






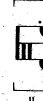
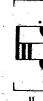










named the *beate* in Thomas Mace's instructional book for the lute, *Music's Monument*, 1676; and secondly, there is no explanation of the compound ornament , so often used by Purcell and his contemporaries.¹

These several facts suggest that somewhere along the line—possibly in an intermediate copy of the original manuscript—the correct explanation of the *beat* (matching Mace's), and the name and sign for a *forefall* & *beat*, were both omitted by mistake; and that the realization of the *battery* was written so carelessly that it baffled the engraver(s). If this is so, the original table would have read as shown below, where square brackets indicate additions by the present editor:

*Emended 'Rules for Graces'
from Purcell's 'A Choice Collection of Lessons'*

25. Forefall  = 
26. Backfall  = 
27. Shake  = 
28. Beat  = 
- [29. Forefall and beat  = 
30. Backfall and shake  = ²
31. Turn  = 
32. Shake turned  = 









¹ Christopher Simpson's *shaked beat* (see 11, above) appears at first sight to be related to 19, but in fact is not. His ornament is a *shake* on the *appoggiatura* (which he calls the *beat*), not a *mordent* on the main note.

² The editorial tie has been added to the realization of the *backfall* & *shake* on the analogy of the French *tremblement appuyé*.

33. Stir  = 
34. Battery  = 

In a further explanation of the *backfall* & *shake*, the writer of the 'Rules for Graces' says that when the ornament occurs on an undotted note the *backfall* occupies half the value of the note and the *shake* the remaining half. If the note is dotted, the *backfall* lasts for the value of the note itself (that is, two-thirds of the whole), and the *shake* for the value of the dot (the remaining third). Practical experience suggests, however, that both *forefall* and *backfall* are apt to vary in length according to the context.

The foregoing summary (including the ornament table shown in 25-34) represents the present writer's interpretation of the facts as they apply to the period between roughly 1670 and 1725.

At a slightly later date—from c. 1725-30—the compound sign  is used more and more rarely, suggesting that the *forefall* had at last become an integral part of the *beat*, and no longer required to be shown by a separate sign. In other words, a new generation had grown so accustomed to seeing the ornament wrongly described as , that the definition was now accepted as correct. A slightly different realization, , was also current, as can be seen from various ornament tables and, most revealingly, in the fully written-out realizations printed in Nicolò Pasquali's *Art of Fingering the Harpsichord*, published in Edinburgh in 1760. Moreover, a number of signs other than  were now being used for the ornament, including , , , and . To add to the confusion, some of the same signs were used concurrently by other composers, such as Francesco Geminiani in *A Treatise of Good Taste in the Art of Musick*, 1749, and John Stanley in his *Ten Voluntaries*, Op. 6, 1752, to indicate a long and a short *mordent*, which they named indifferently both a *mordent* and a *beat*!

To conclude this somewhat involved survey of post-Restoration ornamentation, it is necessary to warn the student that the interpretation of the *beat* offered above is controversial, and would be judged by some authorities to be