

Performing Ornaments in English Harpsichord Music. Part III*

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The closer the study of the problems of executing ornaments in England comes to the eighteenth century, the more various scientific materials become available and the more connections are found with the continental countries of Europe. Among the many publications, it was necessary to refer to a large number of instructions books designed for learning to play various instruments, including the harpsichord, such as “*The Harpsichord Master*”, Playford’s publications of “*An Introduction to the Skill of Music*” (issued during 1694 and 1730), “*The delightful companion, or, Choice new lessons for the recorder or flute*” (published by Robert Carr), “*The Compleat Tutor to the Hautboy; or the Art of Playing on that Instrument*” (published by J. Walsh) and many other. Along with this, the number of publications devoted to the study of this period is constantly increasing in the 20th and 21st centuries. In this article, a task is undertaken devoted, on the one hand, to a comprehensive consideration of the mentioned materials, on the other hand, a critical assessment is devoted to their later scientific study. As a “starting” point the “*Short, easy, & plain rules*” of Cap. Prendcourt (c1700) supplied with an ornamentation table are taken. The realizations of ornaments from Prendcourt are studied in the context of English, French and German sources of that period. It is namely this angle of study which forced the authors to resort to scrupulous and detailed consideration of the many subtleties associated with the execution of various ornaments.

Keywords: shake, tremblement, tremblement simple, tremblement détaché, tremblement appuyé, coulé, back-fall, fore-fall, plain note & shake, appoggiatura, doppelt-cadence, mordant, Vorschlag, Nachschlag.

The last decade of the 17th, the beginning of the 18th century and further witnessed in England the appearance of numerous publications devoted to the teaching of harpsichord¹, various other musical instruments and the art of singing².

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¹ The word “harpsichord” here will also refer to other plucked keyboard instruments, such as the spinet, virginal and varieties thereof.

² See: [1; 2, p. 34–56; 3; 4; 5, p. 105–9, 111, 228–49].

The following section of this paper will, however, begin with a study of the ornaments in the unpublished MS treatise written by François de ('Captain') Prendcourt³ (c1640–1725) and titled "*Short, easy, & plaine rules to learne in a few days the principles of Musick, and chiefly what relates to the use of the Espinette Harpsicord [sic] or Organ*"⁴ where along with the elementary knowledge of music theory the explanation of performing ornaments is given. Despite the fact that Prendcourt's teaching instructions were not published, they nevertheless reflect actual everyday musical practice, both in keyboard performance and in methodic solutions of teaching harpsichord⁵. When King James II was forced to leave the country in December 1688, Captain Prendcourt (who was "Master of the Children") was left to himself and began to teach harpsichord⁶.

On the other hand, a different point of view can be found concerning the relevance of Prendcourt's *Short, easy, & plaine rules* [...]⁷. One cannot fully agree with the idea of Craig Lister, expressed in his dissertation: "Prendcourt's Short, Easie & Plaine Rules of ca. 1700 employs the old German method for numbering the fingers, but Prendcourt's treatise never got past manuscript stage and thus may not be representative of contemporary English practice" [3, p.91]. There is no doubt that Prendcourt's educational material was not published, but now having at our disposal the information provided by Tilmouth and Corp who report that Prendcourt served as a teacher of Roger North's children, it is impossible to ignore such a fact. Prendcourt also taught in other houses of wealthy Englishmen. Hence, it follows that the recommendations on the performance of ornaments (they are the subject of this work) primarily reflect his personal manner, his practical and theoretical experience acquired in Germany and France, but, in addition, they too could influence a certain circle of musicians with whom he was familiar.

³ In the fairly extensive historical and scientific literature, one can find the surname of this musician written in different ways as "Sieur du Prancour", "Prantcourt", "Mr Bradcourt", "Mr Brancourt" but the most common are Prendcourt and Prendcourt. The writing of the name as "Prendcourt" was first used by Roger North in his MS copies of an annotations upon Prendcourt's "*Short, easy, & plaine rules <...>*" (see: [6, p. 51–63]). John Wilson [6, p. 362] attributes the date of North's manuscript c1710. In contemporary musicology this spelling is used by Martin C. Burton [7], i. e. the date when scholars began to turn to the handwritten materials of Prendcourt. However, the arguments given in the articles by Michael Tilmouth [8] and Edward T. Corp [9] convincingly show that his last name should be written as Prendcourt.

⁴ This title is found among the vast material collected by John Wilson and published in his work on Roger North [6, p. 362]. In Appendix 2, section (C), Wilson [6, p. 363] gives a description of the handwritten material left by the noble Mr. North and stored in the British Museum under the cipher: add. pp. 32, 531 (or: 32531). The *Short, easy, & plaine rules <...>* are on ff. 8–27 in North's manuscripts.

⁵ Since Prendcourt's instructions were rarely specifically considered in scholarly works devoted to the study of ornamentation, and since in the works mentioned above, the information given in MSS.Add. 32531 does not often go beyond just being stated, the authors of this paper thought it necessary to provide some biographical details of this German/French musician.

⁶ E. T. Corp [9, p. 15] emphasizes this matter, and notes that "Prendcourt was thrown on his own resources and taught the harpsichord." However, there is no information about Prendcourt teaching clavecin in Paris when he was there in the very beginning of 1690. He could not do this while imprisoned in the Bastille from March 1690 to October 1697. Thus, his career as music/harpsichord teacher resumed only in England shortly after returning from France. "In 1709 — as Tilmouth and Corp state — he was employed to teach the children of Roger North, who described him as a 'rare harpsi[c]ordiere'" [10, p. 297].

⁷ The title quoted by Andrew Woolley of Prendcourt's "*Short, easy, & plaine rules*" differs from the one in North's MS [perhaps the latter made some editorial corrections], and in Woolley it reads: "*A short and easie [sic] way for [sic] to learn in a few days time all [sic] the principles of the musick, necessary for the practice of it [sic], and chiefly [sic] for the use of the harpsichord [sic], by F. de P.*" [4, p. 268].

The Marks in this Book are as follows.



Example 1. Fr. Prendcourt's table (c1700) [8, p. 304]

The very first bibliographical information about Prendcourt's MS is found in the *Catalog of the British Museum* compiled and published in 1909 by Augustus Hughes-Huges where it is entered as: "— Add. 32531, <...>, and 32549, <...> ('Rules to learne... the Espinette [or] Harpsicord [sic], by Capt. Prendcourt, a Saxon, Master of the Chapel Royal under James II⁸, with account of the author, etc., by Hon. Roger North)... [11, p. 367]⁹.

The next important publication to some extent specifically dedicated to Prendcourt was printed in 1959 by John Wilson¹⁰. Here it should be pointed out that Wilson covers most of all scientific, biographical and musical handwritten materials including "The Tuning of Clavical [sic] Instruments" left by Roger North. In a special chapter "Capt. Prendcourt ... master of music" Wilson transcribed the MS and provides information related to the execution of ornaments given in Roger North's annotated copy of Prendcourt's MS.

A notable publication was issued in 1973 by Michael Tilmouth who was the first to draw attention to a MS collection of harpsichord pieces stored in York Minster, "dating from c. 1700 <...> [which] has not hitherto been described" [8, p. 302], and who was able to attribute this collection as composed by Prendcourt and written down either by him or by someone who was well acquainted with the method of musical notation of the latter. In the corresponding article "York Minster MS. M. 16(s) and Captain Prendcourt" Tilmouth provides a full record of this collection and quotes in the illustration "facsimile II" (see Ex. 1) the table with the execution of ornaments entitled by Prendcourt as "The Marks in this Book are as follows".

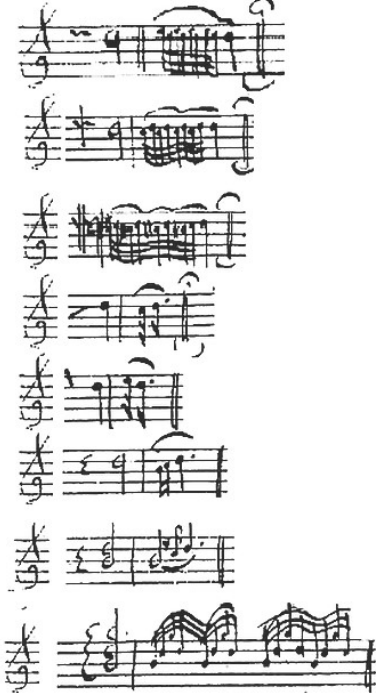
Basically, the execution of ornaments in the above example taken from François Prendcourt's "volume of harpsichord music" (as Tilmouth calls it) matches in most cases with the interpretation of these embellishments in the copy by Roger North (Add. 32531; see Ex. 2), and cited in transcribed form by John Wilson [6, p. 61–3]. Today this fact (the existence of Prendcourt's recommendations) is well established but exists mostly without detailed comments concerning peculiarities in the realization of the ornaments. It is

⁸ M. Tilmouth has established that Prendcourt was Master of the Children rather than of the Chapel Royal as Hughes-Huges and North thought [8, p. 304].

⁹ Referring further to the same storage unit numbers, Hughes-Huges replaces the word "learn" with "learning" and writes: "(Rules for learning, by Captain Prendcourt. In the hand of Honor. Roger North, early 18th cent.)". See also: [6, p. 49–63]. Twenty years later Craig Lister will summarize: "Prendcourt's treatise exists only in two handwritten copies made by the English historian/scientist Roger North" [3, p. 45].

¹⁰ In the work written by Roger Burton and published a year earlier than John Wilson's book, the problem of ornamentation is not touched upon, but only a transcription of a part from the handwritten material from Roger North (British Museum, Add. 32531) is given [7].

York Minster MS. M.16(s)
quoted here from Michael Tilmouth



Prendcourt. Copied by Roger North Add. 32531,
quoted here from John Wilson



Example 2. Left column: realization of ornaments by Captain Prendcourt from collection of harpsichord pieces (c1700) stored in York Minster [8, p. 304–5]. Right column: realization of ornaments by Prendcourt as published by John Wilson transcribed from North’s MS (British Museum MS. Add. 32531) [6, p. 61–3]

necessary not only to compare the two options, but especially to draw attention to some most important features of the interpretation available in Prendcourt’s execution (this fact cannot be overemphasized), which is substantial in the context of the English performing tradition.

In his extensive article on the newly discovered manuscript collection of harpsichord pieces containing a table with performing ornaments (Ex. 1), M. Tilmouth along with the table offers only the general information about their performance, and says: “the execution of the ornaments, with the exception of the final reiterated arpeggiation, is fundamentally similar to that given in most English instructions of the period” [8, p. 303].

A “fundamental similarity” as a concept is a convincing argument, but in the art of embellishment (especially in the history of performance) all depends on the most subtle features in the execution of each individual melisma. Maybe that’s why Emma Whitten’s dissertation dedicated to such a profound problem as the “Synthesizing Styles”, holds a different approach than Tilmouth. It says in her research that in the table with the interpretation of ornaments “attributed to ‘Captain’ Prendcourt c. 1700, as found in York Minster MS M.16(s) and imparted in Roger North’s accounts on music” the featuring realizations slightly vary “from those in common English usage” [12, p.44]. In considering each ornament, Whitten simultaneously cites international equivalents of these embellishments

and notes their “slightly varied” versions comparing with similar ornaments in English practice. But regrettably many important features escaped her attention.

A more detailed examination of Prendcourt’s table is undertaken in dissertation by Barry Cooper [13]¹¹. Chapter X is specially ascribed to ornamentation. In his thorough study Cooper, however, missed some points since the study was carried out in the 70s of the previous century¹² when research in “the most difficult problem <...> [which] is undoubtedly the ornamentation” (Cooper) just started gaining momentum.

Let us turn now to the specific problem of performing each individual ornament. Before starting, we must recall that Prendcourt’s collection of harpsichord pieces, according to the research undertaken by scholars, was created around the beginning of 1700 and that in his early “Dresden days” (Tilmouth) — as a native of Germany (“natif de Vurseburg”¹³ — thus, native of Würzburg) — he was also brought up in the German performance tradition. It should not be overlooked also that Prendcourt knew French well and had been in Paris before settling in England. Thus, a complete international combination may be seen in the foundation of Prendcourt’s creative nature.

The first ornament to be explained in Prendcourt’s table and in the “*Short, easy, & plaine rules to learne [...] chiefly what relates to the use of the Espinette Harpsicord or Organ*”¹⁴ is the shake. There is nothing trivial in our understanding of the fact that the realization of the shake/trill according to Prendcourt begins with the upper auxiliary note. It reflects the evolutionary process in musical/compositional perception and in music interpretation which was recorded with all conviction in England as early as 1659 when Christopher Simpson showed in the table of executing ornaments [14, p. 10] that the interpretation of the shake represents nothing else than regularly repeated “*Backfall*”¹⁵. It remains to emphasize one important point: the table itself, as a matter of fact, was not compiled by Simpson, but by his colleague Charles Colman¹⁶, composer, outstanding lutenist and viol-

¹¹ Cooper’s dissertation and the book published in 1989 represent in general an exceptionally capacious, well-founded, especially broadly and deeply encompassing research covering an almost exhaustive number of English primary sources for those times. We fully agree with the inclusion in the list of “outstanding dissertations in music from British universities” Barry Cooper’s scholarly work. However, some points will be considered in detail, because contemporary science has been enriched with new materials and publications.

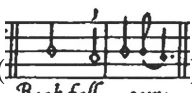
¹² Minor but important omissions will be mentioned below.


¹³ See: Corp [9, p. 16], who unearthed the Bastille archives, namely the following document: “8 F-Pa MS 10489, ‘Interrogatoire ai la Bastille du Sieur de Prancour, Gentilhomme Almand’, 31 Mar”. Previously Tilmouth argued his position that Prendcourt “was clearly of French original <...>” [8, p. 306].

¹⁴ Here and further all quotations retain the original spelling.

¹⁵ This issue was discussed in detail in our previous article [15]. For the first time, as far as is known, the mention of a trill (“redouble” or the “reiterated minim quiebro”) occurs in the famous Spanish treatise of Thomas de Sancta Maria [16, vol. 1, p. 48]. Since this treatise has not been distributed in the countries of Western Europe in the 16th–18th centuries, the mention of this trill by Thomas can only testify that some musicians could have used such a variant of execution. Thomas also has a clarification that the upper auxiliary note, with which the performance of this trill begins, should be performed before the beat, that is, anticipated. Further information about the upper-auxiliary trill is contained in the fundamental treatise of Marin Mersenne (1637, second volume, p. 355, Seconde Partie de L’Art D’Embellir la Voix, les Recits, les Airs, ov les Chants) where it says “if the cadence [thus: the ending pattern] is composed of the three notes *la, sol, fa*, we should make the trill on the *sol*, by singing 4, 8, 16, or as many times as we can, or as we wish [thus:], *la, sol, la, sol, la, sol*, etc.”; cit. by: [17, p. 782].

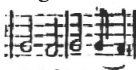
¹⁶ Under the table Christopher Simpson wrote: *For this, I am obliged to the ever famous Charles Colman Doctor in Musick*. In writing the surname, of Charles Colman we adhere to the one that appears

ist. The Backfall () is performed in this table as an appoggiatura beginning from the upper auxiliary note. Thus, it follows that the grace called *Backfall shaken* is just regularly repeated plain Backfall (in Simpson's case — to match the metric organization in

the bar — it is repeated four times) as:  [14, p. 10].

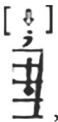
Starting from 1660 and up to 1730 Colman/Simpson's table was published in numerous Playford's editions of "An Introduction to the Skill of Musick" and "A Breef Introduction to the Skill of Musick", however in the latter editions it was included with significant discrepancies. No comment has been made in scholarly works touching these discrepancies, especially the ones met in later publications of Playford's books. Since his *Introductions*, as can be seen, had success among those who wanted to study music, and since our article deals with performance practice of Purcell — and in our case — of Prendcourt's times, i. e. the end of the 17th — the first decades of the 18th century, it is necessary briefly to mention some of the flaws therein.

In the fifteenth (1703) and nineteenth (1730¹⁷) editions of Playford's *Introductions* (the authors had access to these issues) the grace called in Playford's previous editions as "A backfall shaken", in the latter two editions became simply "A Back-fall". There would be nothing special about it if the same term would not have been used for the one-note grace included in the beginning of the named tables. Consequently, the one-note grace termed

as "A Back-fall" (i. e.: ) and the grace with multiple alternations of the upper

auxiliary and the main note (i. e.: ) are mistakenly called in these editions

by the same term which cannot but lead to confusion and errors in the execution of the ornaments indicated in the notes. It can be seen that the realization of the trill called "A Back-fall [sic]" is not completely similar to the Prendcourt's trill. Next, along with the absence of the sign for the *Back-fall* [shaked] but correctly written in Colman/Simpson's

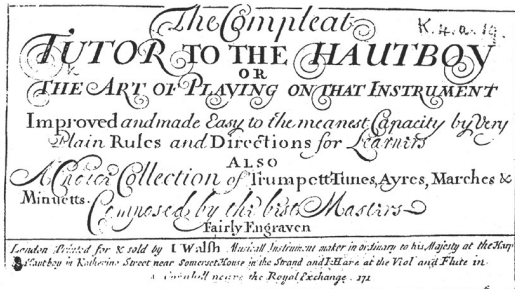
, there is moreover, a misprint because instead of the main note "f" that must be shaken, the note "d", is written (see the example above). Somehow scholars working in this field didn't notice it.

It goes without saying that one is not supposed to adhere exactly to the number of repercussions indicated in the realizations of trills in the examples offered by early musicians, including Colman/Simpson's and Prendcourt's realizations presented in their examples. Subsequently, explaining the principles of performing ornaments, musicians, to-

not only in Simpson's treatise, but also in the famous "A General History of the Science and Practice of Music" by Sir John Hawkins.

¹⁷ The 1730 edition unlike the 1703 one printed by W. Pearson for Henry Playford, was "Corrected, and done on the New-Ty'd Note" for Benjamin Sprint.

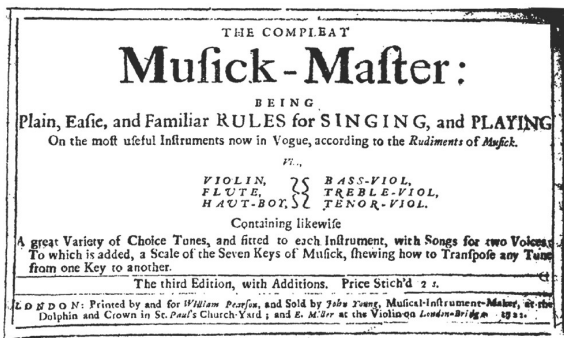
gether with the realizations, provided some extra information, for instance, that a shake is simply being performed according to the full duration of a note. Hence it follows that the number of repercussions is not **strictly** regulated. For example, in *The Compleat Tutor to the Hautboy; or the Art of Playing on that Instrument* (1715) the instruction says: “**always remembering to sound the Note next above it, before you begin to shake and** let the proper Note be distinctly heard at last [here the wording “at last” is used in the sense of “as the last note”] ...” [18, p. 8].



An Example of the Graces

FOR the greater encouragement of Practitioners I have here subjoyn'd a Scale, wherein are describ'd the usual Graces: the first of which is a Beat mark'd thus (+) shewing on whatsoever line it is plac'd that the finger answering thereto must be just beat down and lifted up again. A Shake mark'd thus (=) denozes whenever it is plac'd that such a finger must be shook off: always remembering to sound the Note next above it, before you begin to shake and let the proper Note be distinctly heard at last, as it plainly appears from the example, for by observing the directions of the Down you may soon learn to beat or shake any Note as occasion serves. A Slow is known by this mark (C) and often drawn under two three or more Notes, to signifie that all those Notes are to be sounded with one breath. Altho the former Characters Direct for the shakes and beats in the following Scale, nevertheless in the latter a shake is otherwise marked over the heads of those notes that are to be shaken thus (+) and a beat thus (=)

A similar indication is given in “*The Compleat Musick-Master*” (1722) in which it is recommended to play the trill “as long as it’s Time [the time of the main/‘proper’ note] will allow, but always let the Proper Note be distinctly hear’d at last” [19, p. 41; from the part with “*Directions for Playing on the Violin*”]¹⁸.



Directions for Playing on the VIOLIN. (43)

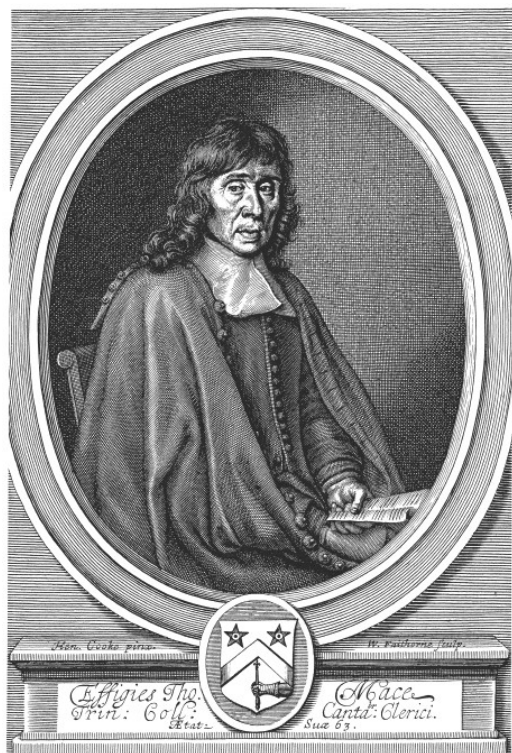
§ III. Of the usual Graces on the Violin, with the manner of Bowing in Common and Triple-Time.

The usual Graces are three in number, Viz, a Shake, a Beat and a Slow, a Shake is mark'd thus (=) and to perform it, you must first touch the Note, or half Note above that which you are to play, and then shake of the Finger with which you stop the said higher Note, as long as its Time will allow, but always let the Proper Note be distinctly heard at last, for instance in Shaking *F* from the *G* Grace is digr'd from *G* above, and must be held out a little and then shake off: A Beat mark'd thus (+) proceeds from the Note, or half Note next below, by touching the said Note a little and then Beating down the Finger which is to stop the Proper Note, thus if you would Grace *F* above, you must first touch *A* above open, and then Beat down *F* above with your forefinger. A Slow is mark'd thus (C) or thus (—) so that when two or three, or more Notes are included within its compass, it shews that they must all be play'd in the drawing of one Bow.

About half a century earlier Thomas Mace gave a well-phrased comment: “Whatever your Grace be, you must, in your Fare-well, express the True Note perfectly; or else your pretended Grace will prove a Disgrace” [20, p. 80].

One can assume, as a hypothesis, that the recommendations noted above, for example, the instruction of Thomas Mace might be considered as a recommendation slightly to stop on the last note. This instruction is, however, not without ambiguity: on the one hand, it may just mean that you need to finish the trill on the last note, specially emphasizing it so it could be heard. But this can't be done on all instruments: on instruments

¹⁸ The same instruction is repeated in the part where “Playing on the Haut-Boy” is discussed [19, p. 66].



Musick's Monument;
O R, A
R E M E M B R A N C E R
Of the Best
Practical Musick,
 Both *DIVINE*, and *CIVIL*, that has ever
 been known, to have been in the World.
 Divided into Three Parts.

The First PART,
 Shews a *Necessity of Singing Psalms Well, in Parochial Churches,*
 or not to *Sing* at all; Directing, how They may be *Well Sung, Certainly,* by
 Two several *Ways, or Means;* with an *Affurance of a Perpetual National-
 Quire;* and also shewing, How *Cathedral Musick,* may be much *Improved,*
 and *Refined.*

The Second PART,
 Treats of the *Noble Lute,* (the *Best of Instruments*) now made
Faste; and all its *Occult-Lock'd-up-Secrets Plainly laid Open,* never before
 Discover'd; whereby It is now become to *Familiarly Express any Instrument*
of Worth, known in the *World;* Giving the *True Reasons of Its Former*
Difficulties; and Proving Its Present *Facility,* by *Undeniable Arguments;*
 Directing the most *Ample Way,* for the use of the *Theorboe,* from off the
Note, in Confort, &c. Shewing a *General Way of Procuring Invention,* and
Playing Voluntarily, upon the *Lute, Viol,* or any other *Instrument;* with
 Two *Pretty Devices;* the One, shewing how to *Translate Lessons,* from
 one *Tuning, or Instrument, to Another;* The other, an *Indelible Way,*
 to *know the Best Tuning,* upon any *Instrument:* Both done by *Example.*

In the Third PART,
 The *Generous Viol,* in Its *Rightest Use,* is Treated upon; with
 Some *Curious Observations,* never before Handled, concerning It, and
Musick in General.

By *Tho. Mace,* one of the *Clerks of Trinity Colledge,* in the
 University of *Cambridge.*

L O N D O N,
 Printed by *T. Ratcliffe,* and *N. Thompson,* for the Author, and are to
 be Sold by Himself, at His House in *Cambridge,* and by *John Carr,*
 at His Shop at the *Middle-Temple Gate in Fleetstreet,* 1676.

with rigid timbre-dynamics as the organ or the harpsichord, or its various other technical models, it is practically impossible. On the other hand, the words “distinctly heard at last” may indicate that it is necessary to perform a delay on this last note. Maybe this is what early musicians are having in mind. Such a conclusion suggests itself if one turns to the explanation of Prendcourt. In a short clarification Prendcourt comments the manner of performing the end-note of the shake in his realization: “and at last remaining with one finger upon that note before which the sign stands [i. e. remaining on the last note “d” of the shake].



” [6, p.61]. The note example definitely shows the “remaining” upon the last note by a tie. Thus, Prendcourt’s brief explanation and, mainly, his musical example, allow us to make a reasonable assumption that in the above information from the Musick’s Monument, The Compleat Tutor to the Hautboy, The Compleat Musick-Master and many others their instructions indeed deal with a small preliminary stop on the last note of the shake.

It is also totally clear that Colman/Simpson’s and Prendcourt’s realizations of the shake strictly adhere to the on-the-beat practice, thus they are performed according to the principle of Subtraktion (Adolf Beyschlag).

In the research by Cooper [13] the shake in Prendcourt’s interpretation is compared with other realizations given in the publications of different musicians¹⁹. The problem of


¹⁹ In the presentation of the material here, Cooper relies on the work by John Harley [21].

different interpretations of ornaments by musicians who lived in the same period of time is not only important but a very difficult one, because it touches the deep intricate features of performing graces. Every musician could have had his own solution in the period when the stylistic foundations of the interpretation of ornaments was not yet been firmly established. After discussing Purcell's "Plain shake" and "Beat" Cooper turns to "other


variations of the shake", and writes: "Prencourt and North both give [1]  as the interpretation of the shake, 8 while The Harpsicord Master Improved gives a theo-

retically impossible interpretation [2]  which implies that the first note is held slightly, possibly with some speeding up towards the end; <...>" [13, p. 390].

Every scholar, certainly, can proceed from his own method of presenting the material and choose the theoretical or practical aspects necessary for the study of his topic. However, comparing the given examples, Cooper unfortunately chose ornaments that are quite different in their type and purpose. It should be noted that it is incorrect to place Prencourt and North in one row of musicians giving recommendations on interpreting ornaments because Roger North did not render any realizations of ornaments. He only accompanied his transcription of Prencourt's MS with comments. In result we have Prencourt's realizations of ornaments from the "volume of harpsichord music" mentioned above, and once again Prencourt's realizations given in the "Rules to learne... the Espinette [or] Harpsicord" transcribed by North and published by John Wilson. Thus, the realization of the plain shake marked by us as [1] belongs exclusively to Capt. Prencourt.

After Prencourt's short explanation of the shake there follows an inspired comment by Roger North which is most likely addressed to music lovers (he himself was not a professional musician too), although his enlightenment for an amateur is very impressive in many matters, both in terms of the wide coverage of problems and also their understanding, therefore we considered it possible to give his comment relating to the trill in full below: "This [is] called also the Trill [North offers his comment on the term "Trill" because in Prencourt's explanation it says: 'This mark  is called a Shake'], and upon an harpsicord is not cleverly performed but with the 2 midle fingers; and the strength and command of them is the great accomplishment of an hand. The trill is not to be described, because it doth not succeed well unless it subdevides the time, exactly, that the Lesson useth; which is not ordinarily observed. For some trill at the same rate, whether the deviation of the Lesson be comensurate with it or not, which is never well. But to take the trill into the course of the deviation, and to goe out of the one into the other, is the perfection of that grace" [6, p. 61].

Returning to the two shakes shown above (1 and 2), it should be emphasized that they are of most interest in the context of performance practice in England. They will be considered here separately. The first realization (1) is recommended by Prencourt. The significant mini-detail in this interpretation of the shake — that Cooper didn't pay attention to — is the final part of the realization where two tied notes appear in the end

of the pattern . This is not a minute detail, and it pertains absolutely not to a purely technical matter. It is far more concerned with a delicate and exquisite taste — most probably of French origin when the musician performs a tiny syncopated stop just

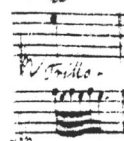
before the shake enters the on-beat metrical sound. However, judging by the information at our disposal, such a way of interpreting the shake will be recorded in Augsburg much later than Prendcour wrote the “*Short, easy, & plaine rules*”. This realization is found in the table compiled by Gottlieb (Theophil) Muffat and published in his *Componimenti* [22].



It has the same realization with a stop on the up-beat: as does Prendcour's.



Epecially notable is the fact that the same performance of the simple trill is included



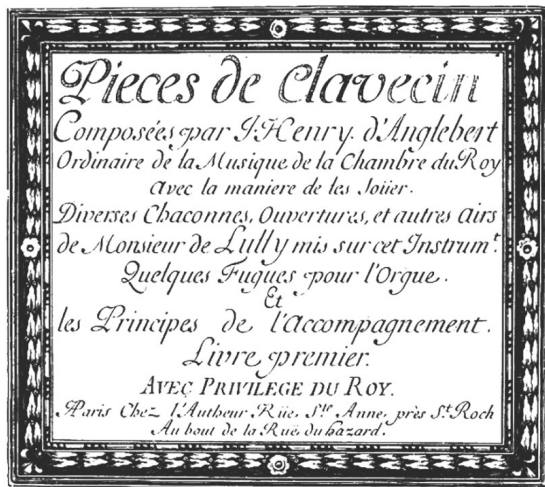
some 15–19 years earlier in J. S. Bach's table of 1720 and written as: [23], while mostly in all realizations of the plain/simple trill in Europe the alterations wholly fill the time of the ornamented note without any without any dwelling on the last note.



For example, in the widely known table from Jean Henry D'Anglebert's, *Pieces de*



Clavesin [24, *Marques des Agrements et leur signification*]: The “Tremblement Simple” is not being slightly before the beginning of the next bar.



Marques des Agréments et leur signification

The image displays a musical score titled "Marques des Agréments et leur signification" (Marks of Ornaments and their Signification). It consists of three systems of musical notation, each with a staff of notes and a corresponding staff of ornament realizations. The first system shows ornaments: Tremblement Simple, Tremblement appuyé, Cadence, autre, Double cadence, autre, and sans tremblement sur une tierce. The second system shows: Pincé, autre, Tremblement et pincé, Cheute ou port et pincé, Cheute er pincé, Coulé sur une tierce, autre, Surz notes de suite, autre, and autre. The third system shows: Cheute sur une note, Cheute sur 2 notes, double cheute a une tierce, Idem a une note seule, Arpegge, autre, autre, autre, Detaché avant un tremblement, and Detaché avant un pincé.

One may recall that quite often according to some authors d'Anglebert's table served as a model for J. S. Bach's realizations of ornaments which the latter wrote down in the *Clavierbüchlein vor Wilhelm Friedemann* ("angefangen in ... 22. Januar. Anno, 1720"). Perhaps for the first time, the attribution of J. S. Bach's *Explication unterschiedlicher Zeichen*, as if borrowed from D'Anglebert, was presented by Adolf Beyschlag, who wrote: "This table gives us an appreciable hint <...>. It is, of course, only a compilation of the most common ornaments and therefore [it is] neither original (no formula that would not be found in d'Anglebert or Couperin); nor specifically 'Bachisch'" [25, S. 119]. Beyschlag, it may be presumed, did not consider J. S. Bach's table very carefully, or he didn't think it was necessary to pay attention to such a trifle as the stopping on the last note in Bach's example. Frederick Neumann goes further in the attempt to reduce Bach's participation in the creation of his table with the realization of ornaments. In the fourth point of Neumann's arguments, it states: "<...> the models [J. S. Bach's models of performing ornaments] were basically excerpted [sic] from the much larger table of D'Anglebert to provide a first introduction to certain French practices <...>" [26, p. 127]. But, in reality, Bach, in accordance with his creative principle, did not resort to "compilation" (Beyschlag) or simply to patterns "excerpted" from d'Anglebert (Neumann) he had his own ideas on the manner of interpreting ornaments.

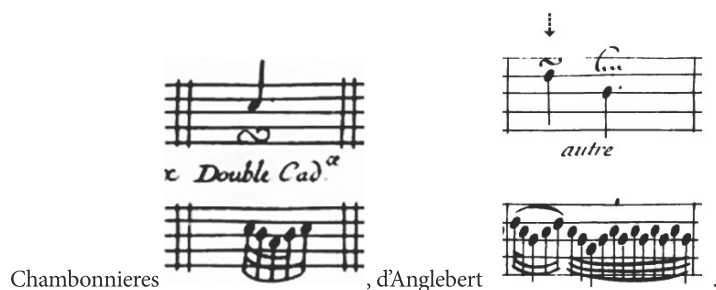
If it concerns the "Trillo" in Bach's table its realization is absolutely identical with Muffat's. But Bach couldn't have copied from Muffat since the table of the latter was published some 15–19 years later, neither could he make a copy from Prendcourt's table because it was not published at all.

If we consider Bach's table with the realization of ornaments as a whole, then all the expressions chosen by Beyschlag ("nur Zusammenstellung", "weder original... noch spezifisch 'bachisch'", "die nicht bereits bei d'Anglebert oder Couperin vorkäme", and by Neumann ("were basically excerpted") turn out to be erroneous, since not only the performance of the *Trillo* differs from the version proposed by d'Anglebert, but still more: the table of the latter does not have an exactly Bach's realization of the "doppelt-cadence



u. mordant" labeled as "idem". By the way, it should be noted that J. S. Bach himself earlier carefully rewrote d'Anglebert's table, consisting of 29 ornaments but had not copied absolute exactly from the French author preparing his own table.

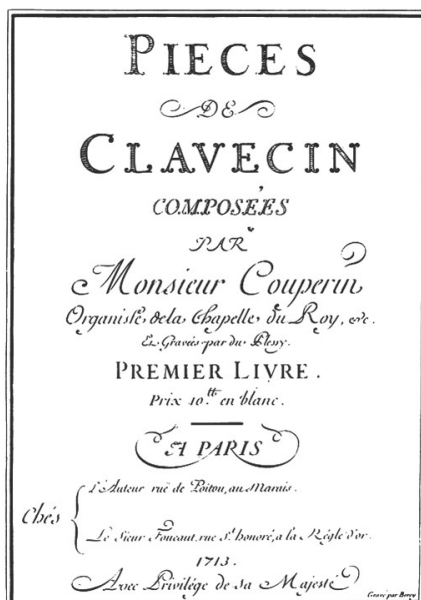
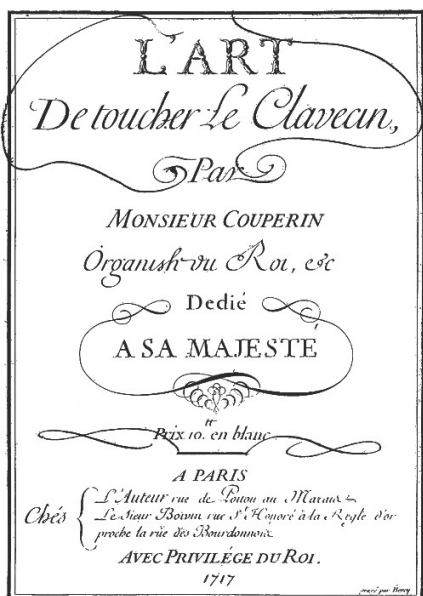
Neither can the named graces be found in Couperin's examples with the realizations of *Agréments*. In addition to all that has been said, it should be emphasized that Bach completely abandoned the principle of interpreting the turn in his *Explication unterschiedlicher Zeichen* in the manner which was inherent for d'Anglebert and his teacher (?) Jacques Champion, Sieur de, Chambonnières because they adhered to the manner of executing the compound ornament "Double Cadence" beginning with the main note (see Ex. 3).



Example 3. Jacques Champion, Sieur de, Chambonnières "Double Cad^{ce}" [27]; Jean Henry d'Anglebert: [Double cadence] the part labeled "autre" [24]

Isn't it surprising to find such a realization of the *Trillo* by Bach in the example where the alterations of the ornament stop on the last note before a metric part of the bar, which — as had been stated — was a very rare way of interpreting the simple trill in early tables. Comparing with Prendcourt's interpretation the only difference between his and Bach's interpretation is that the trill is played on a quarter note in Bach's example, and on a half note in Prendcourt's version.

However, in fact, there is nothing surprising that Bach has the same realization of the short simple trill as is given in Muffat's table. But Bach — and this should be remembered, as was mentioned above — could not borrow from Muffat, because Muffat's "table" was published much later, between 1735 and 1749. The solution to this case will become obvious if we go back a few years — from 1720, when J. S. Bach compiled the table for Wilhelm Friedemann — to 1713 and 1716/1717, when François Couperin le Grand published his *Pièces de Clavecin*. Livre I. Paris, 1713, and *L'Art De toucher Le Clavecin...* Paris, 1716; ²1717.



It should not be assumed that the solution of this matter will be simple, because Couperin has two options for the realization of such trills. In Couperin's realizations of the simple trill in *Pièces de Clavecin* there is no chance to find an unequivocal answer to our question. Here in the realization there is no indication of a preliminary stop on the main note before the on-beat part of the bar. In the table titled *Explication des Agréments, et des Signes* the simple trill named "Tremblement détaché" (it is in fact a simple trill, but de-



tached from the previous note) is realized as: . To be precise, the conventional notation of the performance of this short trill does not allow, in particular its last part, to judge whether one is supposed to execute the last note of the trill with a short delay on it, or this note should smoothly pass to the next note. There are five semiquavers in the realization that must "fill in" the time of a quaver. Strictly speaking from the metrically/rhythmically option this example is written incorrect, but it isn't a misprint because Couperin uses such a metro/rhythmical pattern also in other cases. If instead of the semiquavers Couperin would have written demisemiquavers then one could venture to presume that the French master wanted the reciprocations of the notes to stop somewhat before the quarter-note "c". But then the latter should be written with a point/dot of augmentation. In any case the forwarded assumptions do not lead to any logically justified result. Therefore, it must be assumed that here the notation of the trill-realization by Couperin is purely conditional. Certainly, the example with the performance of the simple trill by Couperin is not similar in this respect to the realization by Prendcourt and, as we have seen, by J. S. Bach and Gottlieb Muffat.

On the contrary, the example with the *Tremblement* on a long note shown in Couperin's *L'Art de Toucher le Clavecin* does have a stop (Couperin uses his term *point=d'arêt* for it and for the stopping point of the *pincé* too) before the fourth beat namely in the next ex-




ample: [28, p. 24], and the rhythmic organization here is written

perfectly in accordance with the rules of musical theory. Despite the fact that Couperin uses a whole note for his example with the realization of the trill, the principle of its execution clearly shows that the alterations stop (it's a quaver), and the ending note of this *Tremblement* is slightly delayed before the note of the following measure is performed. In Bach's family Couperin was a particularly revered musician, and there is a possibility that it was the stylistic peculiarity of the *Tremblement* performed by the French musician that served as a model. There is, however, a high probability that such a way of performing trills was already stylistically recognized among a number of musicians, and Bach, who was interested in everything new and sensitively perceived subtle stylistic features, interpreted the short simple trill in accordance with the new trends.

Returning to Prendcourt, it becomes clear that already around 1700 he adopted this new stylistic trend in his performance and demonstrated it in his table.

Unfortunately, due to the absence of earlier sources where such a performance of the shake might be given, it is not possible to trace the origin of this tradition (there is also no information about how such a realization could have appeared in Prendcourt's table around 1700).

Now to the other version of the shake this time from *The Harpsicord Master Improved*

mentioned by Barry Cooper, and marked above by us as (2)  ²⁰. There is no exact information about where this example is quoted from (perhaps it is from one of the two editions titled *The Harpsicord Master Improved* of 1711²¹ or 1718 which Cooper mentions in his research) thus it isn't possible to check the information.

If we turn to the numerous editions of the *The Harpsicord Master* [title is given without the word "improved"] the first of which was published by John Walsh in 1697, and only discovered in 1977 by Robert Petre in Auckland Public Library (New Zealand), and to its other issues of 1700, 1724, 1727, 1728, 1734 we will see that in their title pages the ascriptions "*Plain & Easy Rules for Learners*" or "*Plain & Easy Instructions for Learners*" are consistently present. Since this paper is concerned in particular with the problem of ornamentation, it should be noted that these "*Plain & Easy Rules*" and "*Instructions*", pronounced in the title pages of *The Harpsicord Master* editions, directly correlate with the four pages of instructions in the text of the *Choice Collection* itself, of which only the last page is titled as "*Rules for Graces*". The latter with some minor editorial and orthographic changes represents copies from Henry Purcell's edition of his *A Choice Collection of Les-*

²⁰ In order to make it easier to perceive the material (an example or some text), it is carried out anew.

²¹ Cooper points out that this issue is different from the 1718 one.

sons for the Harpsichord or Spinnet Composed by y^e late Mr . Henry Purcell published first in 1696²².

Johnston notes that “of the first edition issued by Henry Playford for Frances Purcell in July 1696, two copies only survive, one in the United Kingdom and one in the United States; neither contains the ‘Rules for Graces’, which, it would appear, were added for the first time to the second edition advertised in the *London Gazette* of 22 November 1697” [29, p. 83]. This statement is erroneous. In order to make sure of it, just follow the link to the Internet and open Purcell’s edition of 1696: IMSLP281866PMLP163101Purcell__A_Choice_Collection_of_Lessons_(1696).pdf where the “Rules for Graces” are included. In result Johnston takes the 1699 edition as a basis and writes: “The obvious starting-point for any consideration of the ornaments <...> is the ‘Rules for Graces’ prefixed to the third (1699) edition of his posthumously published *A Choice Collection of Lessons for the Harpsichord or Spinnet*, which, as Barrie Cooper has recently reminded us, is ‘an important landmark in the history of English keyboard music’. Not only was this the first keyboard collection to be devoted entirely to a single English composer, but it was also, as Cooper points out, to exert a strong influence on its immediate successors.” The edition of 1699 was not “the first keyboard collection to be devoted entirely to a single English composer”. The first collection consisting exclusively of Purcell’s music was the 1696 edition of “*A Choice Collection of Lessons for the Harpsichord or Spinnet Composed by ye late Mr. Henry Purcell* <...>. London, Printed on Copper Plates for Mrs. Frances Purcell <...>, 1696.” Everything gets mixed up in one severe tangle, because Cooper [13, p. 72], mentioned by Johnston, was well aware of the 1696 copies and their contents since he states: “Only two copies of the 1696 edition of the Choice Collection survive, both in the British Museum; however, they are different in several ways, with one copy including four extra folios containing instructions for beginners (including a list of ornaments)”. And in the Chapter X Ornamentation, the part dedicated to “‘Rules for Graces’ and Purcell’s Suites” the author explains: “The best source with which to begin such a study is Purcell’s eight suites published posthumously in his *Choice Collection of Lessons* (1696), as they were reissued in 1699 along with some ‘Rules for Graces’, [and] a more or less complete list of ornaments then in use (with their Interpretations) <...>” [13, p. 72, 378]. Such discrepancies, both between the different author’s judgments and between their interpretation of problems of early music exist in fundamentally equipped works. Only the opinions of two authors were compared here: but there are significantly more of them, however it is not possible to discuss them all in this paper.

As for the titles of the named early publications, it should be noted that only the first words, i. e. “*The Harpsicord Master*” of these editions coincide, the other parts of the texts — only fractionally as is seen according to the next comparison:


The Harpsichord Master XIIth Book Containing Plain & easy Instructions For Learners on the Harpsichord or Spinnet With a Compleat explanation of Graces, & the true man^r of Fingering y^e Keys, also an exact method of tuneing the Harpsichord & Spinnet <...> together with a Collection of Aires and Lessons proper for Learners & the favorite Song=tunes <...> 1727. London, Printed for I Walsh <...> & Hare.

²² Diack Johnston [29, p. 84] clarifies that Purcell’s “Rules for Graces” were “reproduced not only in all fourteen books of *The Harpsicord Master*, the last dated 1734, but in a number of other early eighteenth-century keyboard anthologies as well”.

The Harpsicord Master Improved, containing the most perfect rules & easiest directions on 5 lines for learners With a choice collection of the newest & most airy lessons, with variety of passages by Mr. Babel, to which is added, a choice collection of psalm tunes as they were play'd with their interludes by Mr. Daniel Purcel, they being fit for the use of all young organists. Printed by and for Daniel Wright... & Young... 1718.

In any case the editions of “*The Harpsicord Master improved*” printed in 1711, 1718 and, for example, the “*The Harpsicord Master*” of 1727 represent different works, and the word “*Improved*” in the titles does not cover the actual differences as can be seen from the comparison given above. After showing the difference between the “*The Harpsicord Master*” and “*The Harpsicord Master improved*” and after establishing the fact that they are not to be equated, we must return to the above mentioned example under consideration.

In one of the editions of the *The Harpsicord Master improved* there is a note example

quoted by Cooper and entitled by us as (2) , it must be stated that this realization is not found in Purcell's “*Rules for Graces*” included in any of the existing editions of “*The Harpsicord Master*”. Neither do the editions of Purcell's *A Choice Collection of Lessons for the Harpsichord or Spinnet* (1696) and the 1697 along with the 1699 include such an example. The “*Rules for Graces*” have still a second explanation of the “*plain note and shake*” ornament which could be in some way comparable with the one shown from the “*Harpsichord Master improved*”. It is explained in “*A Choice Collection of Lessons*” (1696) [30] as next:

*and for y^e plain note and
shake if it be a note without a point you are to hold half the quantity of it plain, and that
upon y^e note above that which is mark'd and shake the other half, but if it be a note
with a point to it you are to hold all the note plain and shake only the point,*

In the edition of “*The Harpsicord Master*” (1734) the essence of the instruction in comparison with the one of 1696, contained in “*A Choice Collection of Lessons*” (1696) has not been changed only some editorial work was done to make the content clearer:

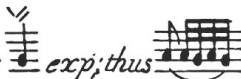

*& for y^e plain Note & shake if it be a Note without a point y^e are to hold half of it plain upon y^e Note above y^e as is markt, and
shake y^e other half, but a Note with a point, hold all y^e Note plain & shake y^e point,*

Since Purcell requires that “you allway's shake from the note above”, then the named instruction should definitely indicate that the wordings “shake y^e other half [of the note]” and “shake y^e point” will signify a performance of the shake, starting with the upper auxiliary note.

Consideration of these recommendations is rare. On the contrary, all possible attention is paid to the explanation of the one located in the beginning of Purcell's “*Rules for Graces*” (see Ex. 4, a) also dealing with the *plain note and shake*. The problem of performing Purcell's “*a plain Note & shake*” explained in his text (the first version) has been studied in detail in our previous article, thus only the most necessary information will be used here and our attention will be centered on other aspects.

There is a small but very important difference between performing the realization of the shake available in the example given by Cooper from “*The Harpsicord Master*



improved” and the explanations with the attached realization from Purcell’s “Rules for Graces”.

a. Purcell: *a plain Note & shake* [is marked] thus  *exp; thus* 

b. *The Harpsichord Master improved*: 

Example 4. a — Purcell’s explanation in of the “plain Note & shake” [30, “Rules for Graces”];
 b — the realization of the shake from “*The Harpsichord Master improved*” [31], the example as found in Cooper’s research is transcribed into common print

In the realization of Purcell’s “*a plain Note & shake*” the “plain Note”, marked by an oblique dash, is repeated twice, because the shake likewise begins with the same upper-auxiliary-note start²³. It might be presumed that this manner of performance was quite new and unusual for that era. Nowadays it still is unfamiliar to many musicians, because the latter — beginning from Edward Dannreuther [32] and especially Howard Ferguson [33] — much later in 2004 — Alan Brown and many other, were convinced that Purcell’s explanation and the accompanying example was transmitted incorrectly in the text. Dannreuther, for example, offers the following interpretation:

A plain note and shake thus: . .  *explain'd thus*: 

[32, p.72]. And Alan Brown states in 2004 with conviction that “It is normally assumed that a tie should be added to the explanation of the ‘plain note and shake’”. In the following example Brown demonstrates how Purcell’s recommendation should be interpreted:

(a) Plain note and shake



 =  [i.e. ] [34, p.76]. But in Purcell’s times


and after his explicit clarification (his authority as an outstanding master also played a big part), the performance of the “plain note and shake” along with other ornaments was recommended in the 1697, 1699 and 1700²⁴ publications and in all editions of “*The Harpsichord Master*” which would mean that that this version of performance was accepted by the musicians and they used it in teaching and performing music.


²³ Fr. Neumann [26, p. 241] calls it “[a] supported appoggiatura trill”. In our Purcellian context it could be called “supported backfall shake”, however, it would be too cumbersome.


²⁴ These two editions have the same beginnings of the titles but their further texts and contents are different. Thus: *A Choice Collection of Lessons for the Harpsichord or Spinnet. Composed by y^e late M.^r Henry Purcell Organist of his Majesties Chappel Royal, & of S^t Peters Westminster. The Third Edition with Addition& Instructions for beginners. Printed on Copper Plates for M.^{rs} Frances Purcell Executrix of the Author...*; and *A Choice Collection of Ayres For the Harpsichord or Spinett With very Plain & Easey Directions for Young Beginners, Never Before Published [and] Composed By these Eminent Masters, viz. Dr. John Blow, Master of the Boys & Organist to the Chapel Royal & St Peters Westminster <...>. London Printed and Sold by John Young <...>, 1700.* The other composers whose music was published in the 1700 edition were Mr. Francis Piggot, Mr. Jeremiah Clarke Mr. John Barrett and Mr. William Crofts.


By a completely random coincidence, without any interrelation between events (so it happens sometimes), in the same year 1696 as the publication of “*A Choice Collection of Lessons*”, a treatise by Étienne Loulié — a close friend of Sébastien de Brossard — was issued in Paris [35]. The part dedicated to ornaments in this treatise has a realization of the “*Tremblement appuyé*”, i. e. a shake with a support (the latter term is used by Neumann²⁵) where the first sound F (the upper auxiliary note) as in Purcell’s case is repeated two times: first time as the “support/appuyé” and the second time as the beginning of the tremblement from the upper auxiliary note (see Ex. 5, a). De facto Purcell’s *plain note & shake* may be considered as an equivalent of Loulié’s continental interpretation. In all cases it is necessary to take into account the international ties among musicians of the continental part of Europe and England.

a. Purcell: as marked , as performed 

b. Loulié: 

c. Loulié²⁶: 


d. D'Anglebert: 

e. De Saint Lambert: 


Example 5. a — shows Purcell’s (1696) *plain note and shake*; b — *Tremblement appuyé* from the treatise by Étienne Loulié (1696, p. 70); c — the sign of the *Tremblement appuyé* in the treatise of the latter (1683, p. 70); Example d — the same ornament from D’Anglebert’s “*Pieces de Clavecin*” (1689, op. cit. p. [“e”]); e — the same ornament from de Saint Lambert’s treatise “*Principes du Clavecin*” [38, p. 47]

One might ask, what cross relation can namely be between such a specifically English ornament as the *plain note & shake* and the initially French *Tremblement appuyé* in Loulié’s version. If we compare the two realizations it wouldn’t be hard to detect visual

Loulié 



similarity between the notes shown in the next scheme Purcell . However,



²⁵ The term “Support” was used in France in the second half of the 17th century. In the part of the treatise concerning trills/Cadence Jean Rousseau explains: “The Cadence [i. e. *the closing tremblement*] is practiced/played in two ways with support or plain) <...>” [36, p. 54].

²⁶ In the Amsterdam edition of Loulié’s *Elements ou principes de musique* [37, p. 82] the sign of the *Tremblement appuyé* is changed to .

Loulié's and Purcell's realizations for the inexperienced in early performing musicians and musicologists look very strange. Exactly as in the case with Purcell's *plain note & shake* scholars might presume that there is a mistake in Loulié's realization because it is believed that a tie should connect the first two notes, like it is done in the famous d'Anglebert's table "*Marques des Agrements et leur signification*" (see Ex. 5, d) published seven years earlier (c1689) than Étienne Loulié his treatise. Two versions — d'Anglebert's and Loulié's — reflect two stylistic trends that existed at the end of the 17th century.

There is another unexpected but very convincing argument. In Ex. 5, d: we showed the realization of the *Tremblement appuyé* in de Saint Lambert's treatise. In this example it turns out that firstly the note of the *appuy* is realized and then the same note is repeated again already as the beginning of the tremblement. The performance in its main features is just the same as in the case of Purcell's *plain note & shake*. It was in most cases axiomatic for early musicians to believe that the definition once given, for example, to the realization of the tremblement, would be valid in all other cases, unless another recommendation as an exception was specifically indicated verbally or in notation. In the wording *a plain note & shake* the terms "plain note" and "shake" literally mean two positions, two parts of the compound ornament, i. e. an ordinary note and a shake. In the *Rules for Graces* Purcell states that the shake should begin with the upper auxiliary note and in accordance with this thesis he places two examples which serve as a convincing instruction: "*the Shake*

<...> explained thus"  "a plain note & shake thus" .

If we compare the signs of these ornaments — the sign of the *plain note and shake* and de Saint Lambert's *Tremblement appuyé* — there will be no difficulty to find similarities in them: when in the first part of the sign Purcell uses an oblique stroke representing a *back fall* or *plain note* () , de Saint Lambert for his part writes it in the form of a vertical stroke (). In the second part of the *Tremblement appuyé* instead of the English trill sign (the oblique double-stroke) Saint Lambert uses the zig-zag form common in most countries of continental Europe.

There still is another point that should be noted: de Saint Lambert titles the table with realizations of the tremblemens, announcing it as "*Démonstration des figures qui marquent les diverses sortes de Tremblemens selon Mr d'Anglebert.*"

DÉMONSTRATION des figures qui marquent les diverses sortes de Tremblemens selon Mr d'Anglebert.



Tremblement simple. Tremblement appuyé. Cadence. Autre Tremblement & Pincé.

Manière d'exprimer ces divers Tremblemens.



It is strange that de Saint Lambert quotes d'Anglebert's realization not according to the written sample. It is safe to say that de Saint Lambert not only knew well D'Anglebert's

table, but also Guillaume Gabriel Nivers's and Jacques Champion de Chambonnière's, because he gives examples from their tables and offers comments. In his treatise it says: "I have collected all these agréments here, as well as those of the other masters who have had their works engraved. Here are the five tremblements of M. d'Anglebert. First there is the tremblement simple, for which we gave the rules at the beginning of the chapter, and then the *Tremblement appuyé* which consists of playing the borrowed note once before starting the tremblement" [38, p. 81].

Most notable is de Saint Lambert's explanation of d'Anglebert's *Tremblement appuyé* as consisting of "playing the borrowed note once before starting the tremblement" when in the realization of this ornament the initial note of the tremblement is tied to the previous one. If de Saint Lambert would have written "starting the battemens" then it would be hard to judge whether it meant to perform the tremblement-part beginning from the upper auxiliary note (the "borrowed" note) or from the main one. But Saint Lambert precisely wrote "starting the tremblement" which definitely means to perform this ornament according to the main principle of performing the tremblement beginning it from the upper auxiliary note. In Harris-Warrick's translation the author comments de Saint Lambert's example with the realization of d'Anglenert's *Tremblement appuyé* noting the same points: "In the realization of the *tremblement appuyé* below [see the example titled "Démonstration" above], the tie between the first two Ds indicated in d'Anglebert's table has been omitted by de Saint Lambert. This could well be a printing error, since St Lambert's stated purpose is to reproduce d'Anglebert's ornaments, but given St Lambert's verbal definition of the *tremblement appuyé*, the omission may have been deliberate" [39, p. 81].

On the other hand, it is impossible to say with absolute certainty that there is no mistake in the example with the realization of d'Anglebert's *Tremblement appuyé* in de Saint Lambert's treatise, but in the context of the provided information, a reasonable assumption can be forwarded that de Saint Lambert specifically decided to offer his own interpretation.

The comparison of execution of trills (Ex. 5, a, b and d) shows that excepting Purcell's use of a quarter note in this example, and Loulié — a half note²⁷ and also the different signs for the ornaments, i. e. external factors — but in all other main features their examples are similar.

Along with this it is interesting what Loulié writes about the manner of performing the *Tremblement appuyé* which, even if addressed solely to the singers, has a much broader effect. In our case, it helps understand the manner in which the realizations are written. "The appuy of the tremblement should be [somewhat] longer or [somewhat] shorter in proportion to the duration of the note on which the tremblement is made [L'Appuy du Tremblement doit estre plus long ou plus court à proportion de la durée de la Note sur laquelle se fait le Tremblement]" [35, p. 71]²⁸. A similar recommendation is made regarding the performance of the simple tremblement: "The tremblements should be longer or shorter in proportion to the duration of the trilled note. [Les Tremblements doivent estre plus longs ou plus courts, à proportion de la durée de la Note tremblée.]" [35, p. 71]. This


²⁷ Indeed, these parameters are completely irrelevant in the discussion of the pitch content of the realizations.

²⁸ The English translations are from: [40, p. 75].

would mean that the performance of the *tremblement* must not precede/anticipate the “durée de la *Notte tremblée*” and not exceed it.

Besides this Loulié specifies the important matter of up-beat or on-the-beat interpretation: “The *tremblement* should begin within [or with: “dans le Temps”?] the beat on which the trilled note begins [Albert Cohen omits the following part of the text “où commence la *Notte tremblée*”, i. e. where the note to be trilled begins], at least if it is not otherwise marked [Le *Tremblement* doit commencer dans le Temps où commence la *Notte tremblée*, á moins qu’il ne soit marqué autrement]” [35, p. 71]. This instruction is also aimed at ensuring that musicians will not attempt an upbeat/anticipatory performance on the one hand and would not play a *tremblement* longer than the duration of the note to which it belongs on the other hand.


What concerns the *tremblement* itself — its content is important — notwithstanding that Loulié’s definition is simple and short:

T R E M B L E M E N T.
Le Tremblement est un Coulé repeté deux ou plusieurs fois d’un petit Son à un Son ordinaire, & d’un degré plus bas.
Le Tremblement se marque ainsi 

The mark of the *Tremblement* at the end of the last sentence is just a blotted plus sign, i. e.: +, and the dashes above and below the + sign are typing errors.

This simple definition actually turns out to be very confusing when it is discussed in scholarly works because *the Tremblement* is not just an alternation of adjacent sounds — it is an appoggiatura (*Coulé*) repeated several times. Albert Cohen translates it as: “The *tremblement* is a *coulé*, repeated two or more times, of a subsidiary tone [in the original instead of “of a subsidiary tone” it is written “petit Son”] with the ordinary tone one degree beneath it [Le *Tremblement* est un *Coulé* repeté deux ou plusieurs fois d’un petit Son à un Son ordinaire, & d’un degré plus bas]” [40, p. 72; 35, p. 70] (see Ex. 6).

In Loulié’s example the *Coulez* of the *Tremblement* are in fact expressed in notes typed in small print (“petit Son”) alternating with ordinary ones (“Son ordinaire”). But according

to Loulié’s concept of the *Coulé* the “petit Son” here is actually a “grace-note” (). The “strong tones [Son <...> plus fort]” are those that are printed as the “Son ordinaire”. In the Examples from Cohen and Neumann (Ex. 6) the example “*Tremblement triple*” quoted from Loulié has six metrical eighth notes to a half note. This strange circumstance, however, did not attract attention of these authors. Even compared with the first two examples (“*Tremblement simple*” and “*double*”) which are metrically realized perfectly the *Tremblement triple* falls out of the row of the previous realizations in the metrical sense.

The original copy in Ex. 6 (“Loulie, 1696”) is given here from the 1696 edition that is stored in the collection of the scientific library of the Saint-Petersburg State Conservatory with the clear type. The point of augmentation in the “*Tremblement triple*” is printed in the end of the bar (sometimes this happens, and it can be met in other old printing methods) in the space between the first and second lines. Contemporary readers are not accustomed to such spacing. In the edition copied from the IMSLP the point of augmentation is printed indistinctly, it is visible but one might presume that it is just a blot among other blots:

Neumann:

Example 6. Étienne Loulié. *Elements ou Principes*, op. cit., p. 70. Étienne Loulié. *Elements or Principes*, op. cit., p. 74. Frederick Neumann, op. cit., p. 256, Ex. 24.19 Loulié (1696)

However, it is distinctly seen printed exactly between the first and second lines of the upper staff. In the Amsterdam edition of Loulié's treatise [37, p. 81–2] the point of augmentation is missing. It follows that the examples quoted by Cohen and Neumann include erroneous information on the interpretation of the *Tremblement triple*. One might presume that Loulié wanted to demonstrate a rhythmic improvisatory realization²⁹. The outstanding authors either used an edition in which the print was very indistinct, or they were guided by the Amsterdam edition of 1698. In Loulié's treatise the minim is typed with a point of augmentation which is realized accordingly in twelve quavers. Then all the three examples with the interpretation of the *Tremblement* are perfectly in order.

But another more complicated matter related to the interpretation of Loulié's tremblements awaits lower. However, one of the basic problems by this moment has been solved: the *Tremblements* in Loulié's interpretation start with the upper auxiliary note and are performed in an on-the-beat manner.

We still have to deal with the explanation of Loulié, which says that the *Tremblement* is *un Coulé*, repeated two or more times. The discussion above was focused on clarifying the problem with repeating the first two notes of the *plain note and shake* as showed by

²⁹ Along with this, it has already been noted that the rhythmic side of realizations in the musical examples did not have to be conveyed in exact accordance with the actual performance. In a *tremblement*, for example, there could be played more *batemens* (Couperin's spelling) or less depending on the nature of the music, but in the metric scheme the ornament should have been performed accordingly.

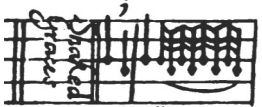
the accent on the lower note will be attracted by the beat. Thus, the basic shape of Loulié's trill is undoubtedly that of the grace-note species (with possible occasional exceptions)" [26, p. 256].

In result if the interpretation of Loulié's tremblement according to Neumann's solid reasoning 1) represents a series of iambic coulés (when "a small, or weak, or short tone [is before] a lower and stronger one" — Loulié), then it follows that it should consist of a multiple repetition of these coulés performed in an anticipatory ('prebeat') manner but

2) Neumann shows an example with equally written sixteenth notes , that contradicts the first statement.

In order to solve the problem embodying the Coulé in the context of the tremblement it is necessary to return to the interpretation of the shake/tremblement itself. Here it should be noted that similar explanations of the tremblement as a reciprocation of a series of Coulez are extremely rare.

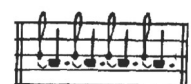
But another historical example of quite the same nature when the trill is explained as repetitions of one-note-ornaments can be found in England in the recommendations of Simpson/Colman, proposed about forty years earlier than Loulié's treatise was published. It has been shown already above and emphasized (in the context of discussing Captain Prendcourt's realization of the shake) that in Simpson/Colman's table the shake is represented as a multiple times repeated/shaked embellishment named "Back-fall" i.e. "The

Back-fall shaked": .
 Back-fall shaked exp:

The one-note embellishment "Back fall" itself is realized by Simpson/Colman, as opposed to Loulié's later realization, in the subtracted (on-the-beat) manner and also in the




iambic rhythm (from short — to long notes) as next: *Backfall exp:*. Logic tells us then, if we shall consider this instruction literally, as Neuman explains it in the first part of the above text dealing with the instruction of Loulié's theory, the performance of the Back fall would look like a series of lombardic/iambic on-the-beat rhythmic patterns:



³¹. However, this "literal" logic is erroneous because luckily Simpson/Colman provided an interpretation of the Back-fall shaked where it is realized in eight equal thirty-second notes (see above). Thus, the Back-fall shaked contrary to Simpson/Colman's verbal explanation to consider it as a series of "Back falls" consisting of an eighth note and



a pointed quarter one () is realized de facto as a shake beginning with the upper on-the-beat auxiliary note performed in equal thirty-second notes. It might be presumed that the performance of Loulié's Tremblement should thus also be realized in this manner be-

³¹ In the proposed solution, the exact rhythmic component is not accurately conveyed, but only schematically.

cause Loulié's realizations of the Tremblement in Ex. 6 are executed in the on-the-beat manner too.

Another counterargument. Everything would be perfect in Neumann's suggestion to perform the Tremblement in an anticipated manner ("the starting auxiliary is bound to acquire prebeat character"). But in Loulié's treatise there is still another very important recommendation. If the eminent scholar would have paid due consideration to Loulié's instruction where, as was quoted above, it is written: "Le Tremblement doit commencer dans le Temps où commence la Notte tremble, à moins qu'il ne soit marqué autrement" which testifies to an on-the-beat and not an anticipated performance, Neumann's conclusion might have been different.

All the provided information shows that this problem is not easily solved because, as is seen, Loulié's explanations are contradictory: on the one hand, he states that the tremblement represents a series of coulés, which are definitely performed anticipatory in his examples, on the other hand, stands his explanation that the tremblement "begins with [or is performed within] the beat" and that the realization in his note-examples of the tremblement "simple", "double" and "triple" are all written in the on-the-beat manner. The latter is a weighty argument... But we should proceed further.

In the quoted above passage from p. 256 Neumann compares Loulié's explanation of the trill with that of Friedrich Wilhelm Marpurg's treatise [41] and notes that they are inherently different, because Loulié's Coulez are iambic in nature and Marpurg's Vorschläge in his definition of the trill are trochaic and hence represent a series of descending trochaic appoggiaturas. Neumann's wording quoted above that Loulié's definition of the coule "is antithetic to the trochaic one" in Marpurg's reasoning should be checked because it contradicts the current concept in performance practice. Neumann does not offer any bibliographic information about where exactly the text related to Marpurg's definition of the trill is taken from. But it was not difficult to find Marpurg's definition of the trill. Strange, but in its text not a word is said about the trochaic character of the Vorschläge and none of Marpurg's examples are in trochaic patterns. Marpurg formulates the definition as follows: "The Triller takes its origin from the attached Vorschlag [performed] from above, and consequently in its basis it is nothing else but a row of falling/descending Vorschläge repeated one after the other with the greatest speed" [41, p. 53].

This definition only attests that Neumann appealed to Marpurg's definition of the Vorschlag stating that the Triller represents "a series of descending appoggiaturas". The main point — the "trochaic character" of the Vorschläge is not mentioned in the definition. It follows that a step-by-step examination of Neumann's and Marpurg's reasoning is needed if one wants to find an answer to the question of the "trochaic" configuration of the above mentioned Vorschlag. Further it is required to consider the option whether the German musician literally adhered to his own explanation in the performance of the trill which reads *Der Triller nimmt seinen Ursprung aus dem angeschloßnen Vorschlage von oben nach unten <...>*, (see above in the translated version)?

The concise explanation of "der Triller" given in Marpurg's treatise is in its main formal points similar with Loulié's. It means that to solve the problem here too one should namely focus on Marpurg's explanation of the Vorschlag. The main part of the quoted definition reads: "Actually all Vorschläge, no matter what notes they consist of <...> must fall precisely on the beat [müssen alle Vorschläge <...> gerade auf den Anschlag fallen]

<...>” [41, p.48]. Marpurg’s definition of the trill as a series of descending Vorschläge performed in an on-the-beat manner is indeed the exact opposite of the one expressed by Loulié. In the definition of the latter the coulé should be performed (as Neumann presumes) in the prebeat manner while Marpurg recommends an on-the-beat execution.

Now to the important explanation of the metrical side. Is the Vorschlag realized in the trochaic rhythm by Marpurg as Neumann states?

Marpurg’s discussion on this matter is very detailed. However, the examples are placed in the end of the volume what creates some obstacles in working with the material. To avoid this inconvenience the text of the explanation and the examples are lower joined by us. Marpurg finally clarifies: “Consequently, it is incorrect [falsch] if the examples in Tab. III Fig[ures] 28 and 29 are performed as in Fig[ures] 30, 31 or either in 32, 33 (which otherwise are quite good, but not here). On the contrary, they must be played as in Fig[ures] 34 and 35” [41, p.48]. Lower the examples and the original text are organized in one illustration.

"falsch"

" Folglich ist es falsch, wenn die Exempel bey Fig. 28. und 29. Tab. III wie bey Fig. 30. 31. oder gar wie bey Fig 32. 33.<...> vorgetragen werden. Sie müssen gegentheils wie bey Fig 34. 35. gespielt werden "

Marpurg. *Anleitung zum Clavierspielen*, op. cit., S. 48.

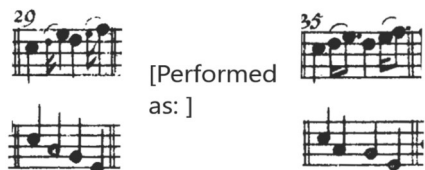
Example 8. Friedrich Wilhelm Marpurg, *Anleitung zum Clavierspielen*, 1755, op. cit., Tab. III

Here we especially tried to show that Marpurg’s examples 30–33 are “falsch”, and namely in these examples the Vorschläge are purposely realized by the author in the erroneous trochaic manner. In Marpurg’s treatise this is the only place where such patterns are found.


The interpretation of Marpurg’s *Vorschläge* under No. 28 and 29 are realized correctly in examples 34 and 35 in the iambic meter/rhythm patterns (separate examples are given lower) and not in the trochaic one as Neumann stated. Arrows inserted by us in Marpurg’s example No. 34 show the vertical alignments

[Performed as:]

The ascending part (example 29, 35) is realized in the next manner:



The vertical alignment in Marpurge's example No. 35 is practically exact here and does not require clarification.

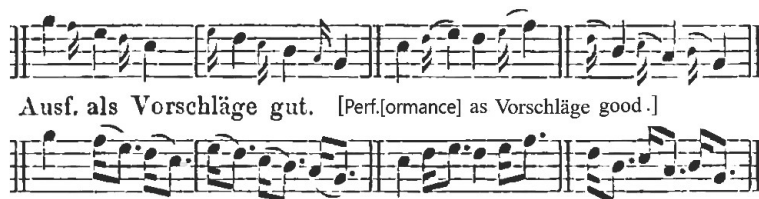
These examples are realized in Marpurge's *Anleitung* strictly according to his general rule quoted above which states (it will be repeated) that "all *Vorschläge*, no matter what notes they consist of <...> must fall exactly on the beat". This example was falsely demonstrated much earlier in the special work by Edward Dannreuther (1893) in the section devoted to the consideration of ornaments in Marpurge's treatise (see Ex. 8, a). If Dannreuther and later Neumann would have examined both Marpurge's text and carefully studied the examples they would have been able to draw a different conclusion. Dannreuther even warned the readers with the word "*sic*" that there is another possible version of interpreting Marpurge's *Vorschlag* thus in the anticipation manner or he wanted to warn the readers that Marpurge used the inverted flag  here.

Beyschlag was more accurate and avoided such a mistake (see Ex. 9, b).

a. Dannreuther



b. Beyschlag

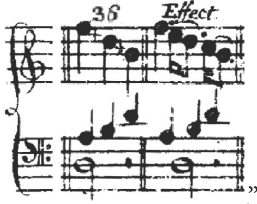


Example 9. a — interpretation of *Vorschläge* by Edward Dannreuther [32, p. 153]; b — the same — by Adolf Beyschlag [25, S. 150]

Neumann also skipped the explanation in the text and the example where in the same § 4 (p. 48)³² Marpurge appeals to the authority of the French organist Jacques Boyvin in order to confirm the correctness of his own point of view. Marpurge writes: "A famous organist by the name of Boivin, in explaining the sign, which indicates the *Vorschlag* in the

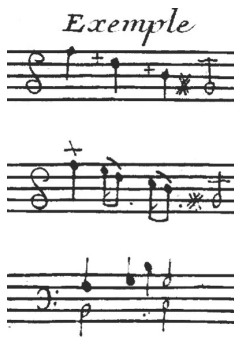
³² Since Neumann earlier (p. 186) quotes from Marpurge's treatise (p. 48): "the rule that the *Vorschlag* must always fall on the beat", it means that he studied § 4.

Preface to the 1690 edition of his I. Livre d'Orgue, states: 'Il faut que cette note' (the one with which the Vorschlag is done³³) frappe directement contre la Basse, and [Boivin] gives the current example in Tab. III, Fig. 36 with the accompanying realization³⁴ (see the next



example):

If we check Boyvin's recommendation in the *Premier Livre d'Orgue* we shall see that Marpurg's reference to the realizations is absolutely correct, with the exception of the ab-



sence of the last note with the tremblement marked: [43]. The realizations are clearly shown in the iambic pattern and in the on-the-beat meter.

Practically in the same time the iambic and on-the-beat patterns of performing the "port de voix [as Boyvin names them]" were included in Cap. Prendcourt's table titled "The Marks <...>" where he used the oblique/slanted dash for their signs. The given real-




ization included in Prendcourt's table (see: table in full above) is in exact compliance with the manner practiced by Simpson/Colman, Purcell, Boyvin, Marpurg. The only external difference in Simpson/Colman's realization is that the no-



menclature of the main pattern in their table is in minims *Back fall exp.* .

Roger North's comment on the performance proposed by Captain Prendcourt was based on the English music ornamentation practice: "Prendcourt: A little short stroke set thus — before a note is called a Fore-fall. The example will shew you how it is to be

made:  and when a stroke is set thus — it is called a Back-fall,

see the example:  [6, p. 63].

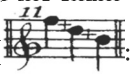

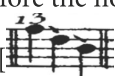
³³ The insertion in parentheses is Marpurg's.


³⁴ The translation is based on Elizabeth Loretta Hays's research [42, p. IX-40-IX-41].

Neumann's mistake in the interpretation of Marpurg's *Vorschlag* was not just a random one. The author was convinced that Marpurg, unlike his contemporaries could also have adhered to the anticipatory performance of the *Vorschläge*. The conviction began to form already in the chapter on "German One-note-Graces 1715–1765" (Neumann, op. cit.: beginning from p. 179).

To try to solve the question of interpreting Marpurg's treatment of the *Vorschlag* namely in its basic concept, it is necessary to turn in detail to the original explanation of the *Vorschläge* and consider the problem in exact sequential order. The topic related to the performance of *Vorschläge* by Marpurg is by no means limited to clarifying its concept. The musical "lines" stretch from Marpurg to François Couperin and other Early French musicians, and through the latter directly to the *Rules to learn* by Cap. Prendcourt and other musicians. After all, Marpurg knew Couperin's treatise perfectly well: the first part of Marpurg's "Die Kunst das Clavier zu spielen" [44] is actually a translation of the introductory sections of Couperin's treatise, and in Marpurg's "Anleitung zum Clavierspielen" [41] many of Couperin's instructions are repeated, thus, the last have become widespread among a variety of theoretical and practical works in the beginning of the XVIII century. In England the process was also "in the move", and different signs such as (✓) for the "Beat" and (♯) for the "Backfall" were used by Simpson/Colman in 1659; next in 1673 a *Fore-fall* (✓) and *Back-fall* (↘) by M. Locke (without realizations); in c1695 in an anonymous amateur violin tutor the "small note" is found (♯) [45]³⁵; a *fore fall* (✓) and *back fall* (↘) by H. Purcell; the same signs were used by Cap. Prendcourt (c1700).

In the first explanation of the *Vorschlag* Marpurg does not specify directly in the text, as he usually did, how such an ornament should be performed. This is probably why Neumann did not consider it necessary to refer to this section of Marpurg's treatise. Instead of explaining the interpretation of the *Vorschläge* Marpurg begins by clarifying the historically previous and the contemporary manner of marking these ornaments [41, S. 47]. But in the practical part (the Table IV with examples) accompanying the theoretical one Marpurg provides an abundant number of examples. Namely these examples show in realizations the manner of performing the *Vorschläge* and illustrate his basic principle of executing such graces. The author's text is given lower with our insertion of the exam-


ples: "One used here in previous times a simple cross as in Fig. 11, Tab. III ; this plus-sign is borrowed from Boivin — 1700], sometimes a small hook [the sign in the illustration resembles the one used by d'Anglebert in his table and named 'Cheute ou port de Voix en montant' which is typed as a small comma] placed before the note as in Fig. 12 , and sometimes by a small oblique dash as in Fig. 13 .


After the appearance of the longer *Vorschläge*, it was necessary to begin introducing small *Hülfsnötgen*³⁶  with which the second [manner of] designating these ornaments was introduced" [41, S. 47].

³⁵ The given explanation reads: "A diminutive Note is mark'd thus ♯ or thus ♯ and must be express'd to sweeten, or grace the Note following without being reckon'd into the Time".

³⁶ E. L. Hays translates the word "Hülfsnötgen" literally as "tiny 'helping' notes" [42, p. IX–35]. The German term, just as the French "petit Son" (the latter not always) are used in the meaning of "grace note (♯)". The wording "tiny 'helping' notes" may confuse the understanding of the matter.

In the examples Tab. III, No. 11–13 Marpurg not only demonstrates the previous manner of writing the signs of the *Vorschläge* but he accompanies them with a written out

realization showing their “*Effect*”: . The realization (“*Effect*”) definitely demonstrates the on-the-beat and the iambic rhythm of interpretation.

This is the part of Marpurg’s explanations which Neumann omitted. In the special section of the monograph on ornamentation devoted to the performance of the *Vorschläge*, the author first rightly notes, that Marpurg’s “treatise of 1755 already goes a long way to meet C. P.E.’s principles, including the rule that the *Vorschlag* must always fall on the beat¹⁴” [26, p. 186] (in the footnote No. 14 it says: “[Marpurg] 1755, p. 48...”). The mentioning of this most important rule, however, passes marginally in Neumann’s study: no comments follow and no examples of its application are provided. On the contrary, on the next page the scholar turns to examine Marpurg’s *Nachschläge*, which, indeed, according to the etymology of the term and to Marpurg’s interpretation, are performed actually in an anticipatory manner. The context gives the possibility for Neumann to return once more to the problem of performing the *Vorschlag*, and the author not only quotes examples from Marpurg’s treatise (“1755, p. 50”), but also reaches a conclusion that “Far more significant is another deviation [from C. P.E. Bach’s principles³⁷] in which Marpurg in 1755 not only presents the ‘ugly’³⁸ *Nachschlag* but uses a little note with inverted flag  to signify an interbeat grace. In Ex. 18.14a [refer to Ex. 10] we see the new symbol indicating a French accent <...>; in Ex. b it competes with a dash symbol to signify *anticipation della nota*, whereas in Ex. c it stands only for an anticipated *Vorschlag* [1755, p. 50 [here and further: our underlining]]” [26, p. 187].



Ex. 18.14. Marpurg (1755)

Example 10. Frederick Neumann. *Ornamentation*, p. 187

These examples, given in the form and with the comments as in Neumann’s research, have not much in common with Marpurg’s historical original shown above.

When Neumann writes that “In Ex. 18.14a we see the new symbol indicating a French accent”, Marpurg, from his part, only says: “Man sehe Tab. IV, Fig. 1. 2. und 3. wo man stuf-

³⁷ In the first deviation “from Philipp Emanuel” Neumann rightly points to Marpurg’s “illogical” solution of interpreting “a pattern <...> where a *Vorschlag* before a pair of 16th-notes turns the latter into a triplet”.

³⁸ Neumann incorrectly translated the German word “stufenweise” as “ugly”. “Stufenweise” in Marpurg’s time in a musical context meant “stepwise” contrary to the word “springend” used in the next paragraph in the meaning of “jumping”, “leaping” or “disjunct motion” of sounds/notes. E. L. Hays translates the word “stufenweise *Nachschläge*” as “stepwise suffixes” [42, p. IX–46].

fenweise Nachschläge findet <...> [see Tab. IV, Fig. 1, 2, and 3 where one finds stepwise Nachschläge].”

The inverted sign of the small grace-note was used without any special announce-

ments already by Couperin in his table of 1713



and in his *Pieces for*



clavecin too, for example, in the Gavotte from the *Premier Ordre*:



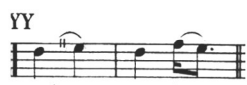
[46]. In the latter case, these inverted signs are not indicating an anticipatory manner of performance but an on-the-beat one. In result Neumann’s conviction that Marpurg’s new symbol signifies a French *accent* doesn’t seem appropriate for all cases.

Still more inappropriate it will turn to be if we shall refer to Georg Muffat’s (1698) instructions (to his “First Observation on Lully’s French style of producing [playing] the [Airs de] Ballets” [47]) a part of which is related namely to the realizations of the accents.

According to these explanations there are six “Accentuations” (further Muffat names them “accents”). The first three are marked before the note the next ones — after them. In Muffat’s text it reads: “The Accentuation [written as:] ($\overset{\text{YY}}{\curvearrowright}$), or ($\curvearrowright^{\text{YY}}$) places a single key [“seule touché” (Fr.); “unicam Clavem” (Lat.); “einen Clav” (Germ.); “solo tasto” (It.)] before or after its note. YY.³⁹ [L’Accentuation ($\overset{\text{YY}}{\curvearrowright}$), ou ($\curvearrowright^{\text{YY}}$) met une seule touche deuant ou après sa note. YY.]⁴⁰

The **first** of the six placed before [“the note”] is called by Muffat “Sur-accent” and

marked as



, the **second** is “Sous-accent”



, the **third** is “le Sursaut”



⁴¹. Two of the realizations in Muffat’s exam-

ples are in the “iambic” and on-the-beat patterns just like from Simpson/Colman, Purcell, Boyvin, Marpurg. The third example, as was noted, falls out of the general series. It is not clear for what reason the realization is done in even eighth notes. With a high probability, we can presume that this is just a typographical error.


³⁹ “YY” relates to the examples in Muffat’s “Observations”.

⁴⁰ In the English translation (2001) of Muffat’s “Observations” this passage reads as: “Grace notes [sic] ($\overset{\text{YY}}{\curvearrowright}$) are notes [sic] placed before or after the principal [sic] note” [48, p. 48]. In this translation the original term “Accentuation”, written in in all four languages, is given as “Grace notes”, the signs representing the Accentuations “($\overset{\text{YY}}{\curvearrowright}$), or ($\curvearrowright^{\text{YY}}$)” are shown there (see above) as “ $\overset{\text{YY}}{\curvearrowright}$ ”, further, the words touché (Fr.); Clavem (Lat.), Clav (Ger.), tasto (Ital.) instead of “keys” are translated as “notes” (according to the contemporary understanding they, in fact, are “notes”, but according with Muffat’s time and his mentality he thought of the performing gesture and not of the written signs on paper), and lastly instead of Muffat’s word “note” in the wording “ou après sa note” is interpreted as: “or after the principal note”.


⁴¹ In the six examples of the accents this is the only one realized in two eighth notes while all the other realizations of the accents are in the iambic manner. Most probably, the same iambic realization should be undertaken here too.


The last three accents are written after their previous note (“après sa note”), thus, the **fourth** is “l’Accent ou la Superficie⁴² (4) <...> [explained as] L’Accent adjoute la prochaine au dessus” [Ger.: “(gemeiniglich Accentus) so den nächsten Schlüssel hinauff (4)”]; Lat.: “Communiter Accentus (4)”; It.: “sono la superfisie, che si chiama comunemente accento (4) <...> la superfisie agguinge alla sua nota il tasto prossimo di sopra”]

YY


alized as: , the **fifth** is: “le Relachement (5) <...> [explained as] le Relachement la prochaine au dessous”; [Ger.: “Remisso (5) so den nächsten hinab”]; Lat.: “Remissio (5) proximam deorsum”; It.: “Il calamento (5) <...> il calamento quello

YY

di sotto”] marked and realized as: , the **sixth** is: “la Dispersion. <...> [explained as] la Dispersion la tierce, ou autre saut au dessus de note”; [Ger.: “Disjunctio (6) so den springenden nachmahls zugefüget”]; Lat.: “Disjunctio saltantem clavem (6) postmodum annectens”; It.: “la dispersion (6) <...> la dispersione un salto di terza, ò

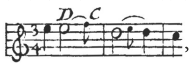
d’altro intervallo”] marked and realized as: .

These last three examples (4, 5, 6) may be treated as realized according to the principle of anticipation. But it should be noted that the sign of such accents is directed from the preceding note to the next one and most likely could be perceived as after-beat indications. Neumann defines such rhythmic patterns as signifying an “interbeat grace”. Marpurg found an appropriate German term for such Maniren: “der Nachschlag [after-beat]” which represents the inversion of the Vorschlag.

The detailed examination of Marpurg’s “significant <...> deviation” from C. P. E. Bach’s principles as Neumann presents it and reasons that “the new symbol [the inverted flag  is] indicating a French *accent*” is in part misleading because the “French accent” was not a static element of performance practice. Together with the changes in music “language” it was evolving, and in different periods of music history the accent could be performed according to both principles of subtraction and anticipation, for example, in the last decades of the 17th and first decades of the 18th century but later it was treated as an anticipated one-note embellishment in Marpurg’s⁴³ years and termed by him as *Nachschlag*. At the same time, it should be pointed out that musicians used various signs indicating the different types of appoggiaturas.

The next “significant <...> deviation” from C. P. E. Bach’s principles pointed out by Neumann reads: “in Ex. *b* it [the inverted sign, see lower] competes with a dash symbol to signify *anticipation della nota* <...>”. Example *b* quoted by Neumann consists of two bars

⁴² “Superfisie” as Muffat explains in other languages, is the common name for the accent: “[It.] che si chiama comunemente acce”.

⁴³ Michel Corrette, for example, explains: “The Accent is a small note that we borrow on the extreme part of the value of a note on which one we want to do it ” [49, p. 34].



and the first bar goes under the same manner of realization as in Marpurg's Tab. IV, Fig. 1, 2. and 3 and is explained as the "stufenweise [stepwise, in conjunct motion] Nachschläge" related to the previous note. The second bar in the same Ex. *b* with



a leap (the interval of a sixth) is taken by Neumann from Marpurg's further § 2, Fig. 4. where the author explains the "Nachschlag springend" (see Ex. 11).

Neumann quotes this example from Marpurg Tab.IV.2 it. as "Ex.18.14 b"; the first bar in Neumann's version:



Neumann quotes this example Tab.IV. 4 (a), (b) it. as "Ex.18.14 b" second bar in Neumann's version.

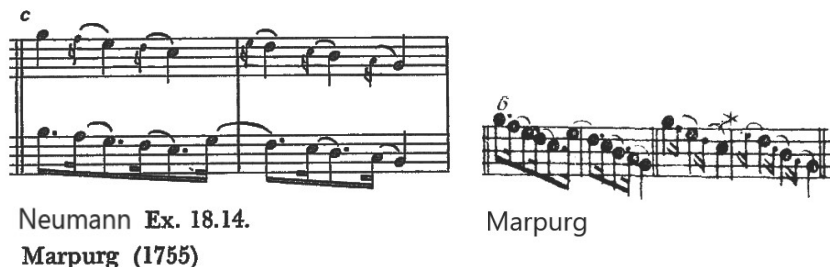
Example 11. Marpurg, 1755, Tab. IV and parts quoted from it by Frederick Neumann

In § 2 Marpurg explains that the slanted dash is used instead of the inverted small grace-note to differentiate the two signs: "man sehe Fig. 4. und 5. dieser springende Nachschlag wird entweder mit einem Strich bemerkt, wie bey (a) oder ordentlich ausgeschrieben, so wie er gemacht werden soll, als bey (b)." Neumann exemplified that in Ex. *b* (second bar) the new sign of the Nachschlag "competes with a dash symbol". Marpurg, for his part, does not mention any elements of competing between the signs. Instead, he pays attention to the function of the "Strich"-sign which in such cases with leaps should be used instead of the inverted small grace-note and still better if the music would be written as *ordentlich ausgeschrieben*: "so wie er gemacht werden soll, als bey [Ex. 4] (b) (the way it should be done, as in [Ex. 4 b])". By definition there could be no competing between the two examples in Marpurg's demonstration, because the two types of marking the "Nachschläge" pertain to a different structure of note-patterns.

It turns out that the presentation of this section by Neumann is a fairly free scholarly interpretation that has little to do with the original material: it is not explained that there

are more significant examples pertaining to the chapter on *Nachschläge*, that there are no exact indications to the examples and that they are taken by Neumann from different paragraphs, and that some implementations are not the ones as can be judged by their external display in the form of notation.

The last “significant <...> deviation” of Marpurg from C. P. E. Bach’s principles which served for Neumann as a basis to reach a conclusion that the Berlin musician adhered to the anticipatory method of performing the *Vorschläge* reads: “in Ex. c it [the small note with the inverted flag] stands only for an anticipated Vorschlag (1755, p. 50)”. Ex. 18.14 c, given by Neumann, shows Marpurg’s interpretation of the *Vorschläge* presumably as anticipated (see Ex. 12):




Example 12. Neumann, Ex. 18.14 c showing, as the author falsely presumes, the anticipated *Vorschläge*; Marpurg, 1755, Tab. IV, Fig. 6 displaying the “nachschlagende Note” which are “not slurred to the previous note but to the next one”

It is true, the quoted Ex. 18.14 c from Neumann’s work presents visually an anticipatory realization of the small sixteenth grace-notes with inverted flags, and the last might be perceived as *Vorschläge*, but in fact this is not the case and has yet to be explored.


What is strange is that Neuman departs from his principle in demonstrating these examples from Marpurg, because he does not indicate where exactly the examples are taken from. There is still another substantial inaccuracy: Neumann omits the asterisk sign in his example, which is printed at the junction of two bars in Marpurg’s version, as if it has no meaning, and, self-evidently, Neumann does not refer to the text accompanying this sign but refers only to page 50 of Marpurg’s treatise. But there are no examples on this page. In three paragraphs on this page there are explanations concerning the *Nachschläge* and references to the examples. Moreover, Neumann changed the manner of presenting the original version (compare in Ex. 12) in order to make it visually unambiguously seem that Marpurg offers an anticipatory realization of the *Vorchläge* by displaying the notes one under the other.

Since Neumann refers to page 50, it follows that the text has been read. But in the latter, contrary to Neumann’s inference, Marpurg specially notes that “damit man aus diesen Nachschlägen keine Vorschläge mache, und die kleinen Noten nicht auf den Anschlag der folgenden Note bringe [so that one does not make Vorschläge out of these Nachschlägen,


and plays the small notes [i. e. grace-notes: ] not on the downbeat of the following notes)”. This argument is especially important but given contextually independent without the surrounding text its content is self-evidently not clear enough. As is seen, the

problem here is complicated, and in the process of its consideration lower it is necessary to exclude any possibility of erroneous interpretation and examine the problem with all the necessary detail.

In this paragraph devoted to the discussion of the *Nachschlage* (“Von dem Nachschlage”, S. 50, § 3) Marpurg tries to explain the difference between the performance of the *Nachschlag* and the *Vorschlag*. The text given in full reads: “If the note marked by the *Nachschlag* is not connected to the preceding note but should be slurred to the following note then it must be either written out with ordinary notes [ordentlich ausgeschrieben⁴⁴] or denoted with such tiny *Hülfsnötgen* [literally: ‘helping notes’] the flags of which are directed towards the preceding note so that these *Nachschlägen* will not be turned into

Vorschläge and the small notes [i. e. grace-notes: ] will not be brought on [played on] the downbeat of the following note. See both [manners] in Tab. IV, Fig. 6 [Ex. 12, “Marpurg”]. The notation in ordinary notes is, however, always better”⁴⁵.

Among the two methods of presenting the way of writing the *Nachschläge* mentioned by Marpurg the first is in the ordinary notation and the second with “small *Hülfsnötgen*”. Hence it follows that the first two bars in Marpurg’s example, being in execution identical with the two other bars, do not represent in notation the realization of the second two bars. The four bars are designed to convey a different way of notating the same patterns (see Ex. 12). In Marpurg’s comment, however, the author explains that the option of recording notes using special “small helping notes” has a significant drawback. The asterisk in Marpurg’s example is designed to explain that such writing is “contrary to all order/principles [wider alle Ordnung], since the note should be taken in the previous bar [Tacte] but is written in the following one, as can be clearly seen from (*) in Fig. 6”. In the next example the

writing “contrary to all rules” is circled by us .

Thus, Neumann quotes exclusively his version of the note example 18–14 *c* where the “small” note according to the author’s reasoning is used to represent “an anticipated *Vorschlag*”. Neumann did not take in consideration that the flags of the “small *Hülfsnötgen*” are specifically notated by Marpurg **turned to the left**. In Marpurg’s theory of ornamentation, as was shown above this example represents a series of *Nachschläge* and not *Vorschläge* which are to be realized as Neumann states in an anticipated manner and iambic rhythm.

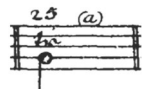
Now Marpurg’s previous explanation becomes clear when he instructed that the *Nachschlag* which is “denoted with such tiny *Hülfsnötgen*, the flags of which are directed towards the preceding note” should not be “turned into *Vorschläge* and the small notes will not be brought on the downbeat of the following note”. In result all Neumann’s argu-


⁴⁴ E. Hays translates this wording as “clearly written out” notes [42, p. IX–48], but Marpurg is not dealing here with “clearly written” notes. He is explaining the notes written in the form of ordinary music signs.

⁴⁵ This translation is based on Hays’s research [42, p. IX–48–IX–49]. The last two sentences are translated less literally by Hays but in the practical sense — more understandable. Thus, the translation reads: “or indicated with tiny notes whose tails are turned toward the preceding notes. This should be done so that one does not make appoggiaturas out of these suffixes [i. e. *Nachschläge*] and play the small notes on the downbeat of the following notes. See both manners of indication in Tab. IV, Fig. 6”.

ments concerning Marpurg's theory of interpreting "Trillers" as a series of trochaic appoggiaturas and of performing the latter in an anticipatory manner are based on erroneous treatment of Marpurg's explanations.

Concerning Neumann's affirmation that Loulié's iambic character of the coules is "antithetic to the trochaic one" of Marpurg's "appoggiaturas" we see that there is nothing "antithetic" between them: both interpretations, contrary to Neumann's statement, are similar. The trill itself, as Neumann states is "undoubtedly that of the grace-note species (with possible occasional exceptions)". This thesis is also misleading because Marpurg's example with the schematic realization of the "Triller" consists of equal thirty second



notes:  [41, Tab. IV, No. 25], nothing reminds of "grace-notes", and the "possible occasional exceptions" (Neumann's terms) are not present.

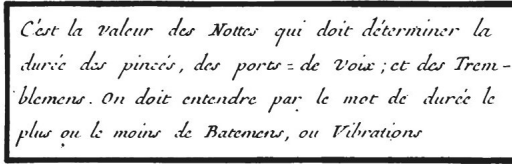
Returning to Loulié's instruction just one more observation: in slow tempo it is possible to perform the tremblement "anchoring" (Neumann's term) the emphasis on the unaccented ("Son foible": Loulié) notes as presumably instructed by the French musician, but in the process of increasing the speed of performing the tremblement's beatings such accentuation becomes impossible not only in singing. Since in other contemporary treatises and tables with the execution of ornaments there are no recommendations to interpret tremblements rhythmically unevenly, it is possible to make a reasonable assumption that this is not proposed in Loulié's work either. A slight difference can take place only in emphasizing intonationally the weak parts of the metric structure in slow and moderate

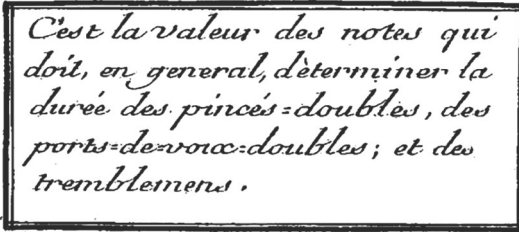
tempos in the tremblements as Neumann showed it in his example ().

Just as the recommendations in the Boivin-Prendcourt-Couperin-Marpurg's instructions had a wide resonance, in our point of view, some of the performance guidelines expressed in Loulié's treatise were also of fundamental importance and were subsequently duplicated in the works of other musicians. One of them is centered on the duration of playing ornaments in accordance with the note value of the main note which says: "The tremblements should be longer or shorter in proportion to the duration of the trilled note" [35, p. 71]. The same wording Loulié uses in the explanation of the *appuyé* of the *Tremblement*.

Treated in a wider sense this axiomatic instruction occurs in England, namely in Roger North's comments mentioned above when he reasoned on the execution of trills in accordance with Cap. Prendcourt's *Short, easy, & plaine rules*. North (partly an amateur) expressly understood that the performance of trills requires a solid technical skill and that, apart from the musical context, it is impossible to demonstrate exactly how to perform this ornament. He wrote, that "this [is] called also the Trill, and upon an harpsicord is not cleverly performed but with the 2 middle fingers; and the strength and command of them is the great accomplishment of an hand. The trill is not to be described, because it doth not succeed well unless it sub-divides the time, exactly, that the Lesson useth; <...> But to take the trill into course of the devisiion, and to goe out of the one into the other [devisiion: i. e. bar], is the perfection of that grace" [6, p. 61].

In connection with this recommendation, it is impossible not to recall the instructions exemplified by Francois Couperin in the First book of *Pièces de Clavecin*, but also in his treatise *L'Art de toucher le Clavecin*, in which the sense of Loulié's explanation is conveyed almost verbatim (to put in terms of the content — absolutely accurately; see Ex. 8 lower)⁴⁶.

a. 

b. 

Example 13. a — Couperin. *Pièces de Clavecin*... [46, p.74]; b — *L'Art de Toucher le Clavecin* [28, p.19]

Couperin states: “*C'est la valeur des Nottes qui doit déterminer la durée des pincés, des ports=de Voix; et des Tremblemens*”. However, some ten years earlier de Saint Lambert had already formulated this main idea. It reads: “*La valeur de la Note sur laquelle le Tremblement est marquée, regle la durée du battement*” [i. e. the beats of the shake] [38, p. 43].

It turns out that fifteen years before the publication of Couperin's *Pièces de Clavecin* this rule was formulated in its basic terms by Loulié and somewhat later by de Saint Lambert. Couperin even used the same terms of the earlier sources. It cannot be unequivocally argued that Couperin borrowed from the treatise of de Saint Lambert. Most likely, such wording of the instruction was generally accepted by musicians. For greater clarity and importance Couperin puts the instruction into frames in both *Pièces de Clavecin* and *L'Art de toucher le Clavecin* (see Ex. 13). The rule indisputably states that any of the named ornaments (*the pincés* [mordents], *the ports=de Voix* [one-note appoggiaturas that in Couperin's treatment ascends from the auxiliary note to the main note], and the *Tremblemens* [shakes/trills]) should not precede the beat/the note to which they pertain, or exceed the duration of the embellished note.



We must emphasize that in scholarly works any other instruction concerning the execution of ornaments is considered in detail, but not the mentioned ones: it may be named, but no conclusions are drawn from its content. Loulié's-de Saint Lambert's-Couperin's instruction should even be called a 'general' rule. If this rule had been treated with complete attention, then there would not have been arguments about Loulié's instructions whether he could recommend to perform the tremblement in an anticipatory manner, or not.



⁴⁶ In the treatise Couperin added the wording “*en general*”.

These thoughts would not have arisen in connection with the three ornaments named by Couperin. It took Neumann six pages (263–269) to try to prove the opposite [in fact he accomplished his task based on sophisticated speculation and falsely interpreted recommendations and examples], namely that in performing the *tremblemens* it is possible to begin playing according to the principle of anticipation, and also that the beatings of the *tremblemens* can be anchored on the main note (“the basic shape of Couperin’s trill is one anchored on the main note with the auxiliary in anticipation” [26, p. 263]). On these six pages there is not a word from the instructions put by Couperin in the frames.

De Saint Lambert [38, p. 43] formulates his recommendation on the performance of the *tremblement* in other words: “On commence le Tremblement par la Note qu’on emprunte, & on le finit par celle qui est marquée. (One begins the tremblement with the note which is borrowed and finishes with the one that was marked (the wording ‘par celle qui est marquée’ should be understood as ‘the note which was marked by the sign of the ornament’, i. e. the main note)”. These instructions are also completely similar in their sense to the one of Henry Purcell, which was discussed above: “observe that you allway’s shake from the note above <...>” or even earlier in England in the *The delightful companion* “for the recorder or flute” attributed as belonging to the well known publisher Robert Carr and issued in 1686 [50]. The author’s name appears at the end of the preface: “**Tour Servant, ROBERT CARR.**”

The title page contains the following addition: “to which is added, <...>: also plain and easie instructions for beginners, and the several graces proper to this instrument”. The wording “plain and easie instructions” will be found later practically in every pedagogical publication including *The Harpsichord Master*, “Containing plain & easy Instructions for Learners on y^e Spinnet or Harpsichord, written by y^e late famous Mr H Purcel...” 1697.


In Carr’s instruction it says: “Of these Graces, a Beat is marked thus , a Shake is marked thus : A Beat is fetcht from the half Note below the Note it stands over; and a Shake is fetcht from, or shaked in proper Note above it; ... in all the Ayres or Tunes in this Book, you will meet with these Graces set over the several Notes that are to be Graced” [50, Instructions for the RECORDER].

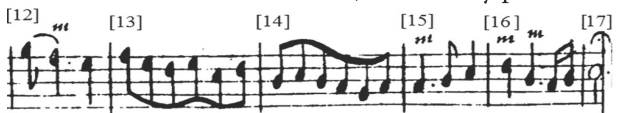
The fact that in 1686 Carr taught to perform the *Beat* “fetcht” from the note below and the *Shake* “fetcht”/shaked from the “Note above it [i. e. above the ‘proper Note’]” is not at all surprising, since in 1659 Coleman/Simpson definitely wrote about this manner of realizing the named ornaments. More interesting is the fact that the formulation of Carr’s instruction is ten years ahead of the appearance of the same well known definition of the method of performing the “Beat” and the “Shake” in Purcell’s *Rules* (*observe that you allway’s shake from the note above and beat from y^e note or half note below...*), and that the Beat is marked unexpectedly as a small bow (horizontal bracket) sign , and still more puzzling is the marking of the Shake in the English context of that definite period as . The zig-zag (or “m”) sign for indicating a shake in England will be used by composers much later⁴⁷. It is puzzling because a few years earlier in 1673 Mathew Locke showed that the *Beat*, but not the *Shake* is to be marked with this sign [51, p. 5]. It should be taken into

⁴⁷ Among the French harpsichordists and organists even before Chambonnières, Nivers (1665) used the zig-zag trill sign.


account that John Carr (father of Robert) had been the publisher of Locke's *Melothesia*, and possibly had information about the execution Locke's signs for the graces!

However, very unpredictable, but the shakes in the first 19 pieces in Carr's *Delightful Companion* are ornamented with the ordinary oblique double-stroke mark and only from No. 20 where there is a new title: *Lessons for the Flute or Recorder* the *m* sign is used for the shake. Here, too, there are amazing instances unnoticed before of using of the trill: in the 12th bar from the "Minuet" (№ 23) where the shake-sign is written in the end

of a slur  and the same is found in №47 "Theatre Tune" (without any previous or fur-

ther explanations anywhere): . This ornament pattern is gracefully used in the context of a syncopation which leads to a specific rhythmic construction.

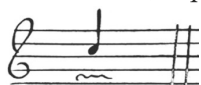
The incorporation of innovative patterns may lead us to the idea that both John Playford and John Carr — editors of *The Delightful Companion* — were confident in the


knowledge of those who would play music from their textbook. The use of the sign  may logically lead to a reasonable assumption that the French, and maybe Austro-German influence could be present in the circle of musicians surrounding Carr, but we could not find any traces of this ornamental combination in most known Continental Europe music editions.


Concerning the *m*-sign for marking the shake it can be found in 1665 in Guillaume Gabriel Nivers's *Liure d'Orgue* [52].



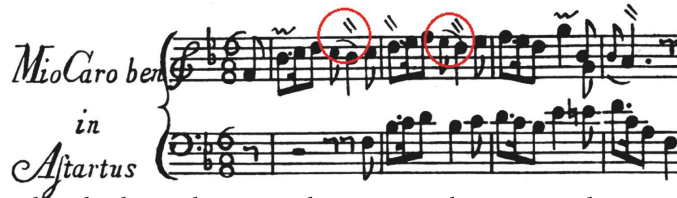
And later in 1670 Jacques Champion, Sieur de, Chambonnières's *Les Pieces de Clavecin*



Cadence 

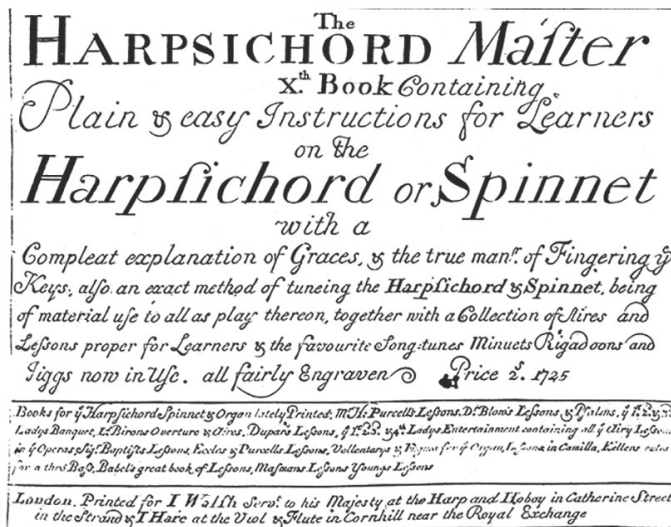
[27]: . Such impact could be unpredictable because evidence of mutual contacts of English musicians with French, Italian and the Netherland musicians is more than sufficient.

The sign where at the end of a slur a shake sign is written is met very rarely in English sources. For example, much later it is found in an elegant context in the transcription of the air from Giovanni Maria Bononcini's "Astartus", published in *The Harpsichord Master*,



Xth Book (1725) [53]: *Astartus* and in other similar pieces. In this rhythmical context this sign can be perceived as a grace-note which serves like the upper auxiliary note of a short shake. Otherwise, the quarter note would turn into an eight-note. In future notation this eight-note shall be printed in small (grace-note) notation.

In the title of this X issue of *The Harpsichord Master* there is an announcement that it contains "Plain & easy Instructions for Learners <...> with a Compleat explanation of Graces & the true man^r of Fingering y^e Keys⁴⁸ also an exact method of tuning the Harpsichord & Spinnet".



All the named performance and temperament topics turned out to be gathered in this edition on a single page 2 together with Purcell's "Rules for Graces"⁴⁹ which are given fully according to Purcell's original text (without naming its author), with the exception of minor editorial changes (see the next illustration).

⁴⁸ The true man^r of Fingering y^e Keys is in fact just automatically printed from the previous editions of the Harpsichord Master beginning from 1697 is completely outdated by 1725. It is well known that Purcell's Rules for Graces were first published in 1696.

⁴⁹ It is selfevident that Purcell's "Rules" could not contain any explanations of the ornament-pattern that is represented by a slur at the end of which there is an oblique double-stroke for the shake.

2

Rules for Graces

A Shake is markt thus  explain'd thus  a beat thus  exp: thus  exp: thus  exp: thus  exp: thus  exp: thus  exp: thus

observe if it always shake from if Note above, & beat from if Note or half Note below according to if key if play in & for if plain Note & shake if it be a Note without a point if are to hold half of it plain upon if Note above if as is markt, and shake if other half, but a Note with a point, hold all of Note plain & shake if point, a Slur is markt thus  exp: thus  exp: thus

if battery thus  exp: thus  exp: thus  exp: thus  exp: thus

at if end of every time for if easier keeping it, a double bar  set at if end of a strain if if may play it twice over, a repeat thus : to show if repeat from if mark to if end of if strain or lesson, to know if key a tune is in, observe if last note or close, & by if if key is nam'd, all round if end with if first strain, Observe in if fingering of if right hand, if thumb is if 1st so on to if 5th & if left hand if little finger is if 1st & so on, if fingers to ascend are if 3rd & 4th to descend if 3rd & 2^d.

Rules for tuning the Harpsichord or Spinnet

First set if Harpsichord or Spinnet to Consort pitch, by a pitch pipe or Consort Flute, taking if pitch from C sol fa ut as in if Scale, if tune if 8^{va} & 8^{va} as if Scale directs observing if bearing notes, they have a dash thro if tail, & if have run'd if middle, or as much as is set down in if Scale, if rest both Treble & Bass is to be tun'd by octaves or 8^{vas} by practice of this if may obtain a good Ear, & is if best director, & in a little time be perfect in if tuning.

or thus 

Observe all if Sharp thirds must be as sharp as if Ear will permit, & all fifths as flat as if Ear will permit, now & if by way of trial touch unison 3rd & 5th & after wards unison 4th & 6th.

Prelude for the fingering



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The most intriguing part on this page is the fully fingered *Prelude* because it was printed by John Walsh still in 1697 in “*The Harpsichord Master, Containing plain & easy Instructions for Learners on y^e Spinnet or Harpsichord, written by y^e late famous M^r H. Purcell at the request of a perticular [sic] friend*”⁵⁰. This MS (as mentioned above) was considered lost until 1977 when it was discovered by Robert Petre. However, the X issue of *The Harpsichord Master* of 1725 shows that it was not lost but found its way to public knowledge of those times.

The closer the study of the problems of executing ornaments in England comes to the 18th century, the more various scientific materials become available and the more connections are found with the continental countries of Europe. Along with this, the number of publications devoted to the study of this period is constantly increasing in the 20th and 21st centuries. In this article, a task is undertaken devoted, on the one hand, to a comprehensive consideration of the mentioned materials, on the other hand, a critical assessment is devoted to their later scientific study. As a “starting” material the “*Short, easy, & plain rules*” of Cap. Prendcourt (c1700) with their ornamentation table are taken. The realizations of ornaments from Prendcourt are studied in the context of English, French and German sources of that period. It is namely this angle of study which forced to resort to scrupulous and detailed consideration of the many subtleties associated with the execution of various ornaments.

⁵⁰ The publication of the *Harpsichord Master* with its bibliographic information is mentioned above but discussed more detained in our previous article [15].

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