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AN INTRODUCTION TO RESTORATION KEYBOARD MUSIC II:

Bryne, Roberts and Moss

By Terence Charlston

This second article exploring the emergence of English keyboard music in the seventeenth century will focus on Matthew Locke's contemporaries, Albertus Bryne, John Roberts and John Moss. Bryne's harpsichord suites are without doubt the most distinguished and innovative of the period immediately preceding Locke. Roberts and Moss lived long enough to absorb the newer Baroque styles popularised by Italian and French musicians and were included in Locke's pioneering keyboard anthology Melothesia. In addition to giving a biographical outline and a list of currently available modern editions and facsimiles, the article will examine the sources and transmission of their music and the musical style surrounding this remarkable flowering of native talent.

Bryne, Roberts and Moss are largely unknown outside a small circle of specialists and are shamefully overlooked in concert and on recorded media. While hardly "names to conjure with," players need not be put off by their relative obscurity.¹ The music is well written and rewarding to play. It opens new horizons in our understanding of English music at this time, especially the achievements of later generations such as Blow and Purcell and, within the European context, shows English players as innovators, not merely imitators. In short, this is music that cries out to be performed!

Albertus Bryne (c1621–68) was trained as a chorister at St. Paul's Cathedral, London by John Tomkins, whom he succeeded as organist in 1638 at "about the age of 17 years". Anthony Wood (who calls him Albert Bryan) states that under Tomkins' tutelage he "became an excellent musician". Choral services at St. Paul's ceased about 1642 with the commencement of the civil war. Like many church musicians Bryne's living became less secure but he appears to have stayed in London and is listed in John Playford's *Musical Banquet* in 1651 as a teacher of the harpsichord. John Batchiler described him as "Mr. Albertus Brian, that famously velvet fingered Organist." Following the restoration of Charles II, Bryne resumed his

position at St. Paul's in 1661. He remained there for five years when, after the Great Fire of London, he became organist of Westminster Abbey for an even shorter period of tenure, until his death in 1668. Thirty of his keyboard pieces survive, including six suites for harpsichord and one organ voluntary.

Little is known about John Roberts (fl.1650–70) who wrote 25 harpsichord pieces. His name appears in a list of choristers at Lincoln Cathedral in the 1620's and -30's and the main manuscript sources of his music corroborate a connection with Lincoln as well as Oxford. Like Bryne he is listed as a music teacher by Playford.²

John Moss (fl.1662–84), a slightly younger contemporary of Roberts, led a better documented and, by all accounts, more colourful life in London. He seems to have been a character who frequently "sailed close to the wind" where authority was concerned. His failure to appear before the Westminster Corporation cost him £3 and he was later fined for teaching music without a licence. He may have been the singer who unsuccessfully petitioned the Dean and Chapter of St. Paul's in 1661 to join the ranks of the newly reconstituted choir alongside the reappointed Bryne.³ He briefly taught at Christ's Hospital until it was discovered he was a married man

and thus ineligible to work there. None of this prevented him from moving into more exalted circles where he enjoyed royal patronage. In 1678 he joined the King's Private Music filling the vacancy caused by the death of John Jenkins, the celebrated and much admired chamber musician. In addition to his five surviving harpsichord pieces, Moss wrote an important collection of suites for the bass viol played the "lyra way" and a selection of his songs were published towards the end of the century.

The keyboard music of Bryne, Roberts and Moss is transmitted in several common sources. Moss is represented in the first edition of John Playford's *Musicks Hand-maide* (1663), a volume of pieces typical of the many virginal books compiled for amateur players, usually young women, at this time. Most of the pieces are binary form dances — ayres, corants, sarabands and so forth — and occasional items with fanciful titles derived from songs and theatrical events. The musical texture emphasises the right hand melody and the pieces are equally suited to solo keyboard or ensemble performance; Playford's frontispiece illustration makes this utility perfectly clear by showing a virginalist (female, of course) joined by singer and fiddle player. While the left hand accompaniment is kept simple, imitation and more complex textures do occur at time. In general, the more sophisticated keyboard textures circulating in manuscripts at this time are normally absent. Five pieces by Bryne were added along with 17 others (including six by Locke) to the 1678 edition, *Musicks Hand-maide*.

The most important manuscript source containing pieces by both Bryne and Roberts, New York, Public Library, Drexel Ms. 5611, is roughly contemporary with the 1663 edition of *Musicks Hand-maide* and offers a rare insight into the changing tastes of the mid seventeenth century. It contains old fashioned, virginalist style music alongside pieces in the newer dance styles, often arranged in suites and indexed according to key. These suites comprise the core dances Almain, Corant and Saraband

usually in the same key and often by the same composer. Another common source, Oxford, Christ Church Library, Mus. Ms. 1177, presents a complete picture of the next generation, beginning with the lute inspired, *style brisé* textures of Bryne and Roberts and ending with John Blow and Henry Purcell at the end of the century. The Oxford manuscript, Bodleian Library, Mus.Sch.Ms. D.219 is the most important single source for Bryne's music. It transmits three of his best suites with each clearly ascribed to him, and the high proportion of pieces by him suggest it may be an autograph, although there is no other supporting evidence for this. Even if this is not the case, the fact that the manuscript also contains music by prominent musicians such as Matthew Locke and William Lawes suggests Bryne's music was held in high esteem. The city of Oxford was an important centre for Royalist sympathisers and the inclusion of Lawes' *The King's Ayre* and *Coranto* suggests it belonged to someone loyal to Stuart line — possibly a musician, such as Bryne, reliant on church and aristocratic patronage.

The collection *Melothesia* which Locke edited and published in 1673 is much more representative of the English Baroque keyboard style. It includes two of the main focuses of this article, Roberts' splendid E Minor suite and the remarkably forward-looking Suite in F Major by Moss. Both are excellent examples of their type and contrast strongly with Locke's highly individual but often obscure style. Roberts no doubt fit his music to the prevailing taste of the restored monarch and his court. These changes in fashion may well explain the omission of Bryne from the composers represented in *Melothesia* — primarily because Bryne was deceased by 1673 and had failed to establish his "modern" credentials amongst his contemporaries. Locke may have excluded them for fear they would compete against his own music in an already crowded marketplace or because he considered them too difficult for his predominantly amateur readership.

Albertus Bryne was the leading composer of harpsichord music before Locke and one of the earliest English composers to organise his dances into suites by key. The musical style and texture of his suites had considerable influence on the next generation of composers, especially Blow and Purcell. These works illuminate the development of their constituent dances during a period of gradual evolution and growing interaction with continental style. There are six suites, three with the standard three - movement format (almain, corant and saraband or (in the case of the F Major suite in Oxford, Christ Church Library, Mus. Ms. 1177) ayre, corant and saraband) and three with an additional fourth movement, a jig-almain. Five further pieces in *Musicks Hand-maide* are grouped into two sets (see Table 1, Charlston nos. 2–4 and 5–6) but these share the same key and could also be played as a single suite.

English harpsichord music of the mid and late seventeenth century is, as we have seen, generally limited to dance music. While other forms do occasionally occur, these are largely absent except in sources of continental music, and the scope of this article is largely devoted to the development of the suite. If we take the 58 known pieces by Bryne, Roberts and Moss, only one ground, one organ voluntary and one prelude survive (Bryne no. 22, 30 and Roberts no.19, respectively). The remaining pieces, all dances, almost exclusively organised into suites, are unmistakably linked by similarities of musical style or influence and some of these will now be explored. It is impossible, however, to discuss style without some knowledge of the music. This is especially true in a repertoire that is largely unknown, so I will now describe a small sample of suite movements (about a quarter of the surviving keyboard music by Bryne, Roberts and Moss) and include musical examples to illustrate interesting features. It should be stressed that the single best way to appreciate this music is to play it! The most important qualities of these

pieces are most tangible through the medium of sound and nothing can beat the experience of discovering the music for oneself at the keyboard or listening to a sensitive, well judged performance.

Bryne's A Minor suite is his most extended and arguably most successful essay in this form and a logical point of departure for a discussion of keyboard style. The opening of each movement is quoted in Ex.1. This is a four-movement suite like his other two suites in Oxford, Bodleian, D.219. The three core dances —almain, corant, and saraband— display many of the characteristics typical of the later seventeenth century. The Allmaine (Ex.1a) begins with the characteristic upbeat note —more or less standard by 1650— and a strongly divided crotchet beat in which the quaver rhythm becomes the basic pulse. The harmonic rhythm moves in crotchets, and phrase endings frequently use certain clichés such as the  formula at cadences and the breaking of the final chord in quavers. Bar 1 has the much-encountered falling fourth figure⁴ and from bar 2 Bryne delays some of the right hand notes by the value of a semiquaver to produce a *style brisé* texture. This lute device is a defining feature of Bryne's suites and continued to be used well into the eighteenth century. The tension created by the resulting forward momentum of this technique is heightened by Bryne's careful avoidance of perfect cadences. He often achieves this with chains of falling thirds (bars 5 and 6) and uses a similar idea in the second section of the Jigg-Allmaine to round off the suite. The scribe (possibly Bryne himself) marks a cross below two notes ornamented with a double stroke sign (bars 6b and 7). Although the precise purpose of this sign remains unknown, it is thought to indicate a beat (a lower auxiliary ornament) rather than a shake.⁵

The Corant (Ex. 1b) further demonstrates Bryne's harmonic sophistication. From bar 5 onwards, the music passes through D Minor, C Major, A Minor and E Minor before settling onto an imperfect cadence in

A Minor. It begins with an upbeat crotchet (other corants use) and proceeds in an often syncopated triple time. The ambiguity between two dotted minim beats and three minim beats is made explicit in the hemiola in bar 15.

Roberts' Saraband from the E Minor suite (Ex. 5e) displays all the characteristics of the English saraband which tended to be the simplest dance in style, with a clear harmonic structure often changing harmony only once a bar and without initial upbeat. Bryne's Saraband (Ex. 1c) transports these clichés to a higher level of expression. In bar 1 Bryne adapts the repeated note figure  into  and to emphasise this change writes a chord on the second beat in the bar. The movement gains a certain pathos from continuous, *style brisé* and subtle chromaticism. The melody, too, is more subtly woven. Notice that the formulaic saraband phrase ending (where the cadence is made on the last crotchet of the bar rather than the first, see Ex. 5e, bars 4 and 8) is reserved for the very end. Bryne's saraband has much in common with the French models as an example from Chambonnières shows (Ex. 1d).

The jig-almain is something of a puzzle. A curious amalgam of two types of dance, it is relatively rare in English keyboard music and appears only for a brief time. An early example by Benjamin Rogers resembles an Almain in all but name: it has the title "Gigue". Such duple time Jigs do occur on the continent; in France gigues are often indistinguishable from allemandes, and several Froberger gigues are notated in this way. Bryne's A Minor Jig-Allmain opens with imitative counterpoint just as Froberger does, although Bryne reverts to *brisé* chords after a few bars (Ex. 1e).

Since jig-almans are notated in *“time* with duple division of the beat, the most obvious way to perform them is in the manner of an ordinary almain but at a quicker speed. Alternatively, one can create the triple metre of a jig by dividing each crotchet beat into three triplet notes in the manner of Froberger's gigues which survive

in two rhythmically different notations (Ex. 2a). By analogy with the Parville manuscript⁶ version of Froberger's E Minor gigue, the opening of Bryne's jig-almain might be interpreted as in example 2b. Froberger's music was known in England and the alternation of duplet and triplet division was an established practice since at least the Renaissance.⁷

A mixture of the two approaches may be closer to the truth, however. An anonymous duple time dance from a late 17th -century manuscript seems to confirm this. It mixes groups of duplet, triplet and dotted quaver patterns and features quaver, semiquaver and demisemiquaver upbeat patterns, as if the scribe wished to convey both duple and triple metre at the same time (Ex. 2c). This seems to exemplify the spirit of the jig-almain which is neither one rhythm nor the other but a subtle "tempering" of duple in the direction of triple. Finally, John Moss, a prolific exponent of this hybrid dance, may also be able to shed some light on this ambiguity. He concluded most of his 30 suites for viol with a jig-almain as well as providing one of the latest examples for keyboard (see Ex. 6d). In his first Jig-Almain for viol, for example, the predominant rhythm of the solo part is  which at performance speed can sound like written triplets.

John Roberts' surviving keyboard works show many French characteristics: the frequency of corants, for example, often recorded in pairs or trios, and his penchant for written down variations, for both almans and corants. Several French manuscripts (Paris Res. 1185 for example) contain corants and sarabands with "doubles" or varied repeats and varied reprises must have been frequently improvised "live." Roberts shows how this can be done, by adding a continuous flow of step-wise and arpeggiated figuration in smaller note values than the original. In both corants and almans the form of these variations takes one of two patterns. Bailey neatly distinguished them as "Divisions: in the sense of a variation which constitutes a

separate piece (A-B, A'-B'; where A and B are the original and A'B' is the variation) and "Interpolated Variations" where the variation is integrated into the repeat structure of a single movement (A-A'-B-B').⁸ The anonymous G Major Corant attributed by Bailey to Roberts has come down to us in two sources with the same music preserved in both formal arrangements (see Table 2, Bailey no. 2) — one with the variation interpolated and the other with the variation as a second, separate piece.⁹ Bryne's Corant in F Major (quoted in full as Ex. 3) uses the "division" order but unusually runs all four sections into one piece, thus A-B-A'-B'.

When he provides a variation for the almain, Roberts places the varied reprise after the dance as a separate piece. This happens with two almain in NYp 5611 where the scribe uses the descriptive term "division" for the variation. The first (Ex. 4a) uses a continuous texture of semiquavers while the second (Ex. 4b) introduces occasional groups of demisemiquavers towards the end of both halves. Both seem to be more old-fashioned than the corants and their diminution technique stems from the virginalist age. Admittedly, viol players continued the division tradition well into the eighteenth century in consort and solo playing, long after it had become thoroughly *passé* for keyboardists. Without doubt players continued to improvise variations to dance movements for some time (many examples can be found in Bach, Handel and F. Couperin) and modern players should be prepared to apply appropriate variation techniques to Restoration keyboard music that appears written out variations. We are fortunate in having examples from Locke, Bryne and Roberts to guide us.

The last two suites to be explored in this commentary come from *Melothesia* and both show an up-to-date awareness of French music. Roberts' E Minor suite opens with a prelude in broken chord style heavily influenced by French lute

and keyboard techniques (Ex. 5a). To develop sonority through "legato" touch, Roberts notates the overholding of notes with extended slurs covering three notes and exceptionally seven notes (bar 6). The Almain (Ex. 5b) continues this texture, as does the double of the first Corant, but in groups of 5 notes (Ex. 5c). Roberts cleverly unifies his suite with similar textures and motivic ideas throughout. These threads of motivic similarity are easily recognised by the ear and run through most of the movements. For example, the pattern of descending "6" chords in bar 2 of the Prelude develops into chains of 7-6 suspensions which return in the Almain and Saraband.

Roberts' fondness for varied reprises has already been mentioned. Not only does this suite have two corants (another similarity with French harpsichord music of the period), but also these corants have interpolated variations (or "doubles" as *Melothesia* describes them) following the A-A'-B-B' pattern. The texture of both doubles is achieved by "division" (in its modern sense meaning "diminution") whereby the smallest prevailing note value of the original, a crotchet, is divided (or diminished) to a quaver level in the variation (Ex. 5c). The first double uses the lutenist *brisé* technique in which the player "strums" up and down chords in patterns clearly defined by the notation. To contrast this, the second double is melodically conceived (like Locke's Saraband at the start of the volume) and scale patterns prevail over broken chords (Ex. 5d).

The Saraband (Ex. 5e) is particularly charming and its beguiling simplicity hides the witty artifice. Roberts recalls certain turns of phrase from previous movements and imitates the opening melody between the hands. If one requires a stronger conclusion to the suite, the player can repeat the Almain in jigg rhythm (see Ex. 2) although there is no instruction from Locke or Roberts to do so.

Roberts' E Minor suite is placed

relatively early within the scheme of *Melothesia* (pieces nos. 26–29) while the F Major suite by Moss, his only keyboard suite, comes at the end of the book (nos. 54–57) sandwiched between arrangements by William Thatcher and Gerhard Diessener's C Major suite. This last piece is the most mature representation of the Franco-German style and it may well have been placed there to acknowledge significant continental influences.

A chronological development of keyboard style can be observed from just before Roberts suite to the end of the harpsichord section of *Melothesia* and it may have been Locke's tacit agenda to present a conspectus of playing style from old to new.

If Moss' solitary suite is "modern" by the standards of the 1670s, then it also deploys its musical material with a fuller and richer keyboard texture than we find in his Jigg in *Musicks hand-maide* from a decade before. Indeed, the Almain would not be out of place in an early 18th-century collection and, like the Corant and Saraband, exhibits the dotted rhythm patterns that mark out the keyboard idiom of the next generation (Ex. 6a). The Almain from Purcell's eighth suite (also in F Major) is clearly derived in part from Moss (Ex. 6b).

I have quoted the Jig-Almain in Ex. 6e. The keyboard writing in this movement, and the suite as a whole, is particularly well wrought; one cannot but admire Moss' control of texture and ability to develop ideas. Notice the descent of the left hand and thickening of the polyphony towards bar 8 and then bar 15. Moss was the main exponent of this dance — certainly for the viol — and when this Jig-Almain is performed in jig metre as this article suggests is a definite possibility, it complements the *inégales* character of the preceding dances, especially the Corant (Ex. 6c).

Curiously, this movement contradicts the suite's modern, forward-looking credentials, and many "antique" features can be found in it. The falling thirds motif in bars 9–11 of Moss's jig-almain would

not be out of place in a consort piece for viols. Like the rising chromaticism in bar 4 (left hand) and bar 10 (right hand), this texture is common to Bryne (Ex. 1a) and Locke (previous article, exs. 8a and 8b). Bryne and Locke also use the corona (or "fermata", bar 15), but usually at the end of the opening phrase (see previous article, Ex. 2c). On the other hand, Moss demonstrates that modern jig notation was known in England. Diessener, in the suite that follows *Melothesia*, concludes with a Jigg notated in 6/8 metre rather than the archaic duple division of Moss.

These stylistic features reflect a rich and diverse palette of musical tastes drawn from national and continental models and examples. That Bryne, Roberts and Moss so successfully harnessed the evolving styles of the time to new playing techniques, often in a very sophisticated way, is a clear demonstration of their inspiration and compositional skill. From an historical point of view, this music adds to our understanding of the succession of keyboard players, from the later virginalists to the major figures of the English Baroque, Blow and Purcell. As composers, Bryne, Roberts and Moss were clearly innovators, drawing on the past and influencing the next generation, and their music brings to life the optimism and energy of post Commonwealth England in a remarkably vivid way.

Ex.5e. Roberts: Suite in E minor: Saraband



Ex.6a. Moss: Suite in F major: Almain



Ex.6b. Purcell: Suite No. 8 in F major: Almand



Ex.6c. Moss: Suite in F major: Corant



Ex.6d. Moss: Suite in F major: Saraband



Ex.1a. Bryne: Suite in A minor; Allmaine

Ex.1b. Bryne: Suite in A minor; Corant

Ex.1c. Bryne: Suite in A minor; Saraband

Ex.1d. Chambonnières: Saraband (Livre Premier, p.11)

Ex.1e. Bryne: Suite in A minor; JiggAlmaine

Ex.2a. Froberger: Gigue (Suite VII)

Froberger's autograph 1

Ex.2b. Bryne: Suite in A minor; Jigg Almaine. Possible interpretation.

Ex.2c. Anon: [Jig-Almand], ed. Hogwood, 2003.

Ex.3. Bryne: Corant in F major

Ex.4a. Roberts: Allmain [and] Division (NYP 5611, p.39 and 40)

Allmain

Division

Ex.4b. Roberts: Allmain [and] Division NYp 5611, p.26 and 27

Allmain

Division

Ex.5a. Roberts: Suite in E minor; Prelude

Ex.5b. Roberts: Suite in E minor; Almain

Ex.5c. Roberts: Suite in E minor; Corant [I and] La double

Corant [I]

La double

Ex.5d. Roberts: Suite in E minor; Corant [II and Double]

Corant II

[Double]

Table 1. The keyboard music by Albertus Bryne (c1621–68) arranged by source.

Charlston ⁱ	Title	Main source title and ascription	Main source page, folio or number	Key/final and key signature	Time signature	Brookes ⁱⁱ	Hodge ⁱⁱⁱ	Bailey ^{iv}
GB-Oxford, Christ Church Library, Mus. Ms. 1236								
1	Toletole ^v	Toletole Bryan.finis	p.14	G; none	♩	1159	9	
Musicks Hand-maid, 1663/1678^{vi}								
2	Ayre	Ayre By M ^f A: Bryan	no. 59	a; none	—	1138	4a	
3	Corant	Corant By M ^f Albertus Bryan	no. 60	a; none	♩	1148	4b	
4	Saraband	Saraband By M ^f Bryan	no. 61	a; none	—	1157	4c	
5	Ayre	Ayre By M ^f Bryan	no. 62	a; none	♩	1139	5a	
6	Saraband	Saraba nd by M ^f Bryan	no. 63	a; none	♩	1158	5b	
GB-Oxford, Christ Church Library, Mus. Ms. 1177								
	[Suite in F major]							
7	The Kings Ayre	The Kings ayre [no ascription]	f.4v	F; B	♩	686	1a	33
8	[Corant with doubles]	[no title or ascription]	f.5r	F; B	♩	256	1b	34
9	Saraband	Saraband Alb: Bryne	f.6r	F; B	♩	1156	1c	35
GB-Oxford, Bodleian Library, Mus.Sch.Ms. D.219								
	[Suite in D minor]							
10	[Almain]	[no title] Albert Bryne	f.5v-6r	d; B	♩	1136	3a	1
11	Corant	Corant AB	f.6v-7r	d; B	♩	1146	3b	2
12	Saraband	Saraband AB	f.7r	d; B	♩	1155	3c	3
13	Jigg Allmaine	Jigg Allmaine Albert Bryne	f.7v-8r	d; B	♩	1149	3d	4
	[Suite in D major]							
14	Allmaine ^{vii}	Allmaine Albert Bryne	f.8v-9r	D; F, C	♩	1141	7a	5
15	Corant ^{viii}	Corant A.B.	f.9v-10r	D; F, C	♩	1147	7b	6
16	Saraband ^{ix}	Saraband A.B.	f.10v-11r	D; F, C	♩	1153	7c	7
17	Jigg Allmaine	Jigg Allmaine Albert Bryne	f.11v-12r	D; F, C	♩	1150	7d	8
	[Suite in A minor]							
18	Allmaine ^x	Allmaine Albert Bryne	f.12v-13r	a; none	♩	1142	6a	9
19	Corant ^{xi}	Corant Albert Bryne	f.13v-14r	a; none	♩	1145	6b	10
20	Saraband ^{xii}	Saraband Albert Bryne	f.14r	a; none	♩	1154	6c	11
21	Jigg Allmaine	Jigg Allmaine A.B.:-	f.14v-15r		♩	1151	6d	12
22	A ground to the organ or harpsic[h]ord	A Ground to ye Organ or Harpsicord - [no ascription]	f.15r	a; none	♩	615	A	13

ⁱ Interactive edition of Bryne's complete keyboard music by Terence Charlston and Heather Windram due to be published later in 2006 by Norsk Musikforlag A/S, Oslo.

ⁱⁱ Virginia Brookes, *British Keyboard Music to c. 1660*. Oxford: Clarendon Press, 1996.

ⁱⁱⁱ J. Brian Hodge, "English Harpsichord Repertoire, 1660-1714." (PhD Dissertation, Manchester University, 1989).

^{iv} Candace Bailey, *Late-Seventeenth-Century-English Keyboard Music: Christ Church, Oxford, Mus.MS 1177 and Bodleian Library Mus.Sch. MS D.219. Recent Researches in the Music of the Baroque Era*, vol. 81. (Madison: A-R Editions, 1997).

^v Concordance with J-Tokyo, Tokyo College of Music (Ohki Collection, Nanki Music Library), Ms. N-3/35, f.7v.

^{vi} *Musicks Hand-maid: I New Lessons and Instructions I for the Virginals or Harpsichord*. (Playford: London, 1678).

^{vii} Concordances with GB-London, British Library, Add. Ms.31465, f.36v-37r and NYp 5611, pp.145-146.

^{viii} Concordance with Add. 31465, f.37v-38r.

^{ix} Concordance with Add. 31465, f.38v-39r.

^{*} The first three movements of this suite have been copied into GB-BENcoke MS C.10, p.158-60. The MS is dated '1778'. The author is grateful to Andrew Woolley for pointing this out to me.

^x Concordances with NYp 5611, pp.149-150 and Och 1177, f.14r.

^{xi} Concordance with NYp 5611, p.151.

^{xii} Concordance with NYp 5611, p.152.

Charlton	Title	Main source title and ascription	Main source page, folio or number	Key/ final and key signature	Time signature	Brookes	Hodge	Bailey
US-New York, Public Library, Drexel Ms. 5611								
23	Allmaine	Allmaine: M ^f Albertus Bryan:	p.143	D; F, C	♩	1140	8a	
24	Coranto	Coranto A.B.:	p.144	D; F, C	♩	1144	9b	
25	Sar[aband]	Sar: ffinis M ^f Bryan:/	p.145	D; F, C	♩	1152	8c	
[Suite in D minor]								
26	Allmaine	Allmaine AB	p.155-156	d; B	♩	1143	2a	
27	[Corant]	[no title] A:B:	p.157-158	d; B	♩	1134	2b	
28	[Saraband]	[no title] At:Bryan.	p.158-9	d; B	♩	1135	2c	
US-Chicago, Newberry Library, Case MS VM 252 P72 V.1								
29	[Saraband] ^{xiii}	[no title] M ^f Bryan	f.23r	C; none	♩		10	
GB-London, British Library, Add. Ms.34695								
30	[Voluntary in A minor]	[no title] AB	f.9v-10r	a; none	♩	1133		

Table 2. The keyboard music by John Roberts (fl. 1650–70) arranged by source.

Bailey ^{xiv}	Title	Main source title and ascription (Information in round brackets is in index, not on page with music)	Main source page, folio or number	Brooke's	Key/ final and key signature	Time sig.
US-New York, Public Library, Drexel Ms. 5611						
1	Allmaine	(Allmaine) M ^f Jo: Roberts:/ (M ^f Jo: Roberts)	p.3	2131	G; none	♩
2	Allmaine	(Allmaine) M ^f : Roberts: (M ^f Jo: Roberts:)	p.4–5	2132	G; none	♩
8	Allmaine	Allmaine M ^f : Roberts:/ (M ^f Jo: Roberts)	p.11	2133	D; none	♩
9	Allmaine	(Allmaine Division) M ^f Jo: Roberts:/ (M ^f : Jo: Roberts)	p.25	2134	d; none	♩
10	Allmaine [and] Division	Allmaine Ex Division Ex M ^f Roberts:	p.26–27	2135	d; none	♩
11	Sarabrand	Sarabrand Ex M ^f : Roberts:/ (M ^f Jo: Roberts)	p.28	2143	d; B	31
12	Coranto	(1: Coranto) M ^f : Jo: Roberts (M ^f Jo: Roberts)	p.30–31	2139	d; B	♩
13	Coranto	(2: Coranto) Ex M ^f : Jo: Roberts (M ^f Jo: Roberts)	p.32–33	2140	d; B	♩
14	Coranto	Coranto (3: Coranto) Ex M ^f : Roberts: (M ^f Jo: Roberts)	p.34–35	2141	d; B	♩
6	Allmaine [and] Division	(Allmaine division) Division : over :	p.39	2136	a; none	♩
		Division Ex M ^f : Roberts: (M ^f Jo: Roberts)	p.40–41		a; none	—
7	Allmaine	(Allmaine) M ^f : Roberts: (M ^f Jo: Roberts)	p.42	2137	A; none	♩
GB-Oxford, Christ Church Library, Mus. Ms. 1003						
3	Saraband	Sarab. In g sol re Roberts	f.22v	2144	G; F	3

^{xiii} Charteris lists this dance as a menuet. See Richard Charteris, "Some Manuscript Discoveries of Henry Purcell and his Contemporaries in the Newberry Library, Chicago," *Notes* 73:7–13.

^{xiv} *The Keyboard Music of John Roberts*. (New York: Broude Trust, 2003).

GB-Oxford, Christ Church Library, Mus. Ms. 1177						
Bailey	Title	Main source title and ascription	Main source page, folio or number.	Brookes	Key/ final and key signature	Time sig.
16	Almain	Almain M ^r Roberts	f.10v	2138	d; B \equiv	$\frac{4}{4}$
17	Corant	[no title] [no ascription]	f.11r		d; B \equiv	31
18	Jigg	Jigg M ^r John Roberts	f.11v	2142	d; B \equiv	91
GB-Oxford, Christ Church Library, Mus. Ms. 1236						
12a	Coranto	Coranto M ^r Roberts	p.26–27		d; B \equiv	$\frac{4}{4}$
15	Coranto	[no title] M ^r Roberts	p.25	2130	d; B \equiv	$\frac{4}{4}$
Melothesia, 1673 ^{xv}						
	[Suite in E Minor]					
19	Prelude	Prelude. M ^r . John Roberts	no.26, p.30–31		e; F $\#$	$\frac{4}{4}$
20	Almain	Almain. J.R.	no.27, p.32–33		e; none	$\frac{4}{4}$
21	Corant	Corant. J.R. on p. 34 +36 'la double'	no.28, p.34–36		e; none	$\frac{3}{4}$
22	Corant	Corant. J.R.	no.29, p.37		e; none	$\frac{4}{4}$
23	Saraband	Saraband. J.R.	no.30, p.38		e; none	$\frac{3}{4}$
Uncertain attribution						
GB-Oxford, Christ Church Library, Mus. Ms. 1177						
4	Ayre	Ayre [Roberts]	f.12v		G; F $\#$	$\frac{4}{4}$
5	Corant ^{xvi}	[no title] [no ascription]	f.13r–13v		G; F $\#$	—

Table 3. The keyboard music by John Moss (fl. 1662–84) arranged by source.

Title	Main source title and ascription	Main source title, and page, folio or number.	Key/ final and key signature	Time signature
Musicks Hand-maide, 1663 ^{xvii}				
A Jigg ^{xviii}	A Jigg By M ^r John Mosse	no.51	F; B \equiv	$\frac{4}{4}$
Melothesia, 1673				
[Suite in F Major]				
Almain	Almain. M ^r . J. Moss	no.57, p.62–63	F; B \equiv	$\frac{4}{4}$
Corant	Corant. J.M.	no.58, p.64	F; B \equiv	$\frac{4}{4}$
Saraband	Saraband [no ascription]	no.59, p.65	F; B \equiv	$\frac{3}{4}$
A Jig-Almain	A Jig-Almain. J.M.	no.60, p.66–67	F; B \equiv	$\frac{4}{4}$

^{xv} MELOTHESIA: / OR, / Certain General RULES for Playing / UPON A / CONTINUED-BASS. / With / A choice Collection of LESSONS for the Harpsicord and Organ of all Sorts: / Never before Published. / All carefully reviewed by M. LOCKE, Composer in Ordinary to His Majesty, and Organist of Her Majesties Chappel. / THE FIRST PART. / London, Printed for J. Carr, ... 1673.

^{xvi} Concordance with Hogwood MS M 1471, p. 14–17. See 'fitt for the Manicorde' 58 pieces from M 1471. Bicester: Edition HH, 2003, iv.

^{xvii} Musicks Hand-maide / Presenting New and Pleasant Lessons / for the / Virginals or Harpsycon. Playford: London, 1663.

^{xviii} Brookes 1877

All the music under discussion is available in modern editions:

- Bryne's complete keyboard works, edited by the author, in an interactive edition (with a CD recording on the Deux-Elles label) will be available shortly from Norsk Musikforlag A/S.
- Four of Bryne's suites from the Oxford manuscripts are included in Candace Bailey, *Late-Seventeenth-Century-English Keyboard Music*. (Madison: A-R Editions, 1997).
- Bailey has also edited *The Keyboard Music of John Roberts*, (New York: Broude Trust, 2003).
- The Roberts and Moss suites from *Melothesia* have been edited by Christopher Hogwood (Oxford University Press, 1987).
- The pieces from *Musicks Hand-maide* and *Melothesia* are also available in facsimile from the Broude Trust (Performers Facsimiles 101 and 234).
- A complete list of the surviving keyboard music of Bryne, Roberts and Moss is given in Tables 1–3.

1 Christopher Hogwood, on the composers featured in *Musicks Hand-maide*. See "fitt for the Manicorde" 58 pieces from M 1471. (Bicester: Edition HH, 2003), iv.

2 He is unlikely to be the same John Roberts mentioned in the records of St. Michael's Church, Cornhill in London in 1685. See Candace Bailey, "The Keyboard Music of John Roberts: Establishing a Canon and Provenance," *Early Keyboard Journal* 16-17 (1998-1999): 77-107.

3 He is unlikely to be the same John Moss who was organist of two London Churches between 1678-1706.

4 Cooper (1972), 143.

5 See part 1 of this article, *Harpsichord and Fortepiano*, 10/2 (Spring 2006): 26-36

6 University of California, Berkeley, Music Library, MS 778. This version is also copied by William or Charles Babell in British Library, Add. Ms 39569.

7 For example, the rubric "Si replica alla proportio se piace" appears at the end of Cima's Capriccio a 4 (*Concerti Ecclesiastici*, 1610).

8 See *The Keyboard Music of John Roberts*. (New York: Broude Trust, 2003).

9 US-New York, Public Library, Drexel Ms. 5611 and Hogwood MS M 147 (see 'Fitt for the Manicorde' 58 pieces from M 1471. (Bicester: Edition HH, 2003)