


below a note means something entirely different (see Chapter 6: Rhythmic Conventions, under *Notes inégales*, p. 102).


Returning for a moment to the subject of manuscript sources that were not prepared for the printer: the most important of these is the Baurn MS (Paris, Bib.Nat. Vm7 674/5), which includes more than eighty pieces omitted by Chambonnières from his *Les pièces de clauessin*, 1670, and almost all the works of Louis Couperin. Here and in similar cases—they are comparatively rare—additional ornamentation may be required; but never elsewhere in music by French keyboard composers.

ENGLAND: THE VIRGINALISTS

The problems of English keyboard ornamentation may best be considered under two headings: (a) the virginalists, and (b) post-Restoration composers.

In virginals music two principal ornament signs are found: (1) a single oblique stroke (sloping upwards towards the right) drawn either through the stem of a note, or above, below, or through a note without a stem:

1.  $\dot{\cdot}$, $\underset{\cdot}{\circ}$, $\underset{\cdot}{\circ}$, $\underset{\cdot}{\circ}$

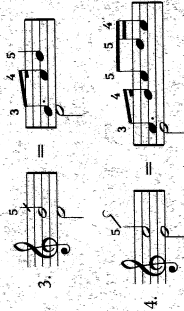
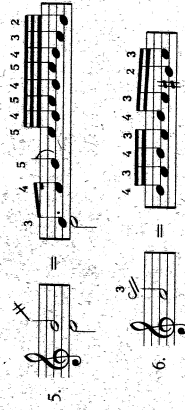
2.  $\underset{\cdot}{\circ}$, $\underset{\cdot}{\circ}$, $\underset{\cdot}{\circ}$, $\underset{\cdot}{\circ}$

and (2) a pair of oblique strokes similarly placed:

The second of the two signs is much the more common. Surprisingly enough, however, neither is explained or even mentioned by any contemporary authority, and both often occur inconsistently in different sources of the same piece.

A manuscript ornament table, late in date and of uncertain relevance, is ascribed to the composer Edward Bevin in British Library Add. MS 31403, of c. 1680–1700:

'Graces in play'
from British Library, Add. MS 31403, f. 5






There is an exact parallel here between 3 and the virginalist single-stroke sign; but the three compound ornament-signs, 4, 5, & 6, are not found in any source whatever (not even in Bevin's own pieces from the same manuscript), though the single-stroke element of 4 & 5 and the double-stroke element of 5 & 6 are clearly similar to, respectively, the virginalist 1 & 2.

The earliest comprehensive ornament table in an English printed source appears in Christopher Simpson's *The Division-Violist*, 1659, which includes, among others, the following signs and explanations:


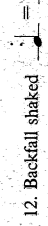
7. Beat  = 



8. Backfall  = 


9. Double Backfall  = 

10. Elevation  = 

11. Shaked beat  = 

12. Backfall shaked  = 

13. Double-Relish  = 

¹ In John Playford's *A Brief Introduction to the Skill of Musicke*, 1667 and later editions, Simpson's ornament table is reproduced almost exactly. The one significant alteration is that Playford's sign for the *Double-relish* (13) is simply  which looks more logical.