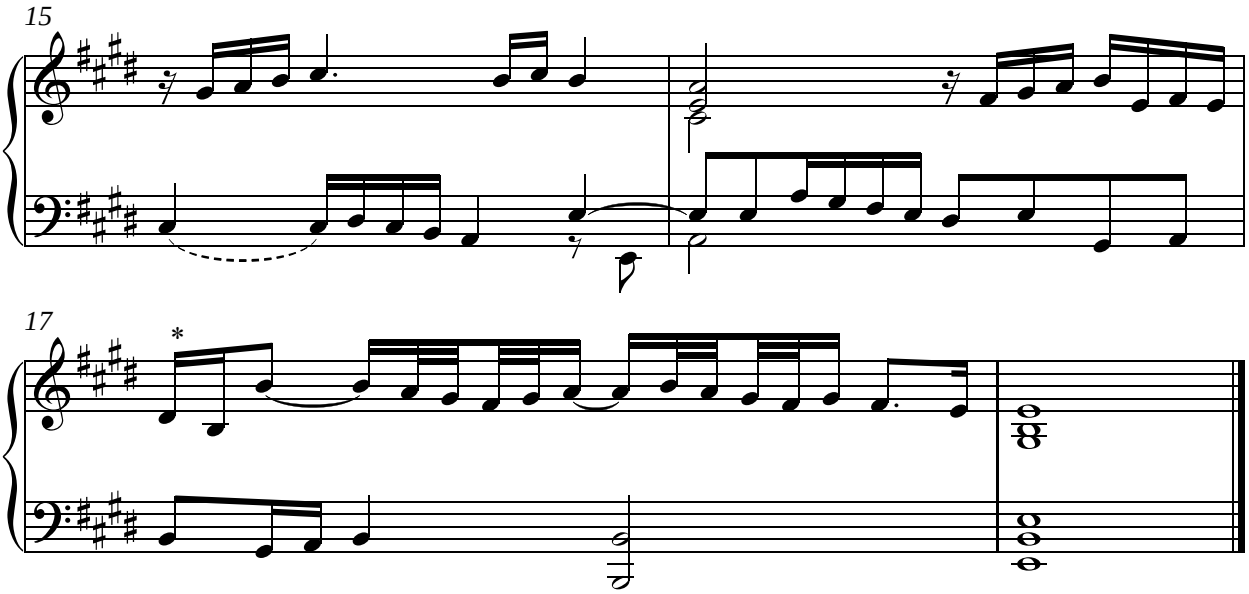
GB-Lcm MS 1154, f. 102r



[35. Almand]

GB-Lcm MS 1154, ff. 103r - 104r

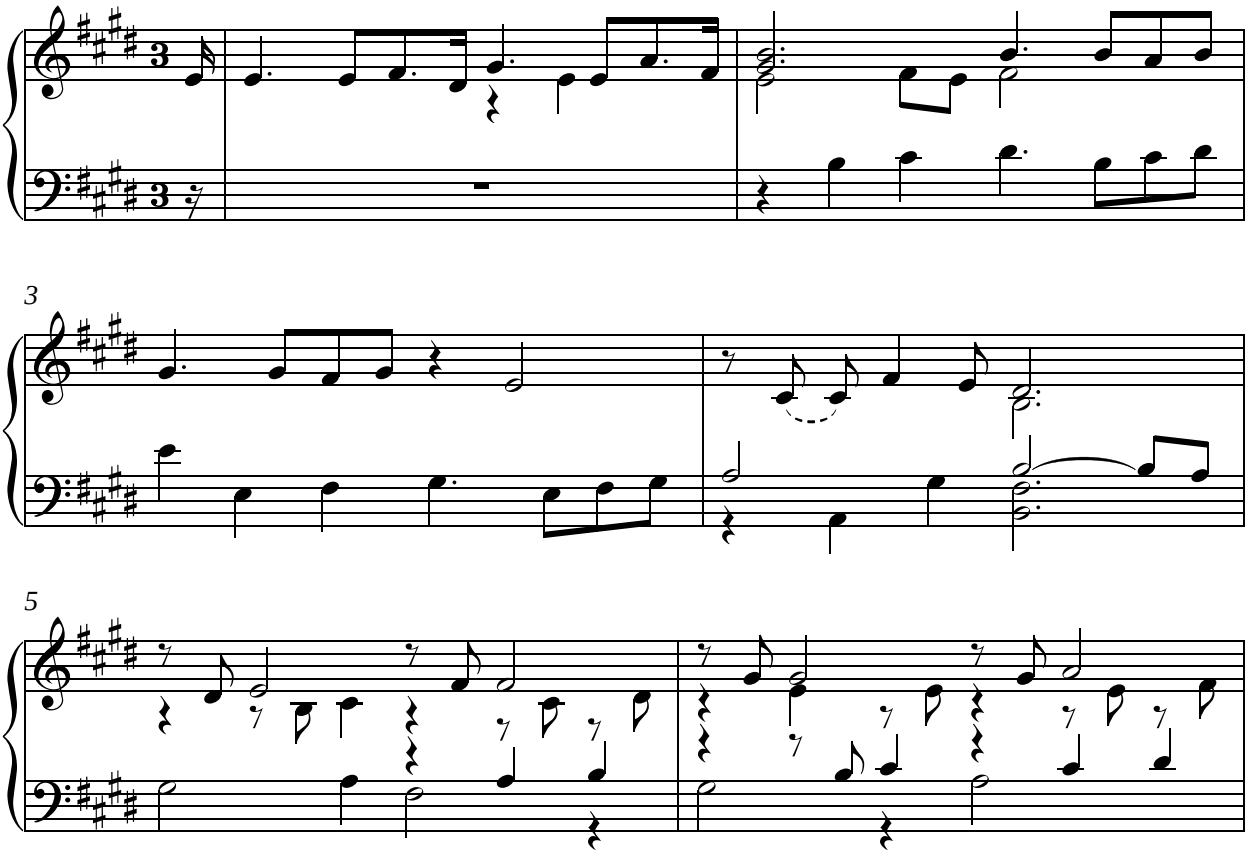


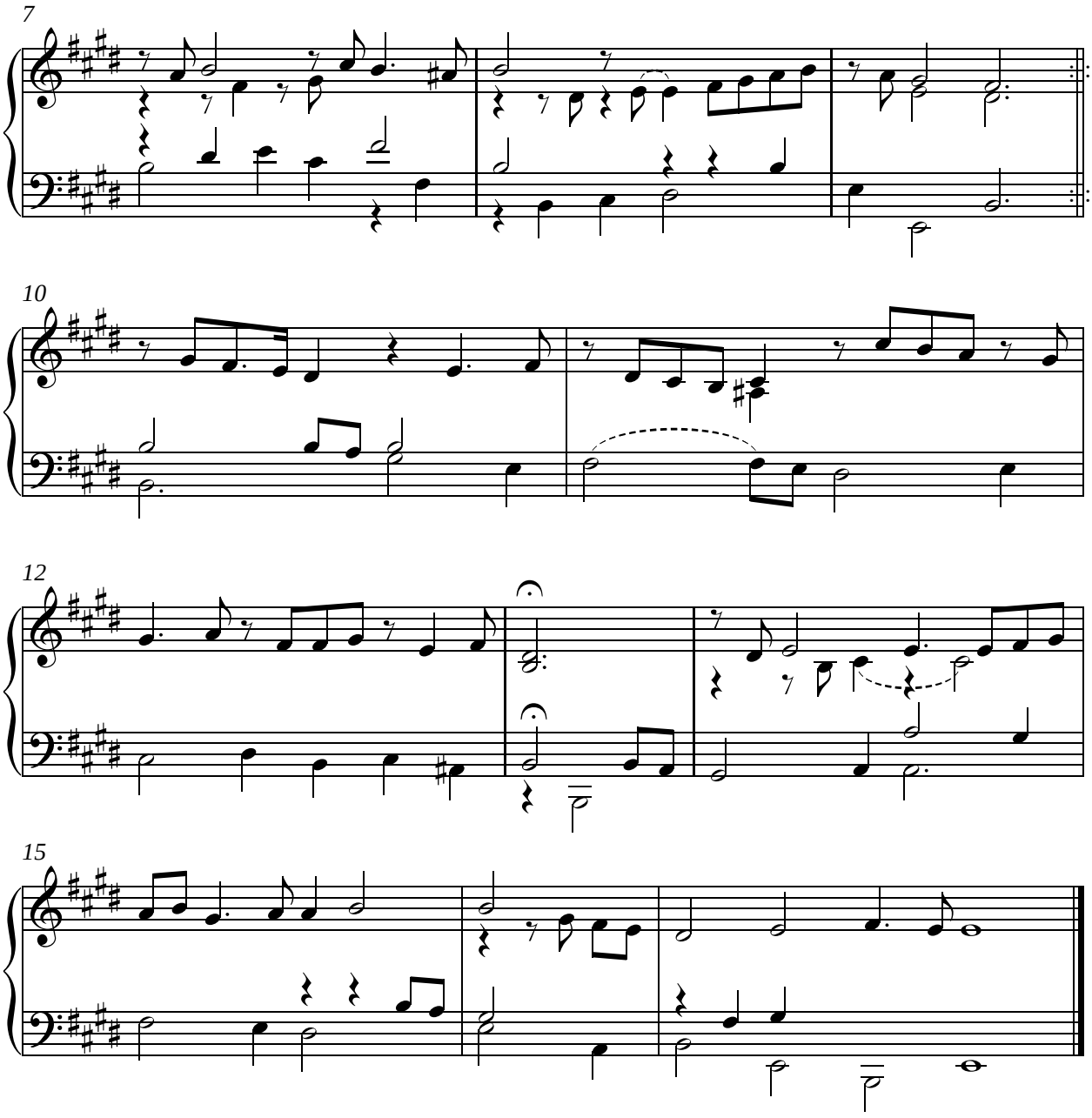


* See Introduction for comment on this problematic measure.

[36. Corant]

GB-Lcm MS 1154, ff. 105r - 105v




7
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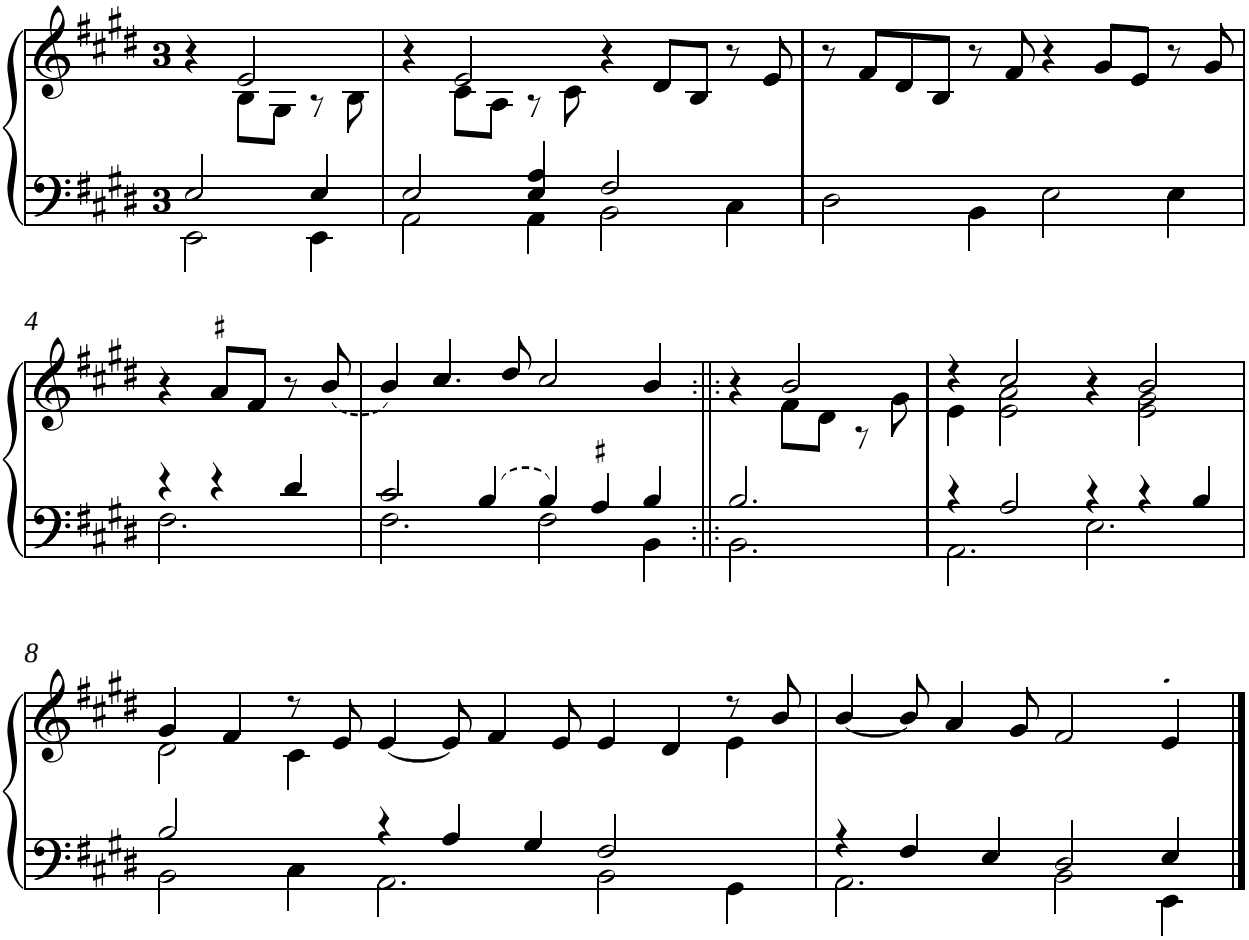
12
15

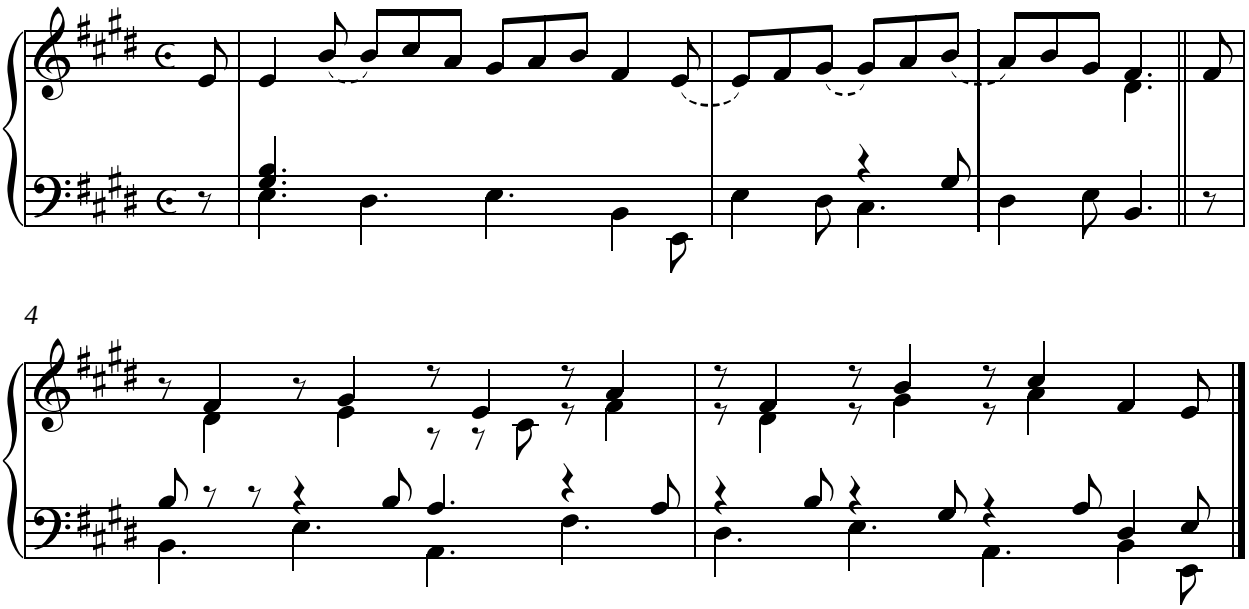
[37. Saraband]

GB-Lcm MS 1154, f. 106r



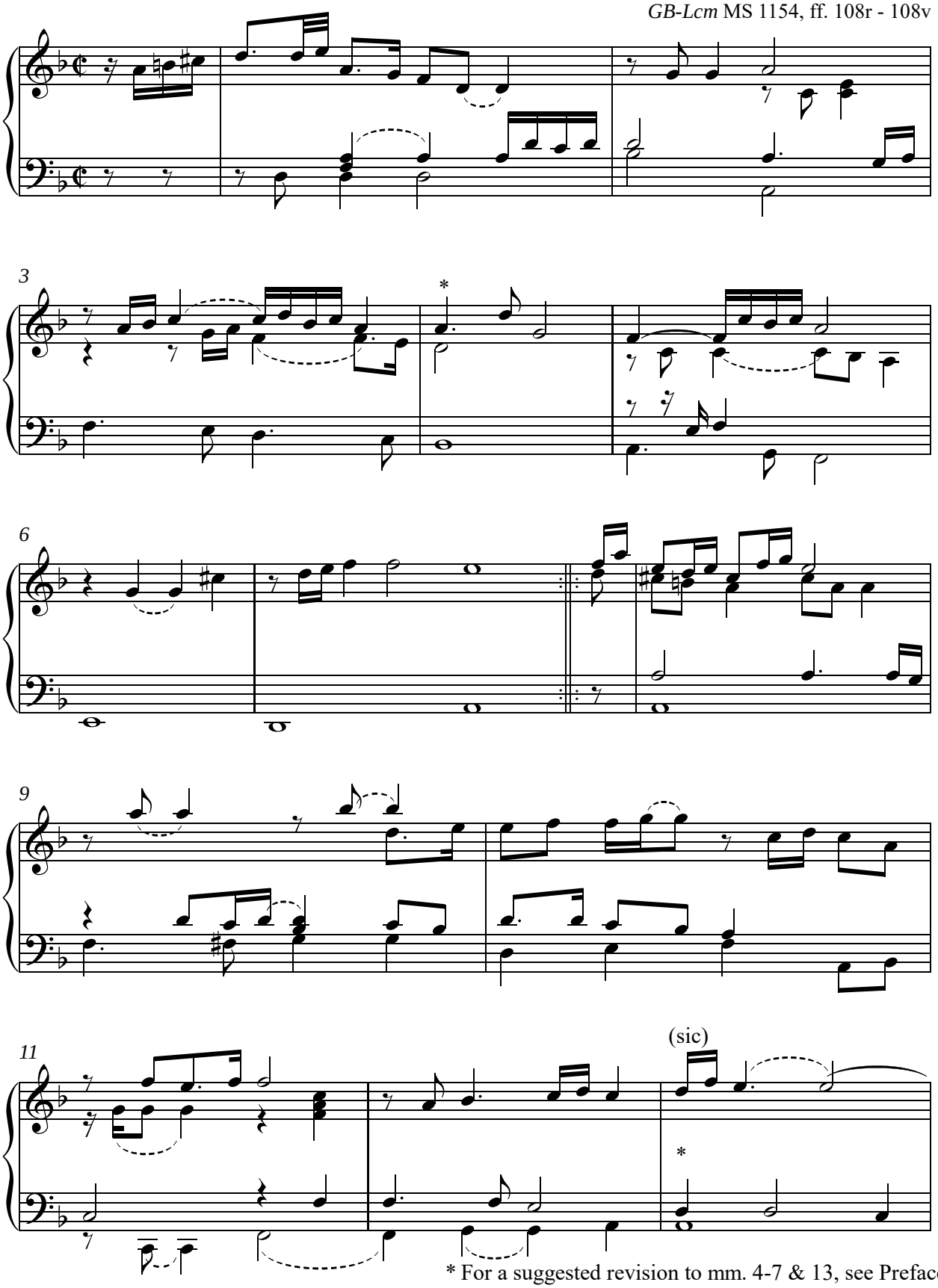
[38. Jig]

GB-Lcm MS 1154, f. 107r

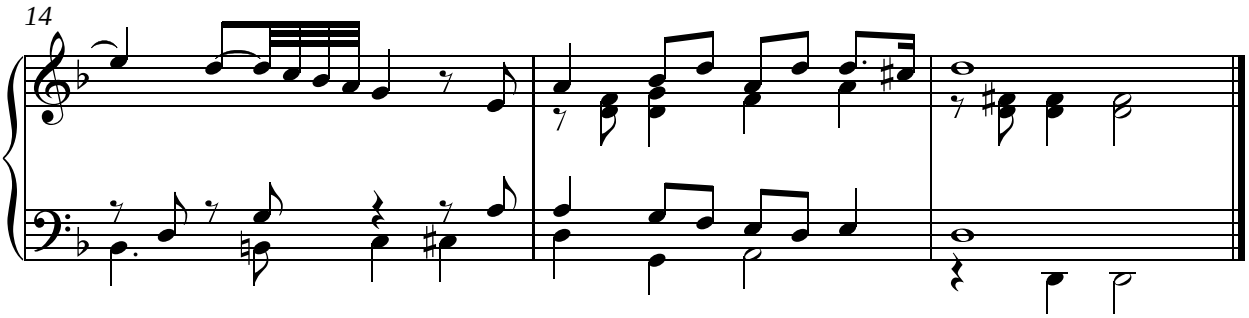


[39. Almand]

GB-Lcm MS 1154, ff. 108r - 108v

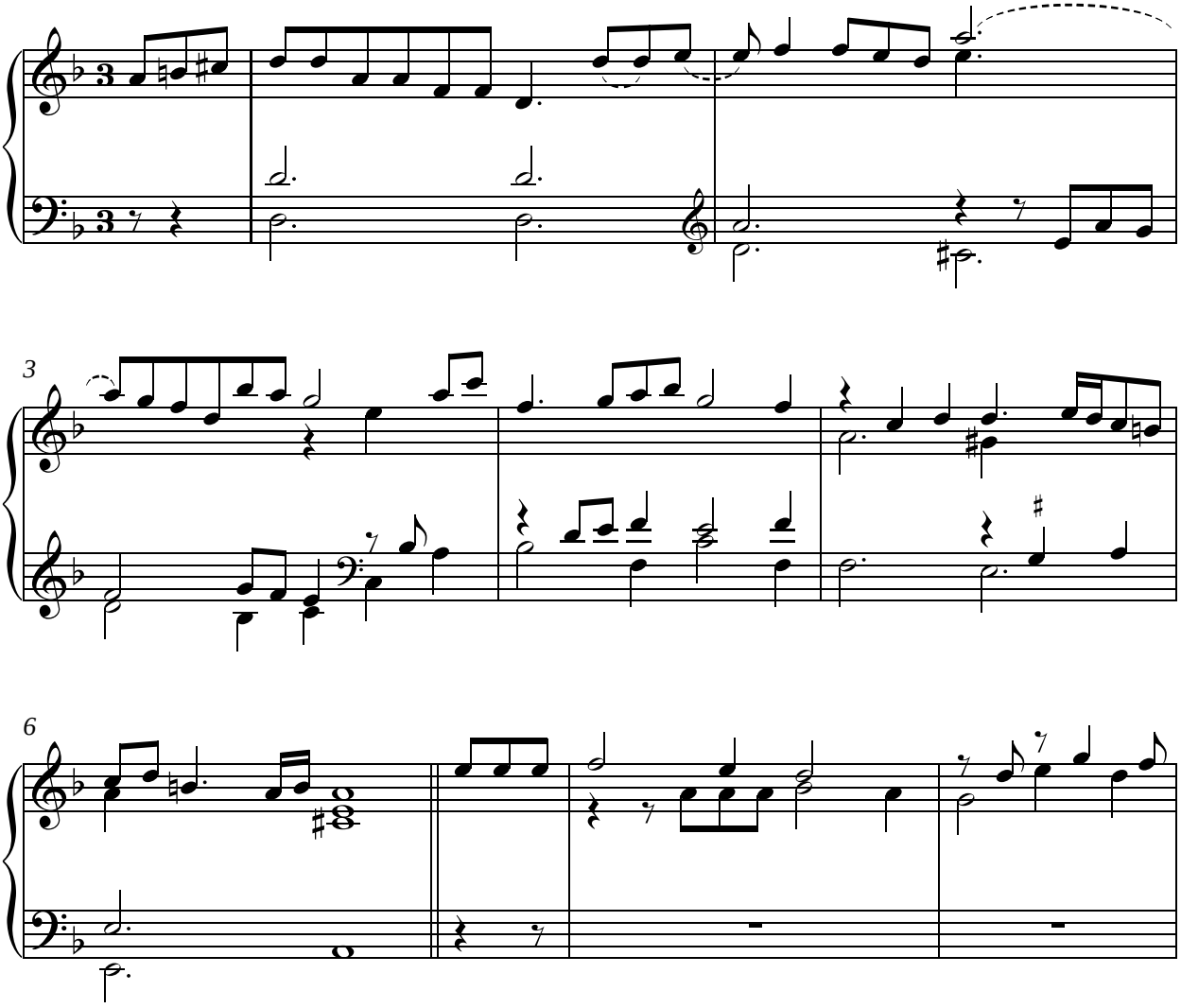


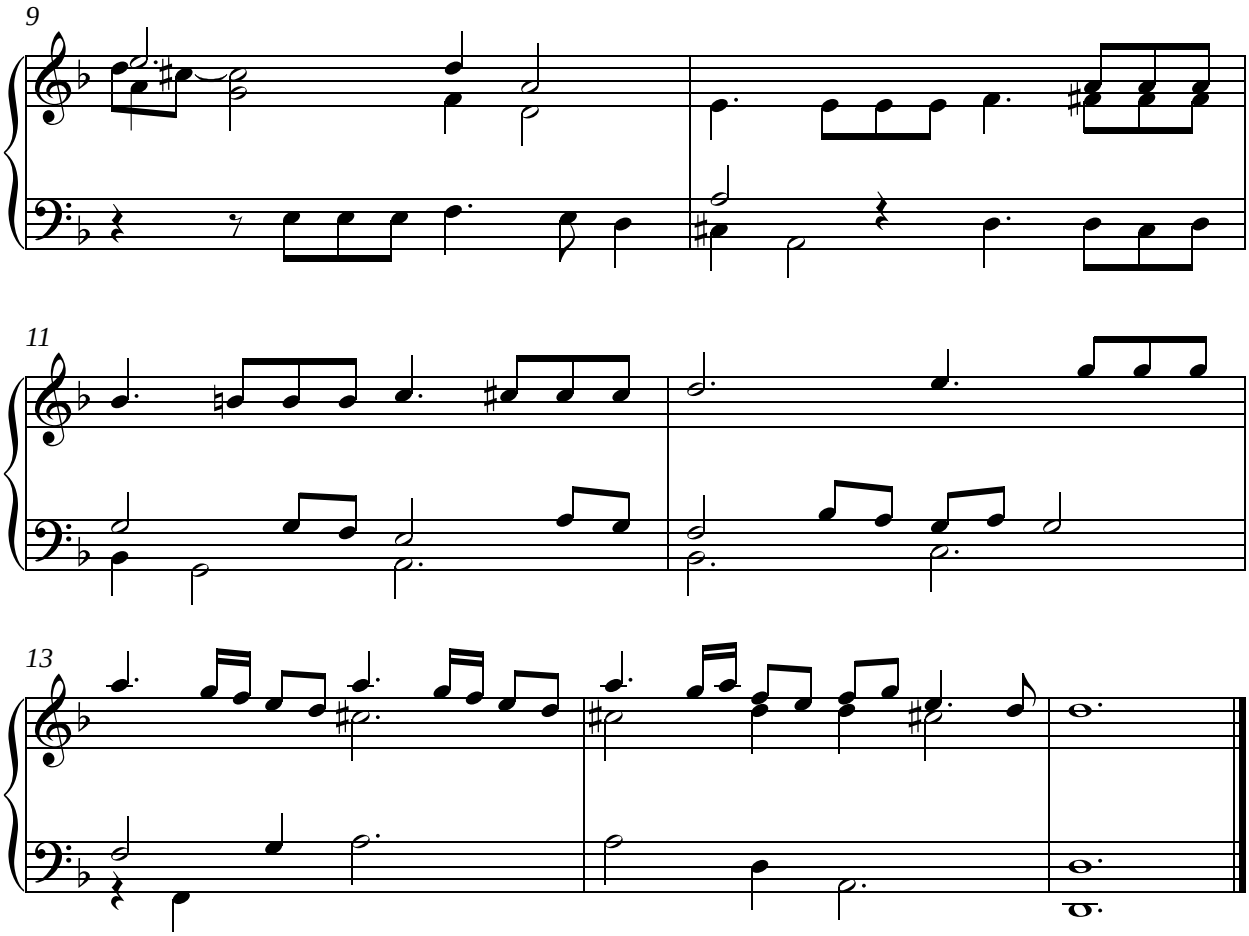
* For a suggested revision to mm. 4-7 & 13, see Preface



[40. Corant]

GB-Lcm MS 1154, f. 109r

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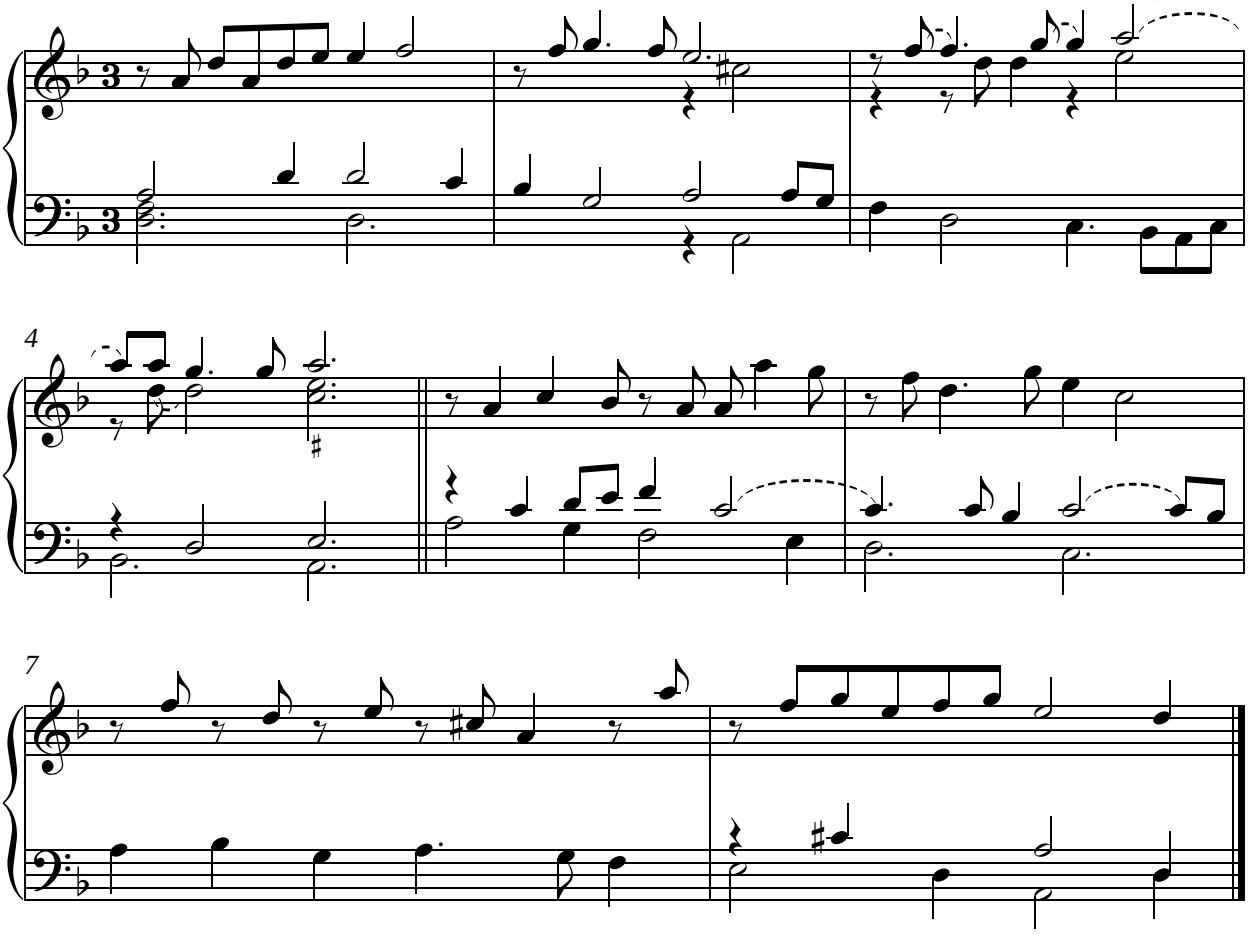
11
13

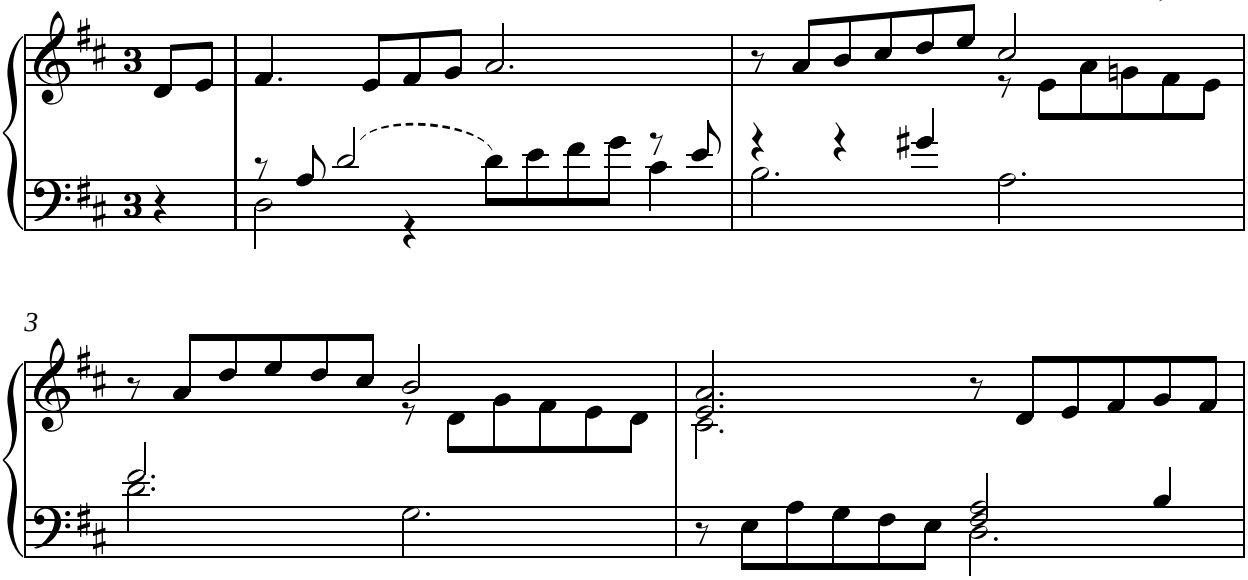
[41. Saraband]

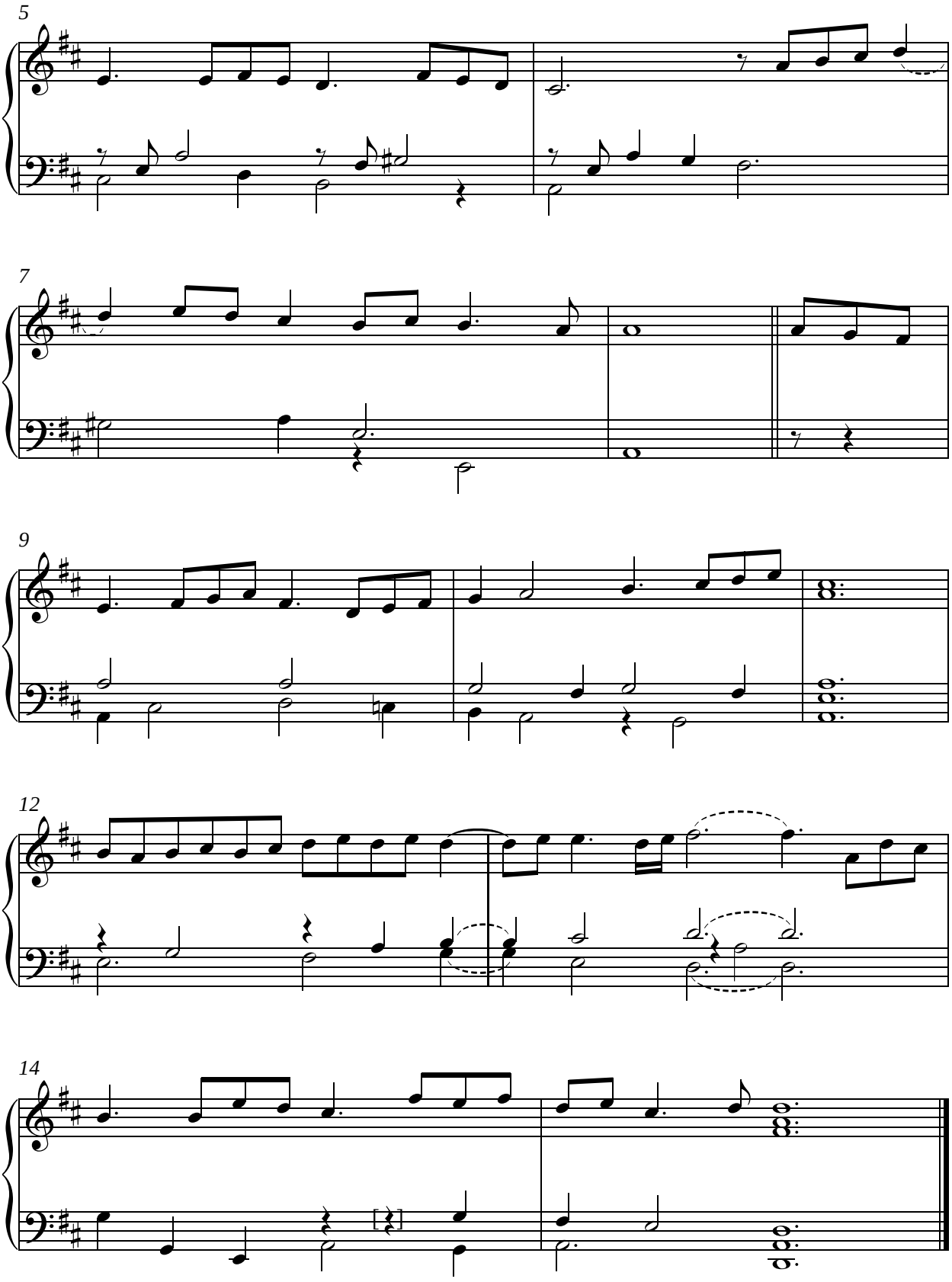
GB-Lcm MS 1154, f. 110r



[42. Corant]

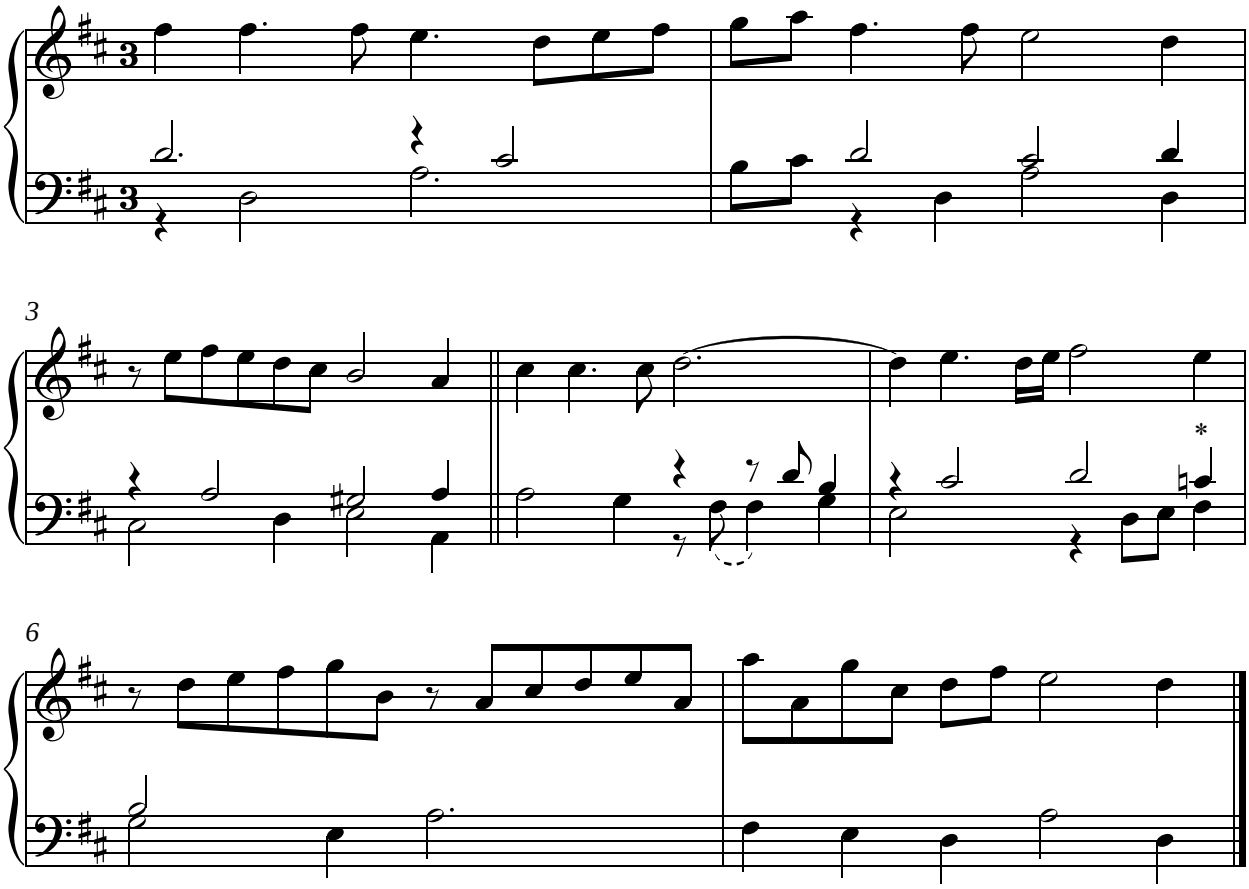
GB-Lcm MS 1154, f. 111r




5
7
9
12
14

[43. Saraband]

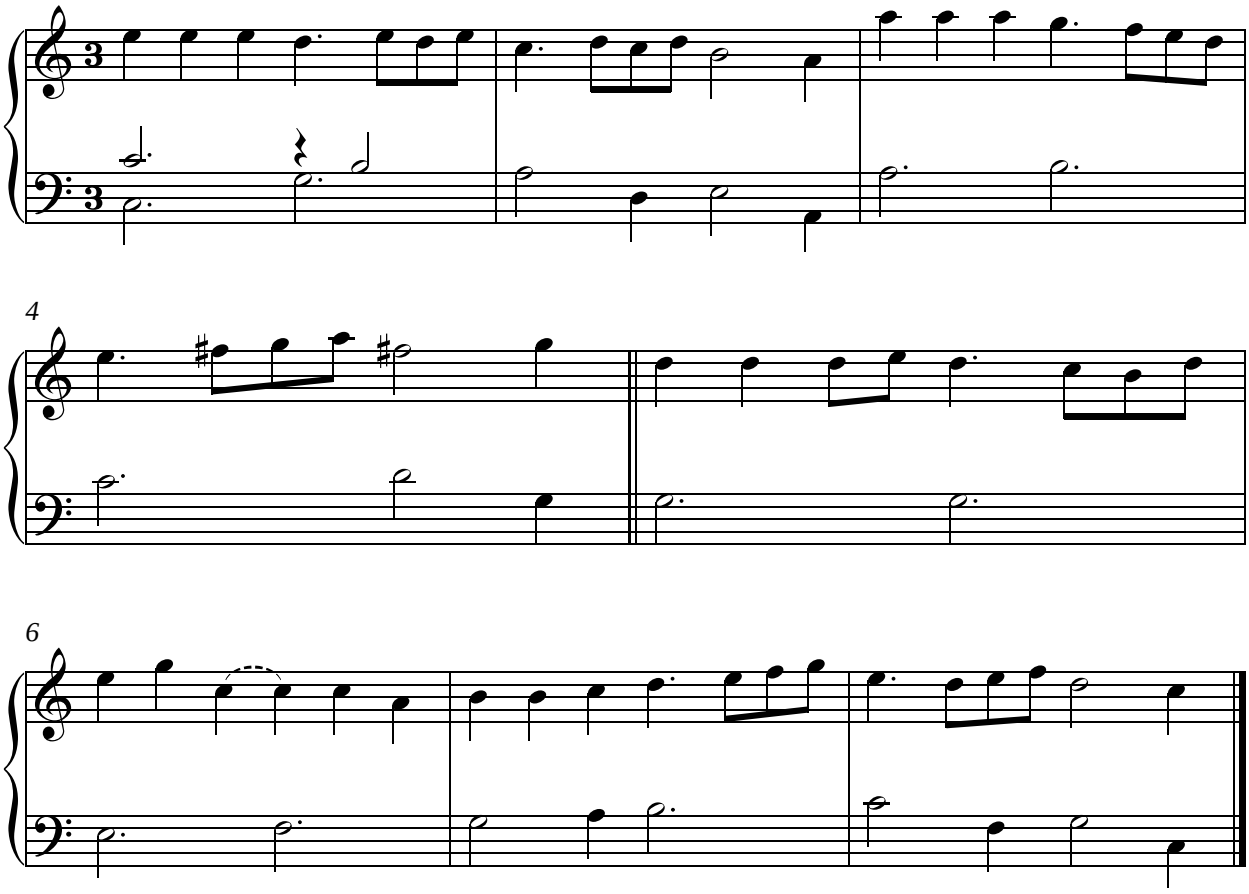
GB-Lcm MS 1154, f. 112r



* For a suggested revision to m. 5, see Preface

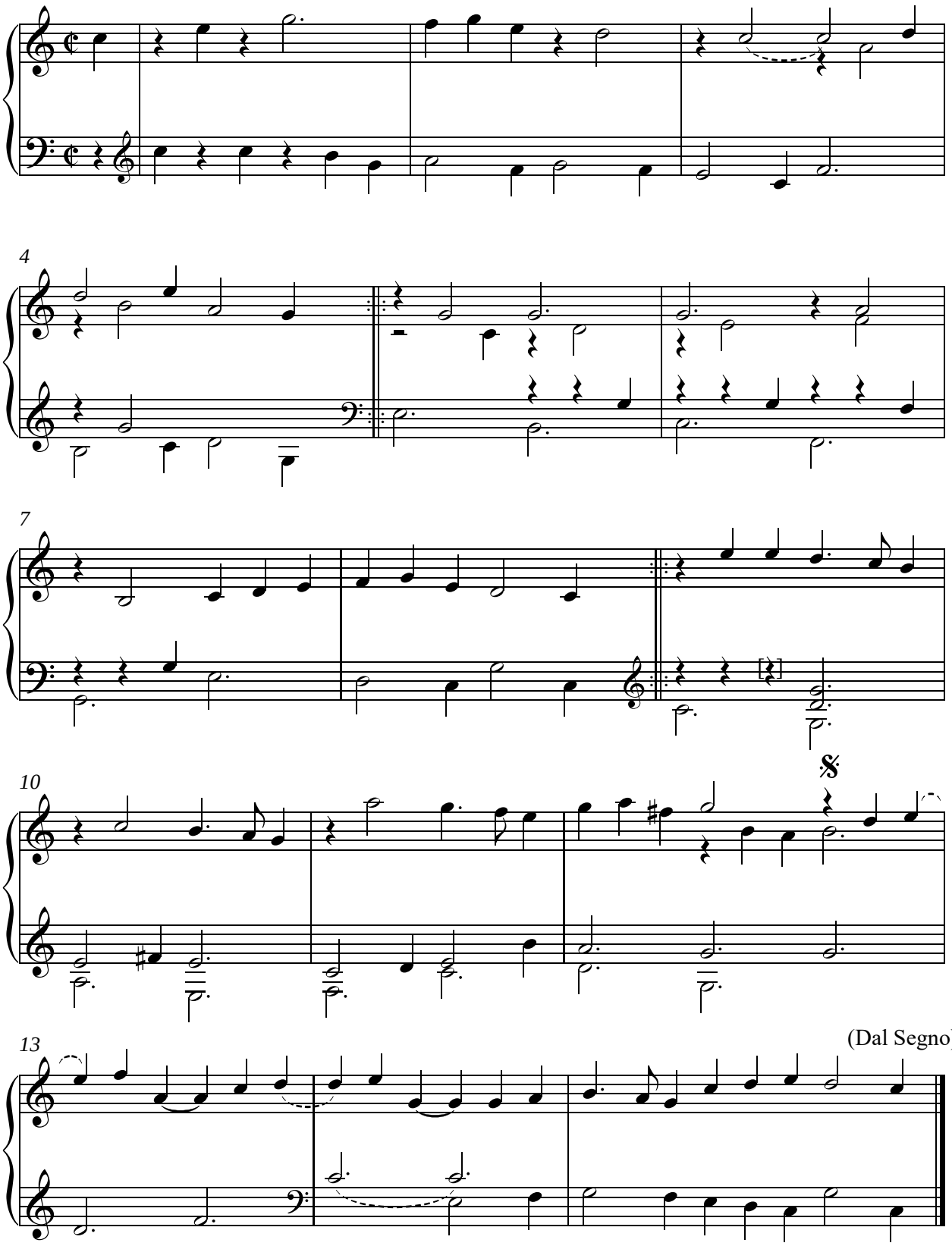
[44. Saraband]

GB-Lcm MS 1154, f. 113r



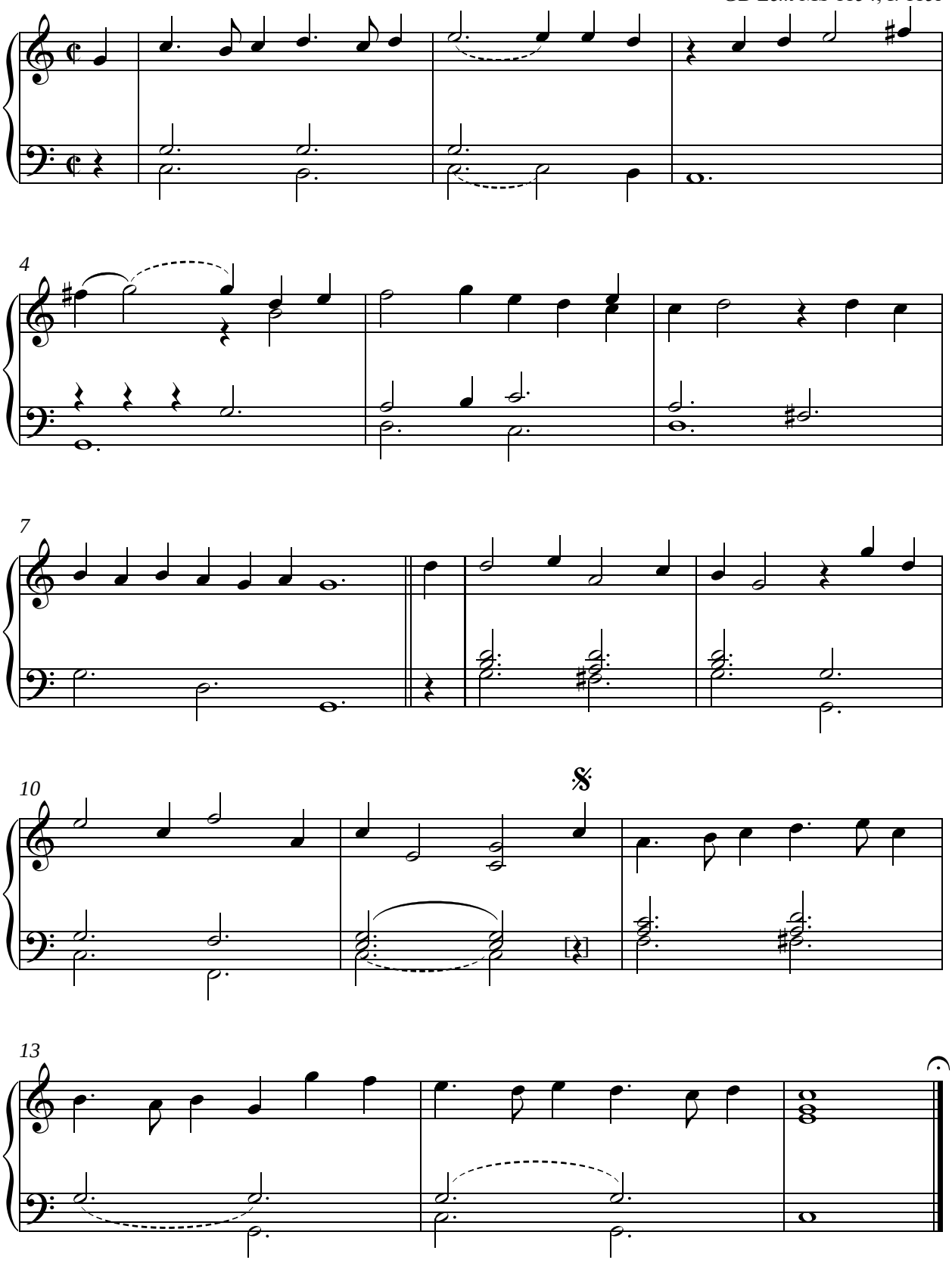
[45. Air]

GB-Lcm MS 1154, f. 114r



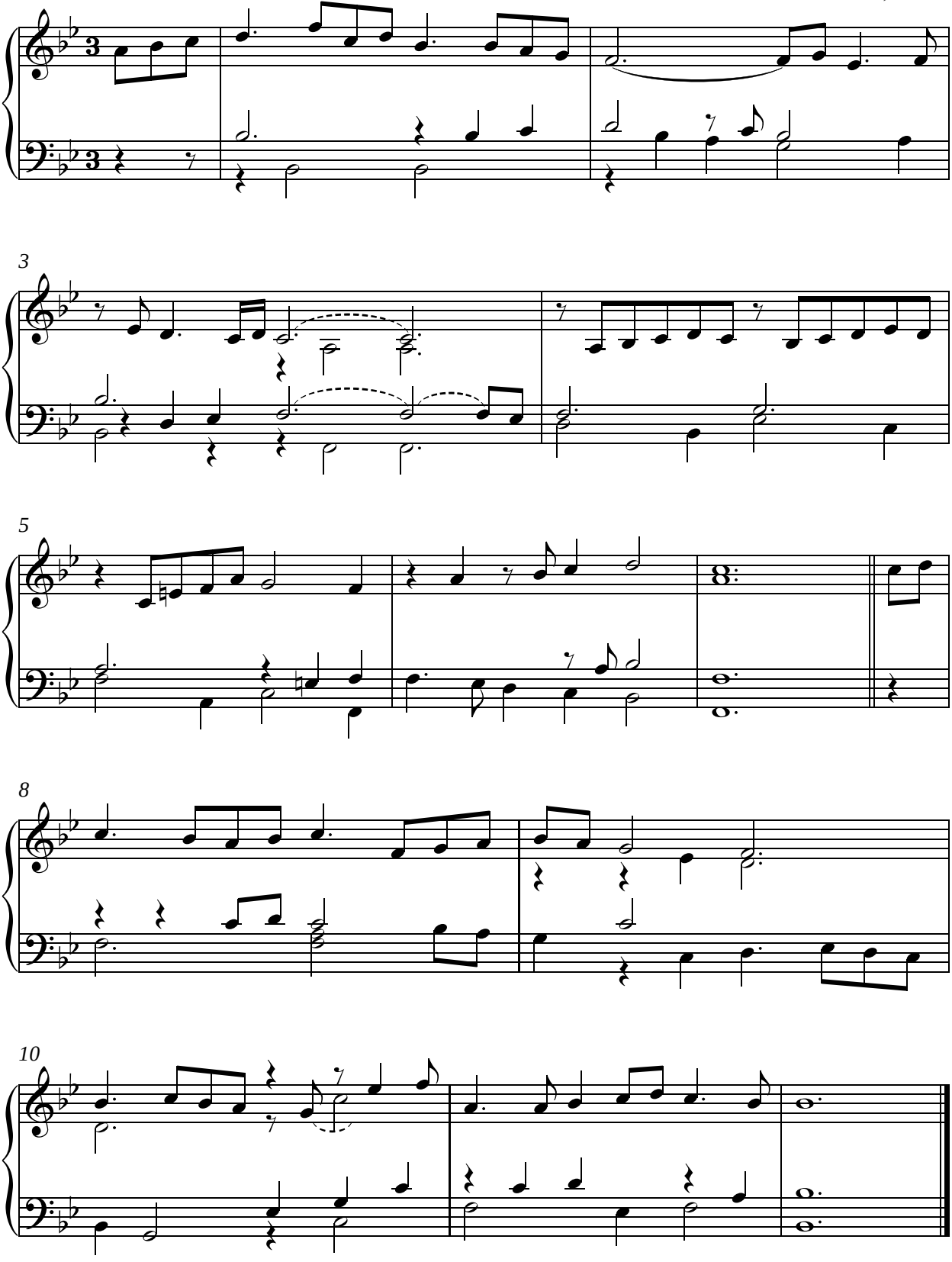
[46. Air]

GB-Lcm MS 1154, f. 115r



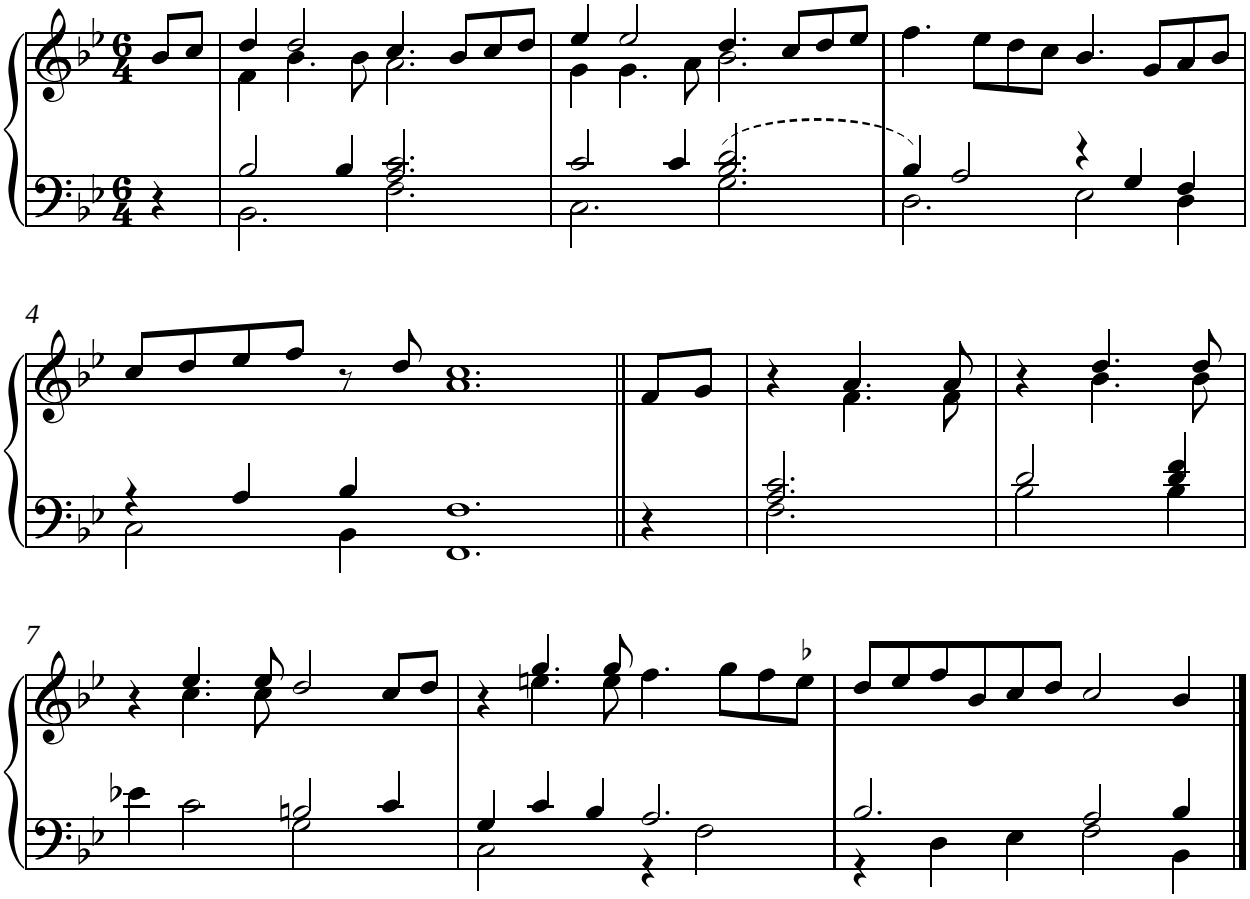
[47. Corant]

GB-Lcm MS 1154, f. 116r



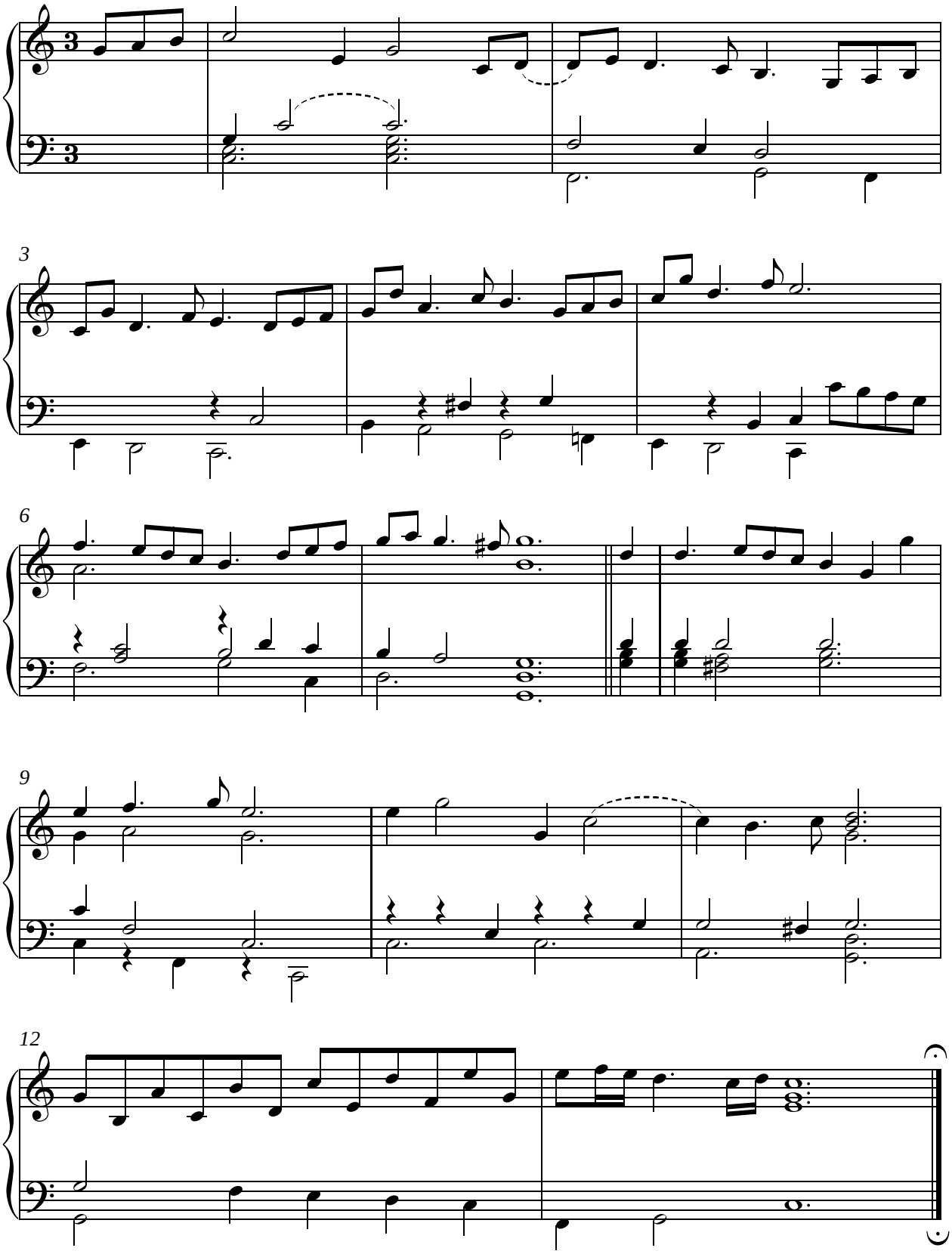
[48. Saraband]

GB-Lcm MS 1154, f. 117r



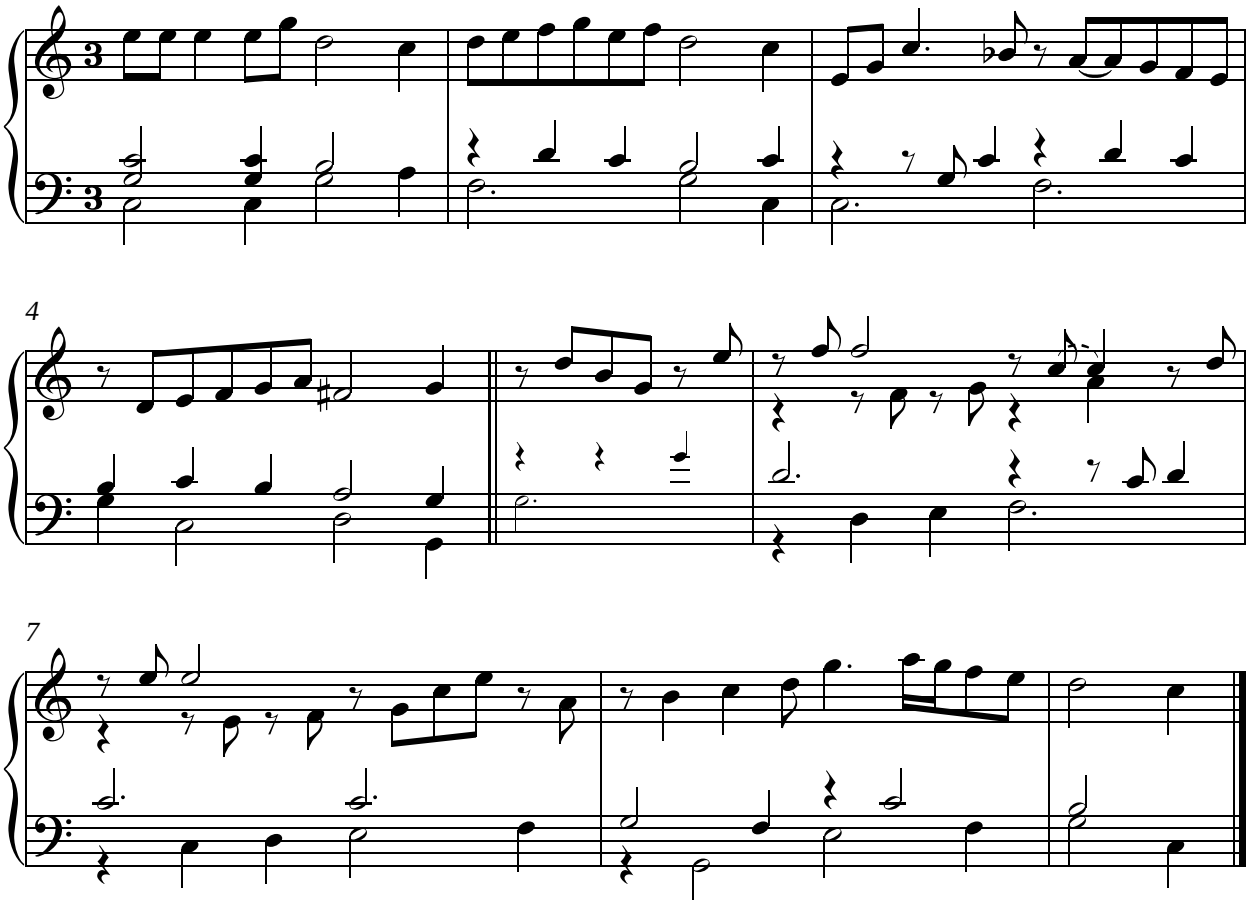
[49. Corant]

GB-Lcm MS 1154, f. 118r



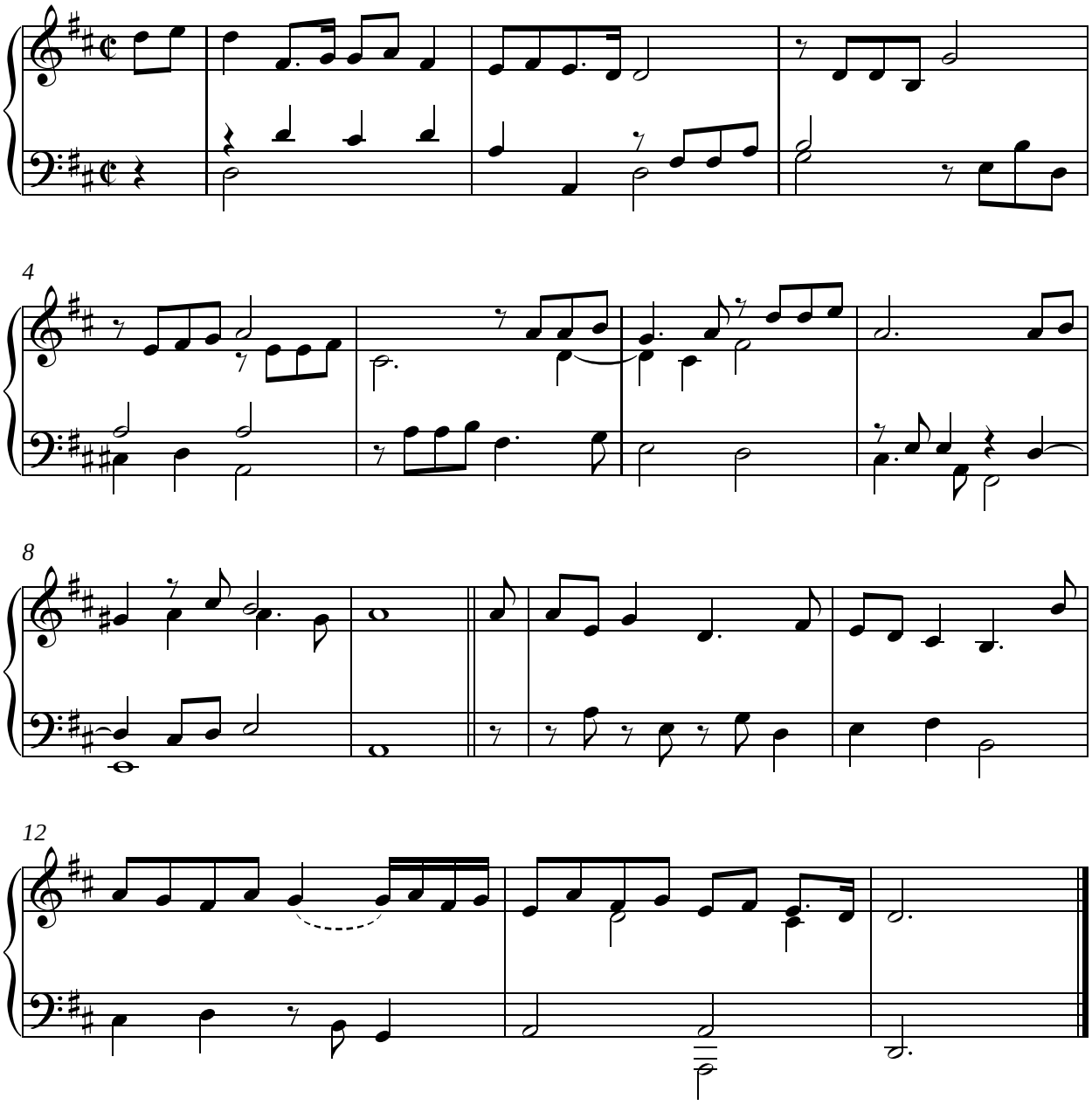
[50. Saraband]

GB-Lcm MS 1154, f. 119r



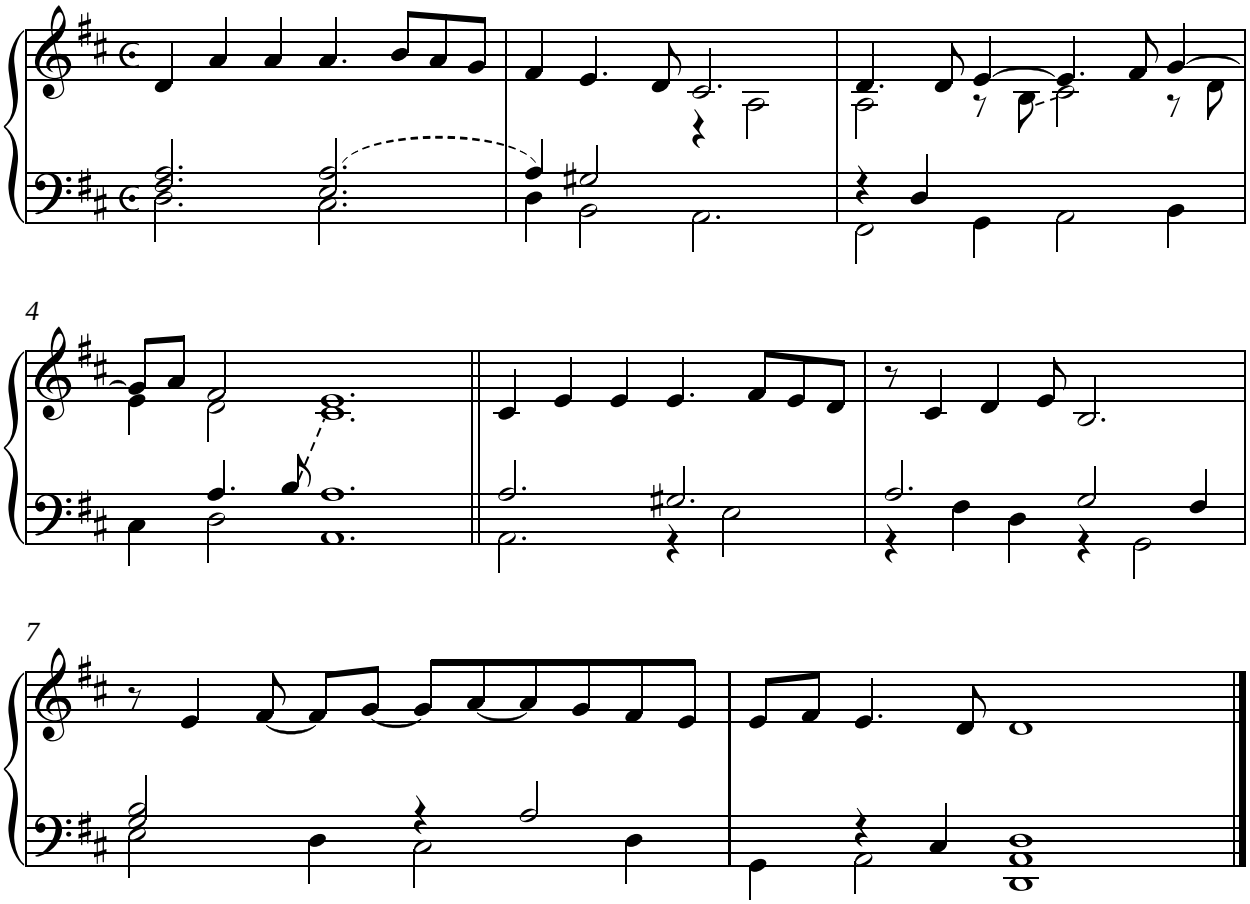
[51.] Almain

GB-Lcm MS 1154, f. 120r



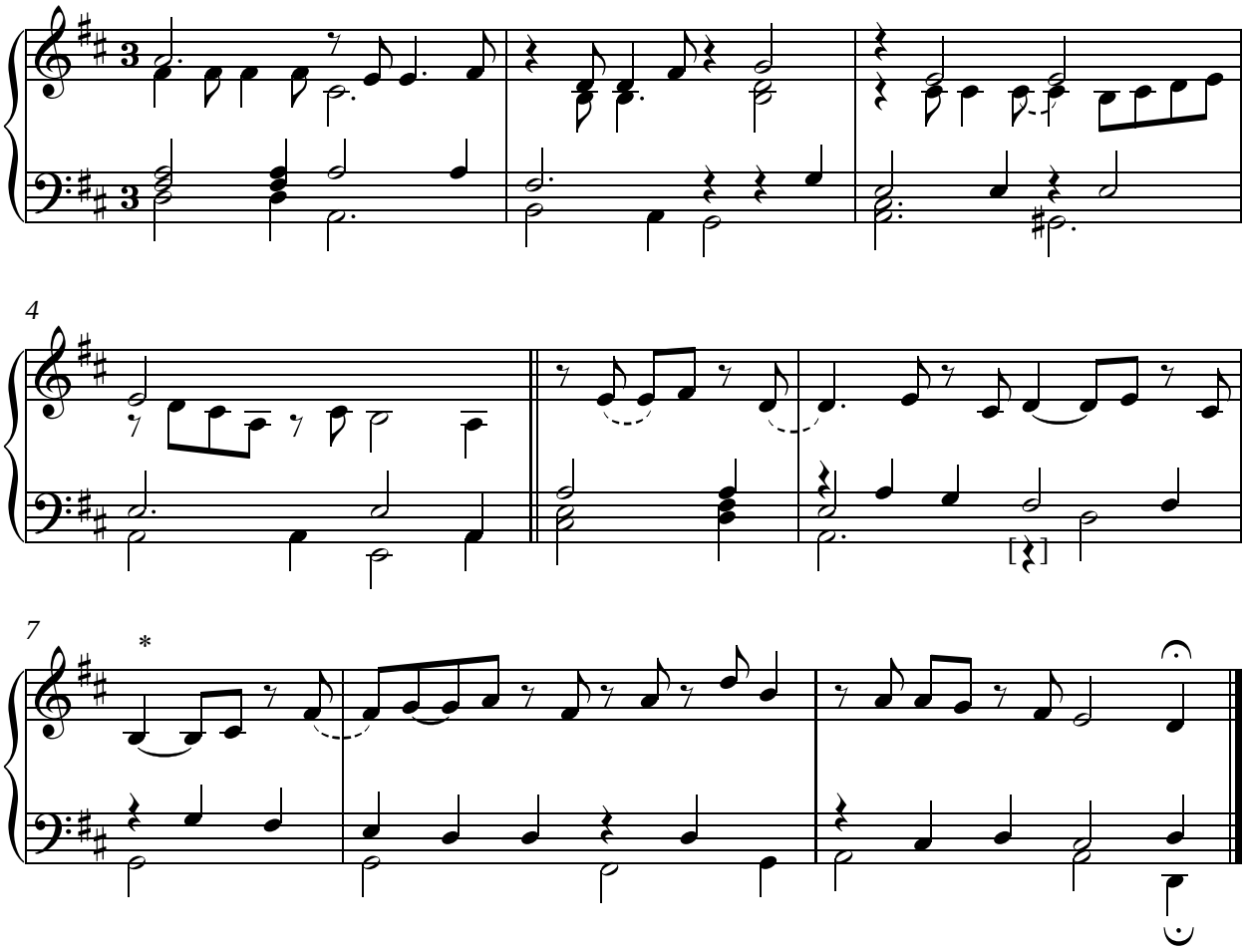
[52.] Corant

GB-Lcm MS 1154, f. 121r



[53.] Saraband

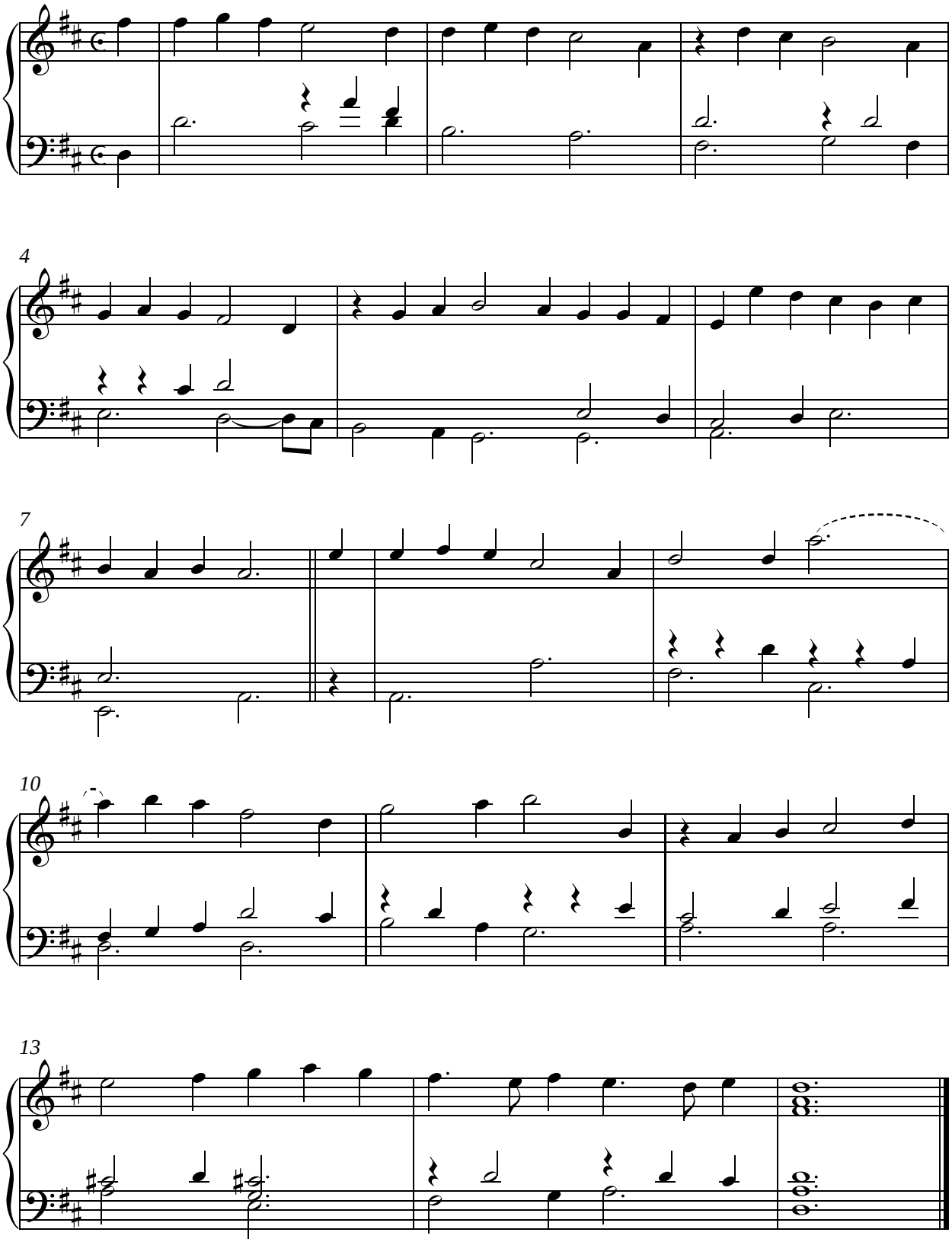
GB-Lcm MS 1154, f. 122r



* For a suggested revision to the RH of mm. 7-8, see Introduction.

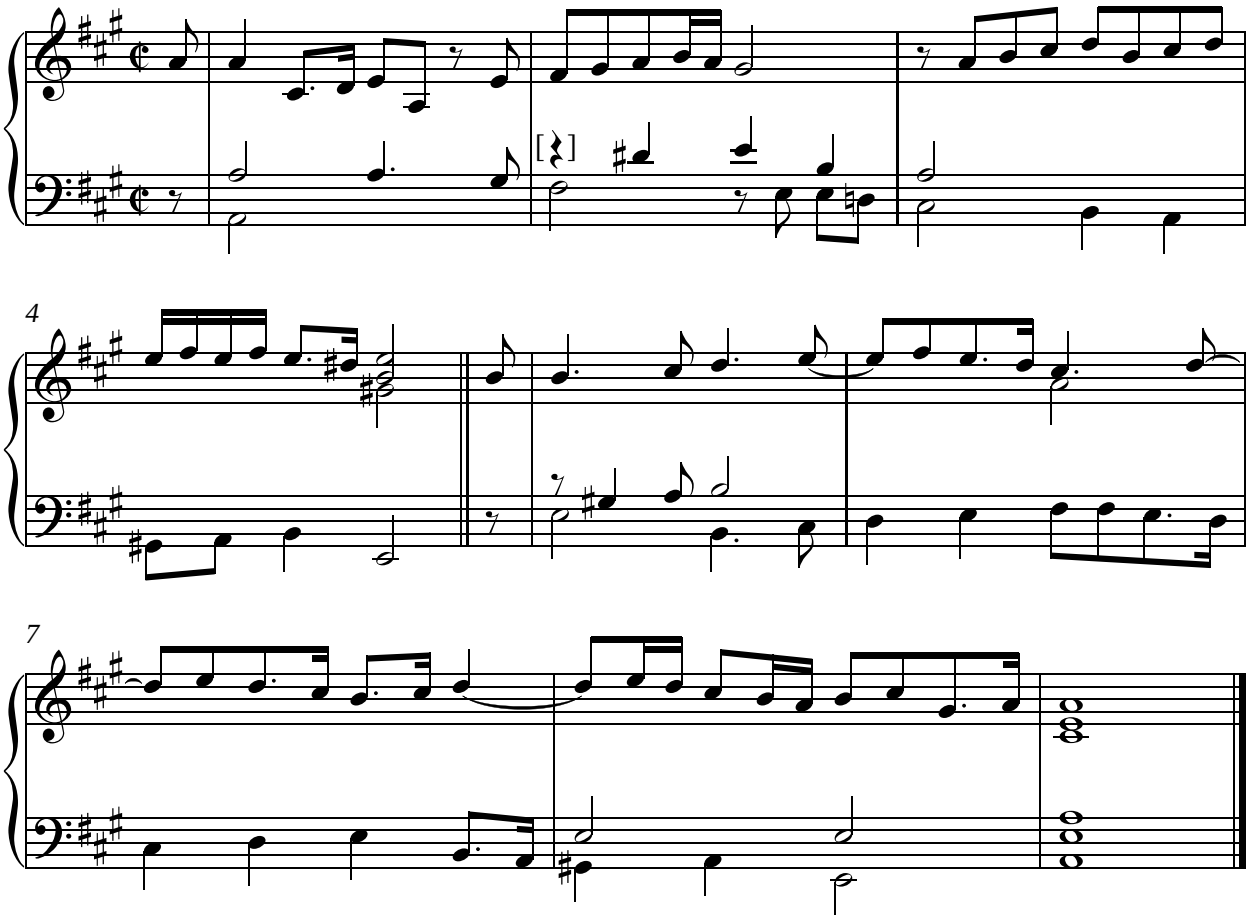
[54.] Jigge

GB-Lcm MS 1154, f. 123r



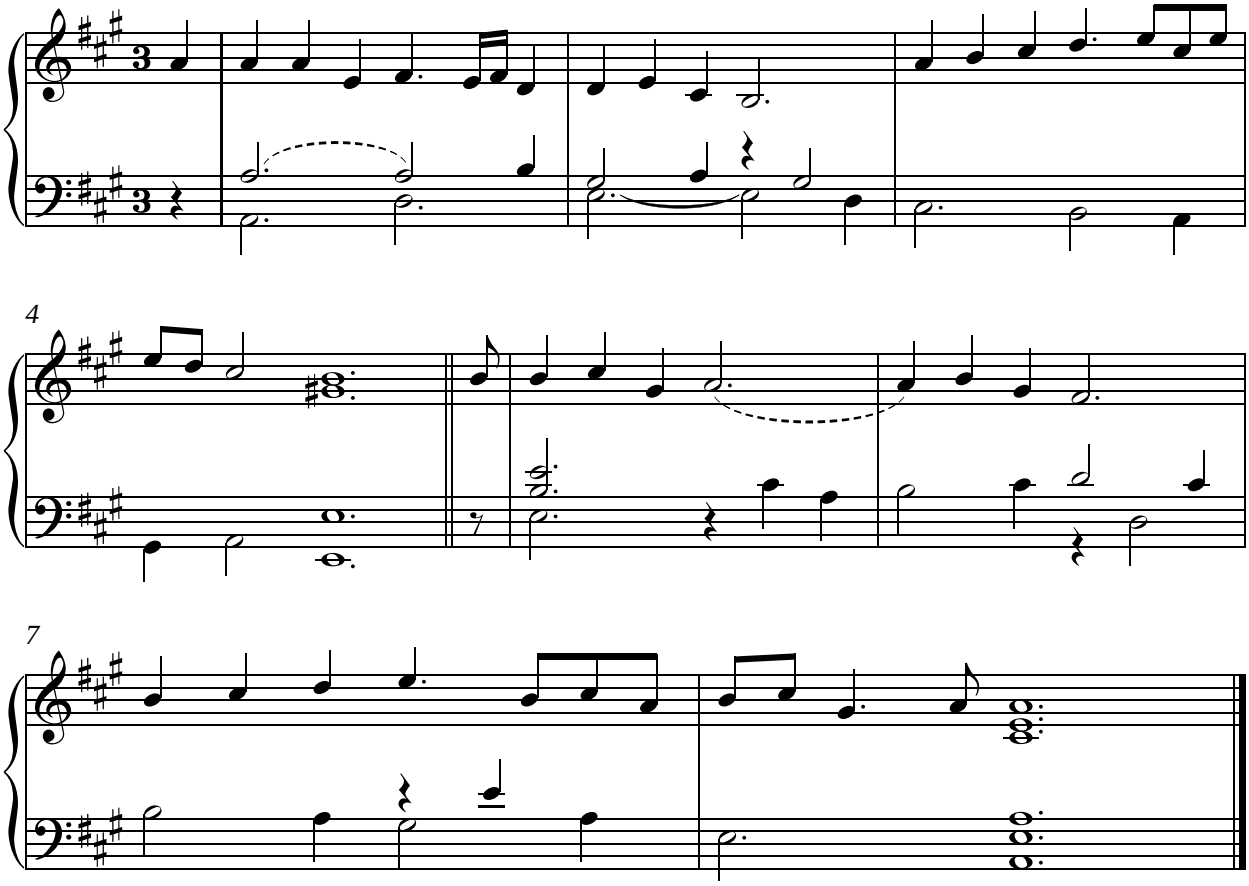
[55. Almand]

GB-Lcm MS 1154, f. 124r



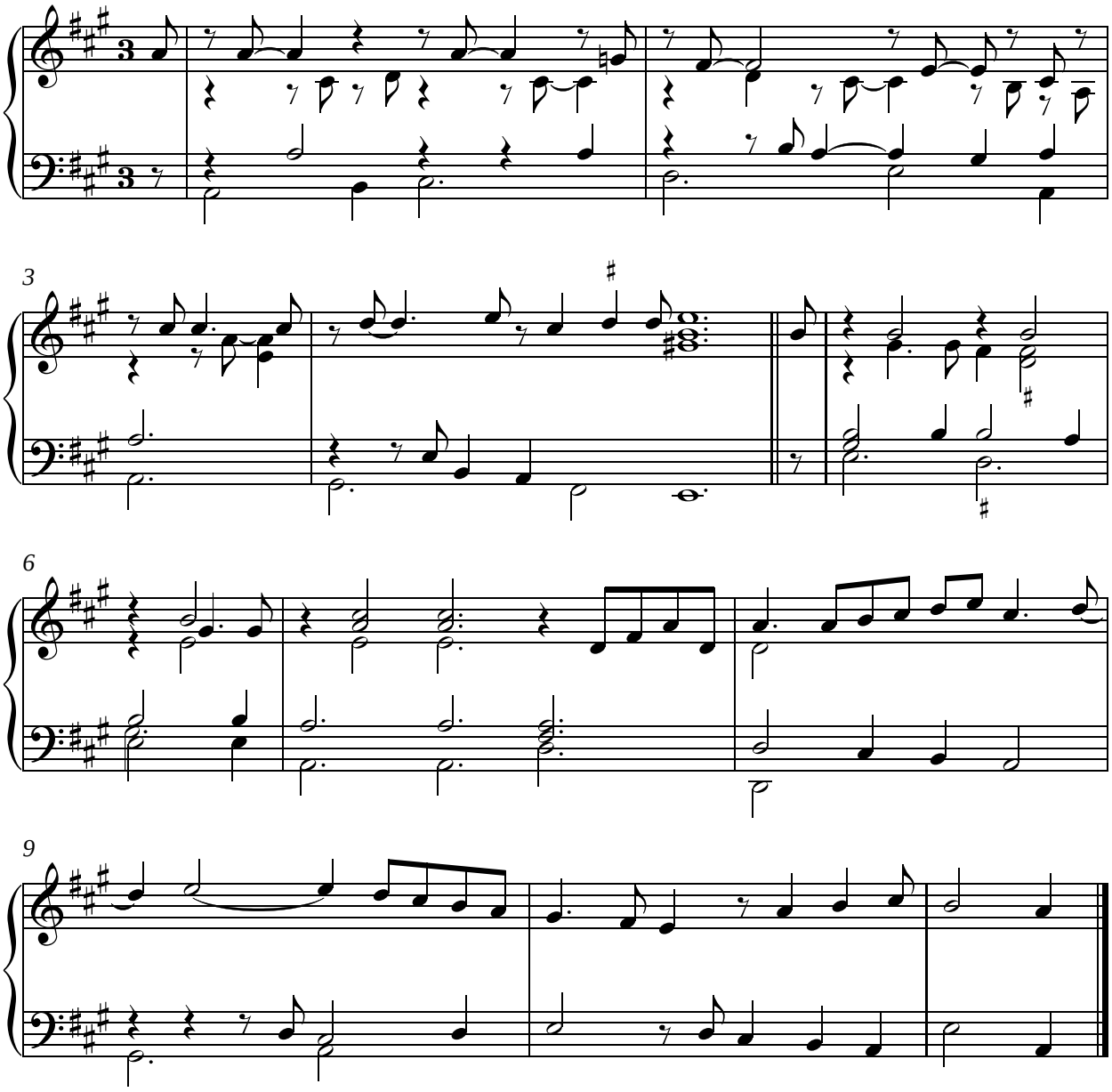
[56. Corant]

GB-Lcm MS 1154, f. 125r



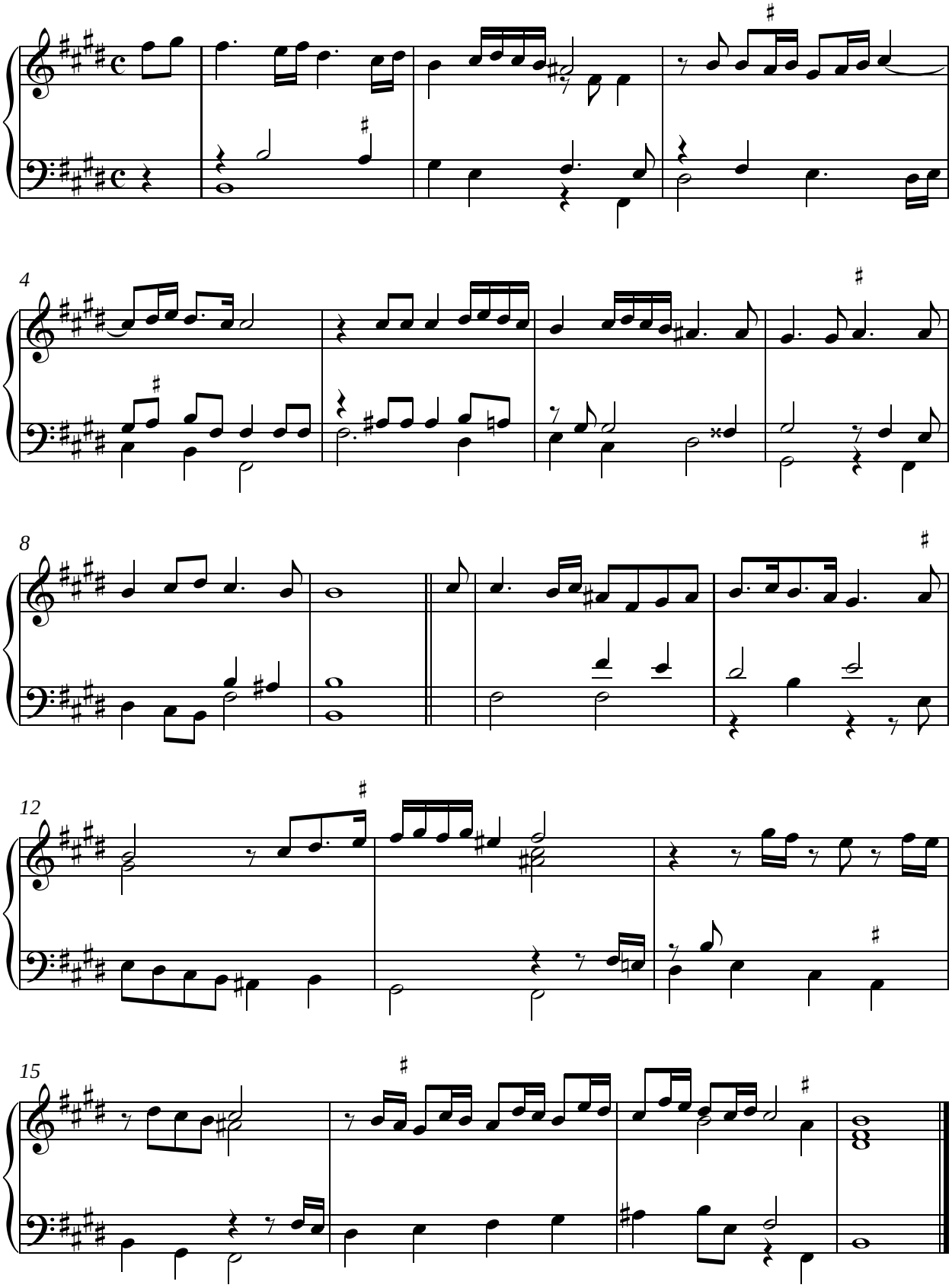
[57. Saraband]

GB-Lcm MS 1154, f. 126r



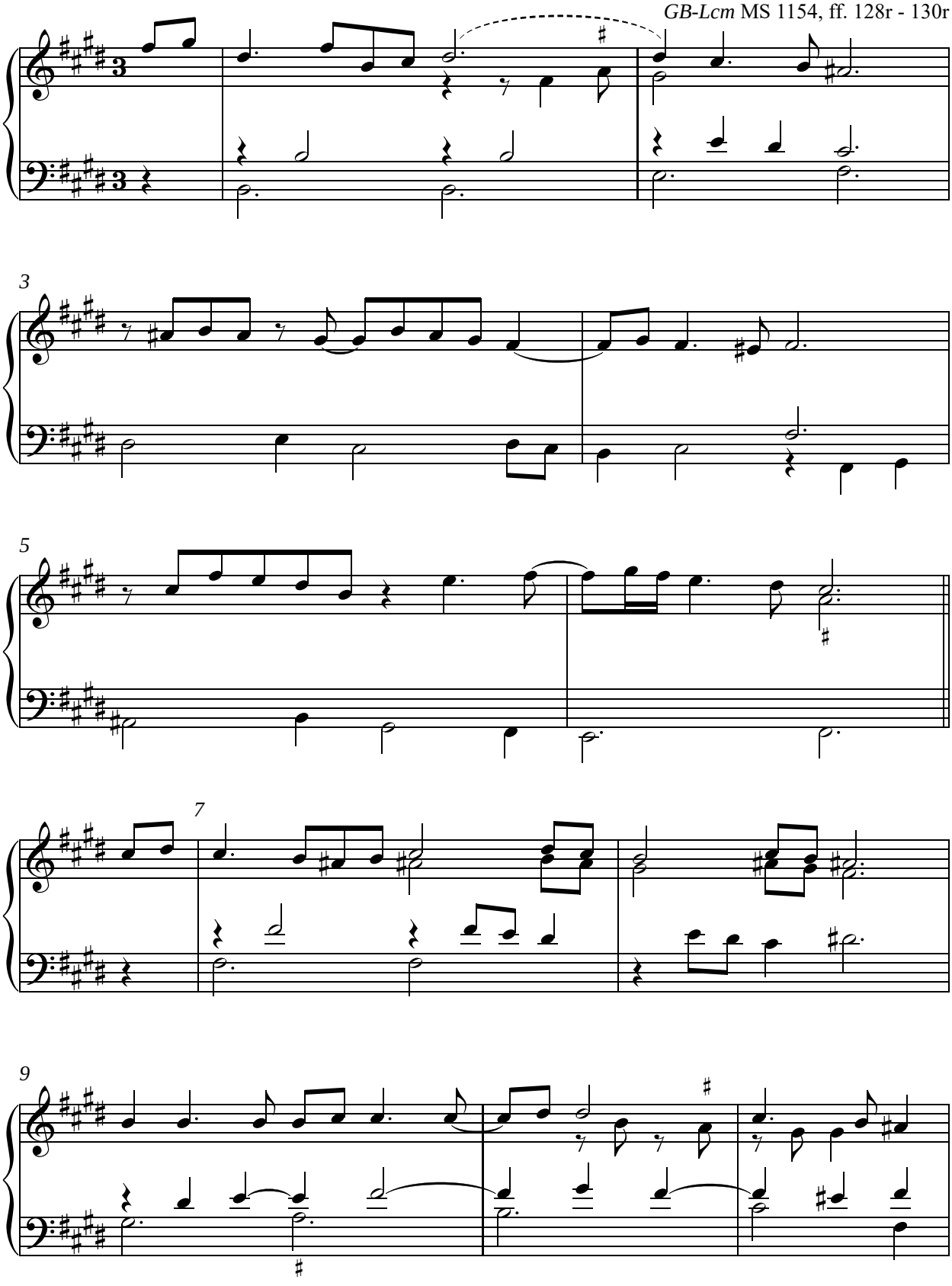
[58. Almand]

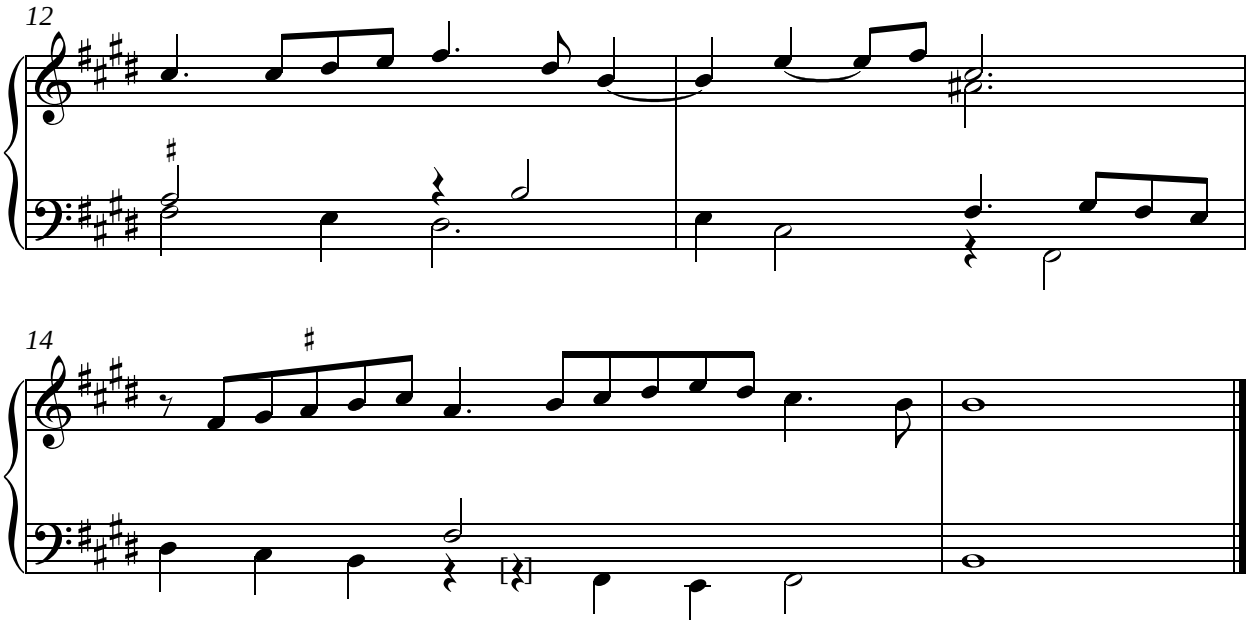
GB-Lcm MS 1154, ff. 127r - 127v

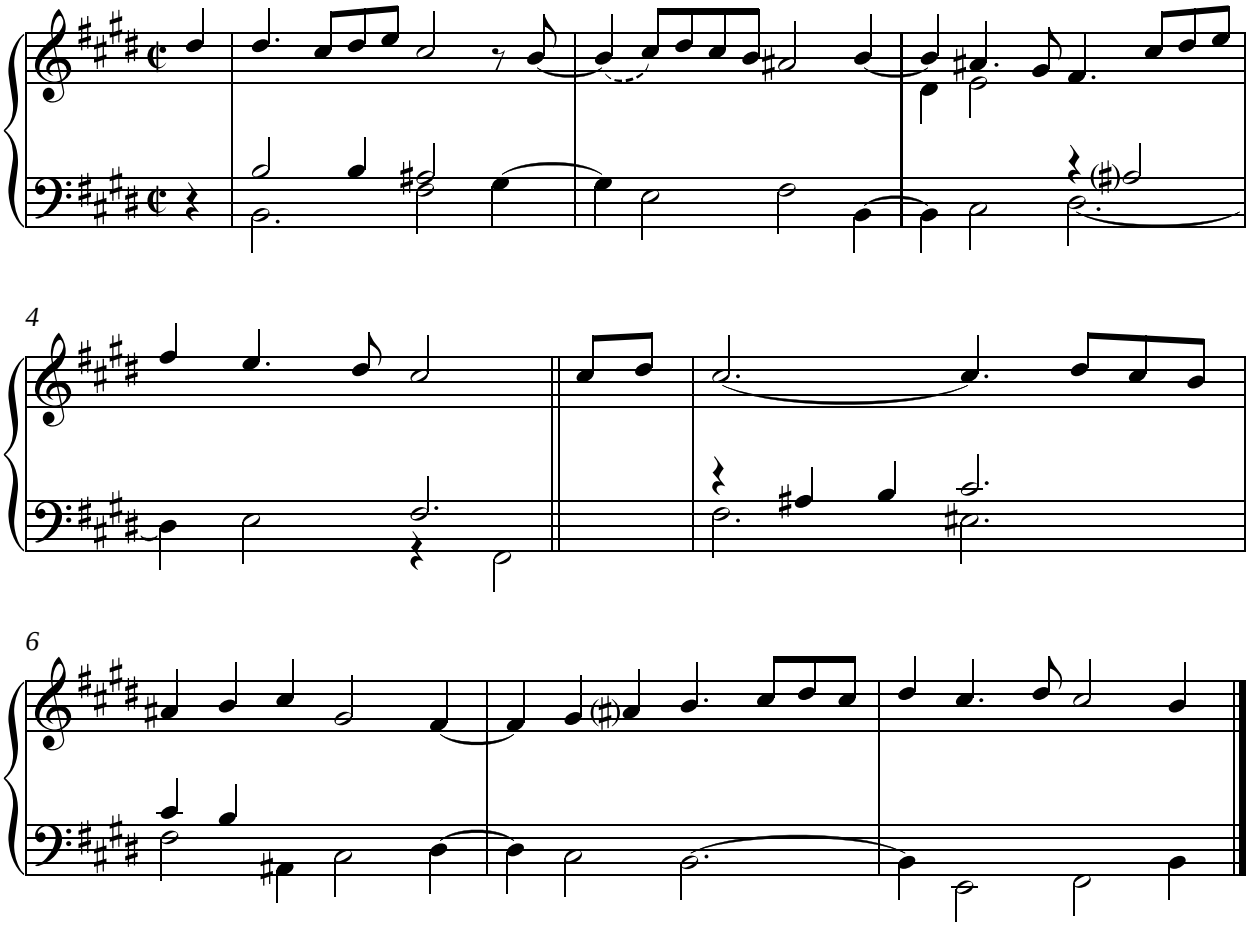


[59. Corant]

GB-Lcm MS 1154, ff. 128r - 130r





[60. Saraband]

GB-Lcm MS 1154, f. 131r