

A complete recording of the contents of Royal College of Music, London, Manuscript 2093 with additional keyboard pieces by Gerhard Diesineer and John Moss

Terence Charlston

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About the manuscript

RCM MS 2093 is an early example of a retrospective compilation assembled over several decades to preserve current and earlier repertoire. It was copied during the 1660s and 1670s and is closely contemporaneous with Stephen Keene's virginal dated 1668 used for the recording.

As a witness of contemporary performance practice and musical pedagogy, the manuscript reveals important evidence about fingering, ornamentation, figured-bass, and keyboard improvisation. Reading from both ends, the book contains two series of pieces: from one end, a series of preludes; and from the other (by reversing the book) a series of fugues (here called voluntaries and fantasias). It is in effect an early collection of preludes and fugues: a proto-"well-tempered clavier" though with each genre recorded separately.

Altogether there are thirty pieces organised by genre (twenty-one preludes and voluntaries, three grounds, two fantasias, a trumpet air, song arrangements and dances, and a figured-bass exercise) by John Bull, John Blow, William Byrd, John Dowland, Orlando Gibbons, Matthew Locke, John Maynard, Benjamin Rogers, Thomas Weelkes and Abiel Whichello.

Its contents would have been performed on any available keyboard instrument: virginal, spinet, harpsichord, clavichord, chamber or church organ.

Harranellas ground, at the Beginning of this Booke	
Preludium	1
Gitto	3
Gitto	5
Gitto	7
Gitto	9
Gitto	11
Gitto	13
Gitto	15
Gitto	30
child Gitto	39
Dr Bull's ground	20
Dr Bull's ground	31
Dr Bull's voluntarie	43
Canaries	10
Cordr	41
The Cryar	45

John Bull

No. 1968

IN

SACRED H

Details of the inside and rear front covers of the modern binding of RCM MS 2093. Above: the original index of preludes and non-contrapuntal music. Below: the original index of fantasias. Both indexes were pasted onto the end papers when the manuscript was rebound in the twentieth century (1960s?). Images reproduced by permission of the Royal College of Music, London.

Voluntary	1
Gitto	3
Gitto	5
Gitto	11
Gitto	16
Gitto	22
Gitto	28
Gitto	28
Gitto	28
Maynard's toll	14
Rogers	17
Antaria Bird	31
Trumpet Aire in the beginning	

The edition

The edition used for these recordings, and for the incipits shown below, is published by Norsk Musikforlag A/S as [*English keyboard music c.1650-c.1700: a series of facsimiles of manuscript sources, volume 1: London, Royal College of Music library, MS 2093*](#). Edited by Heather Windram and [Terence Charlston](#) with an introductory essay by Andrew Woolley and a foreword by Colin Lawson (Oslo: Norsk Musikforlag A/S, 2015). It provides a complete facsimile, a transcription of all thirty pieces in modern notation, together with critical commentary, and an extensive introduction discussing the source, its compilation, and performance considerations.

Contents of RCM MS 2093

1 Farranellas Ground (f. 1v)

N.B. In RCM MS 2093 this piece consists of just 16 bars of music. The additional variations in the recording are improvised in the manner of contemporary examples.



Click [here](#) to listen to audio recording

2 A Preludium (ff. 2v-3r)



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3 A Preludium (ff. 3v-4r) [John Bull]

f. 3v

2 A prelude

Click [here](#) to listen to audio recording

4 A Preludium (ff. 4v-5r) [John Bull]

f. 4v

3 A prelude

Click [here](#) to listen to audio recording

5 A Preludium (ff. 5v-6r) [William Byrd]

f. 5v

4 A prelude

Click [here](#) to listen to audio recording

6 A Preludium (f. 6v) [John Bull]

f. 6v

5 A prelude

Click [here](#) to listen to audio recording

7 The Canaries (f. 7r)

f. 7r



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8 A Preludium (ff. 7v-8r)

f. 7v



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9 A Preludium (ff. 8v-9r)

f. 8v



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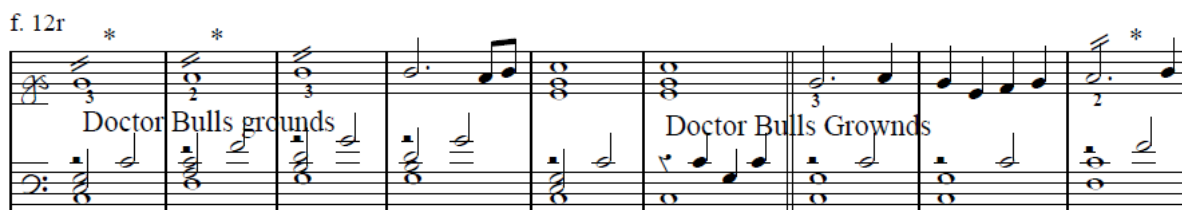
10 A Preludium (ff. 9v-11v) [Orlando Gibbons]

f. 9v



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11a Dr Bulls Grounds (ff. 12r-16v) John Bull



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11b [Come Again: Sweet Love Doth Now Invite] (ff. 16v-17r) [John Dowland]



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12 Dr Bulls Grownd (ff. 17v-20v) John Bull



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13 A Preludium (f. 21r) [Matthew Locke]



Click [here](#) to listen to audio recording

14 A Preludium (ff. 21v-22r) [Matthew Locke]

f. 21v



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15 'Cords' (ff. 22v-23r)

f. 22v 1a 1b



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16 Dr Blows Voluntary (ff. 23v-24r) John Blow

f. 23v



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17 The Criar (f. 24v)

f. 24v



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Volume reversed

Inside rear cover

18 Trumpet Aire (ff. 46r-45v) [Abiell Whichello]



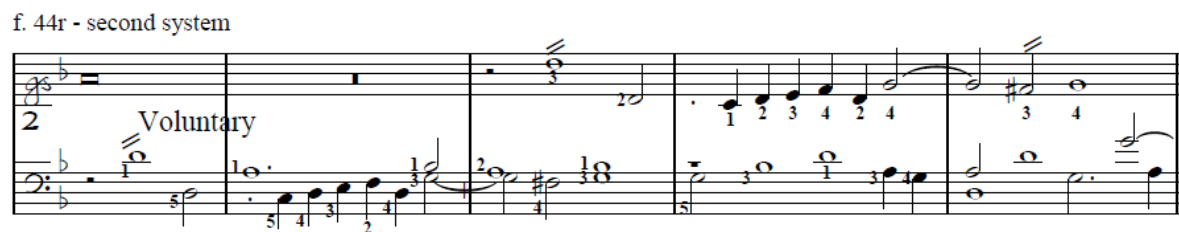
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19 Voluntary (ff. 45r-44r)



Click [here](#) to listen to audio recording

20 Voluntary (ff. 44r-42r)



Click [here](#) to listen to audio recording

21 Voluntary (ff. 41v-40v)



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22 Voluntary (ff. 40r-39r)

f. 40r

4 Voluntary

This musical score is for a voluntary piece. It is written for a single melodic line on a five-line staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The piece begins with a whole rest, followed by a series of eighth and sixteenth notes. There are several triplets indicated by a '3' over the notes. The piece ends with a final cadence. The number '4' is written below the first measure, and the word 'Voluntary' is written below the second measure.

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23 Voluntary (ff. 38v-37v) John Maynard

f. 38v

5 Voluntary p Maynard

This musical score is for a voluntary piece by John Maynard. It is written for a single melodic line on a five-line staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The piece begins with a whole rest, followed by a series of eighth and sixteenth notes. There are several triplets indicated by a '3' over the notes. The piece ends with a final cadence. The number '5' is written below the first measure, and the words 'Voluntary p Maynard' are written below the second measure.

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24 Voluntary (f. 37r) Benjamin Rogers

f. 37r

6 Voluntary p Rogers

This musical score is for a voluntary piece by Benjamin Rogers. It is written for a single melodic line on a five-line staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The piece begins with a whole rest, followed by a series of eighth and sixteenth notes. There are several triplets indicated by a '3' over the notes. The piece ends with a final cadence. The number '6' is written below the first measure, and the words 'Voluntary p Rogers' are written below the second measure.

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25 Voluntary (ff. 36v-35v)

f. 36v

7 Voluntary

This musical score is for a voluntary piece. It is written for a single melodic line on a five-line staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The piece begins with a whole rest, followed by a series of eighth and sixteenth notes. There are several triplets indicated by a '3' over the notes. The piece ends with a final cadence. The number '7' is written below the first measure, and the word 'Voluntary' is written below the second measure.

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26 A Voluntary (ff. 34v-33v)

f. 34v



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27 A Voluntary (ff. 33r-32r) [Thomas Weelkes]

f. 33r



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28 A Voluntary (ff. 31v-30v) [Thomas Weelkes]

f. 31v



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29 Fantazia (ff. 30r-25v) William Byrd

f. 30r



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30 Fancie [incomplete] (f. 25r) William Byrd

f. 25r



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End of contents of RCM MS 2093

Pieces by Gerhard Diesineer and John Moss.

These dances, from a lyra-viol and keyboard manuscript in the Surrey History Centre, Woking and the well-known keyboard publications *Melothesia* and *Musicks Hand-maide*, complement the contents of RCM MS 2093 and are played on the Barton harpsichord.

Gerhard Diesineer (born c1640-died after 1683), Suite in G (Surrey History Centre, Woking, LM/1083/91/35)

30. 'An Allman' Click [here](#) to listen to audio recording

31. [Air] Click [here](#) to listen to audio recording

32. [Air] Click [here](#) to listen to audio recording

33. [Saraband] Click [here](#) to listen to audio recording

See Cunningham, J., & Woolley, A. (2010). 'A Little-Known Source of Restoration Lyra-Viol and Keyboard Music: Surrey History Centre, Woking, LM/1083/91/35'. *Royal Musical Association Research Chronicle*, 43, 1-22. doi:10.1080/14723808.2010.10541029.

Diesineer Suite in G from LM/1083/91/35 is reproduced by permission of Surrey History Centre

Gerhard Diesineer, Suite in C (*Melothesia*, 1673, pp. 68-67, nos. 58 and 59)

Almain Click [here](#) to listen to audio recording

Jig Click [here](#) to listen to audio recording

John Moss or Mosse (died 1707), Suite in F (*Melothesia*, 1673, pp. 62-67, nos. 54-57; and *Musicks Hand-maide*, 1663, no. 51)

Almain	Click here to listen to audio recording
Corant	Click here to listen to audio recording
Saraband	Click here to listen to audio recording
Jigg Almain	Click here to listen to audio recording
A Jigg (<i>Musicks Hand-maide</i>)	Click here to listen to audio recording

The instruments

The contents of RCM MS 2093 were recorded by [Terence Charlston](#) on the [virginal by Stephen Keene, London, 1668](#). Strung in Iron at high pitch (A=470Hz).

The pieces by Diesineer and Moss were recorded by [Terence Charlston](#) on the [harpsichord by Thomas Barton, London, 1709](#). Strung in Brass (A=415Hz).

Both instruments belong to the University of Edinburgh Museum of Musical Instruments and were used by kind permission. Recorded on 7th and 8th December, 2012 by Kevin Hay in the St Cecilia's Hall, Edinburgh. Tuned in 1/4-comma meantone by John Raymond. Digital editing and final master by Ben Wiffen, RCM Studios.

Sources

Locke, Matthew. *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...*(London: J. Carr, 1673)

Playford, John. *Musicks Hand-maide, Presenting New and Pleasant Lessons for the Virginals or Harpsycon* (London: J. Playford, 1663).

Cunningham, J., & Woolley, A. (2010). 'A Little-Known Source of Restoration Lyra-Viol and Keyboard Music: Surrey History Centre, Woking, LM/1083/91/35'. *Royal Musical Association Research Chronicle*, 43, 1-22.
doi:10.1080/14723808.2010.10541029.

[*English keyboard music c.1650-c.1700: a series of facsimiles of manuscript sources, volume 1: London, Royal College of Music library, MS 2093*](#). Edited by Heather Windram and [Terence Charlston](#) with an introductory essay by Andrew Woolley and a foreword by Colin Lawson (Oslo: Norsk Musikforlag A/S, 2015).

Links

[Norsk Musikforlag A/S](#)

[Edinburgh University Musical Instrument Collection](#)

[Royal College of Music, London Collections](#)

[Royal College of Music, London Research Online](#)

[Early Keyboard Music c.1650-1700](#)

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