

Examples

RCM MS 921: A source for ornamentation in English division musick

Smooth graces
Beat. exp: Backfall exp: Double-Backfall exp: elevation.
exp Spinger. exp: Cadent. exp: Backfall-shaked exp:
Shaked graces
Close Shake. exp: Shaked Beat. exp: elevation exp:
Cadent. exp: Double Relish exp:
10 For this, I am obliged to the ever famous Charles Coleman Doctor in Musick or thus: exp:

Example 1: from Christopher Simpson, *The Division Violist*, 1559. Charles Coleman's table of graces for the viol.

Sign	Suggested meaning	Performance
●	Main note trill	
Y	Elevation (up to the written note)	
;	Backfall (down to the written note)	
	Beat (up to the written note)	
•••	Relish / trill with turn	
~	turn	

Example 2: selected ornament signs in RCM MS 921, suggested interpretations.

Of Gracing Notes.

Gracing of *Notes* is performed two Wayes; *viz.* by the *Bow*, and by the *Fingers*. By the *Bow*; as when we Play *lowd*, or *soft*, according to our Fancy, or the Humour of the *Musick*. Again; this *lowd*, and *soft*, is sometimes exprest in One and the same *Note*; as when we make it *soft* in the *beginning*, and then (as it were) *swell*, or grow *lowder*, towards the *middle*, or *ending*. Some also affect a kind of *Shake* or *Tremble* with the *Bow*, like the shaking *Stop* of an *Organ*: but the frequent use thereof (in my opinion) is not commendable. To these may be added, that of Playing 2, 3. or more *Notes* with one Motion of the *Bow*, which would not have that *Grace*, or *Ornament*, if they were Played severally.

Graces
done with
the Bow.

Graces done with the *Fingers*, are of two sorts: *viz.* *smooth*, and *shaked*. *Smooth* is, when in rising, or falling, a *Tone*, or *Semitone*, we seem to draw as it were, the Sound from one *Note* to another, in imitation of the *Voice*; and is exprest by setting down, or taking off the *Finger*, a little after the touch of the *Bow*. In ascending, it makes that *Grace* which we call a *Plain-Beat* or *Rise*; in descending, that called a *Backfall*.

Smooth
Graces.

Plain-
Beat.
Backfall.

Sometimes a *Note* is graced by sliding to it from the *Third below*, called an *Elevation*, now something obsolete. Sometimes from the *Third above*; which we call a *Double Backfall*. This sliding a *Third, up*, or *down*, is alwayes done upon one *String*. Again; a *Note* is sometimes graced by joyning part of its sound to the *Note* following; like a *Prickt-Crochet*: whose following *Quaver* is Placed with the ensuing *Note*, but Played with the same *Bow* of his *Prickt-Crochet*: This we will call a *Cadent*. There is yet another plain or smooth *Grace*, called a *Spinger*, which concludeth the sound of a *Note* more acute, by clapping down another *Finger* just at the expiring of it.

Elevation.
Double
Bac kfall

Cadent.
Spinger.

Shaked Graces.

The other sort of *Graces* is done by the *Shake*, or *Tremble* of a *Finger*; of which, there are two kinds: *viz.* *Close*, and *Open*. *Close*, is that when wee shake a *Finger* as close and near to that which stoppeth as may be; touching the *String*, therewith, so gently, and nicely, as to make no Variation of *Tone*: This may be used where no other *Grace* is concerned. *Open* is, when a *Finger* is shaken in that distance from whence it was removed, or is to be set down; supposing the distance exceed not the wideness of a whole *Tone*, or two *Frets*; for wider then that we never shake.

Close
shake.

Open-
shake.

Graces made with open *Shakes* are these. A *Beat*; a *Backfall*; an *Elevation*; a *Cadent*: and double *Relisb*. The *Beat* is the same in Nature with the *Plain-Beat* or *Rise*; the difference, only a short shake of a *Finger*, before we fix it upon the Place designed. This, as also the *Plain-Beat*, is commonly made from the *Half-Note*, or distance of one *Frett*. The *shaked Backfall* is likewise the same in Nature with the *Plain Backfall*, the difference only a shake of the *Finger* taken off;

Shaked
Beat.

Shaked
Backfall;

Of these, some are more rough and Masculine; as, your *shaked Beats* and *Backfalls*; and therefore more peculiar to the *Basse*. Others more smooth and feminine; as, your *Close-shake* and *Plain-Graces*, which are more natural to the *Treble*, or upper Parts. Yet when we would exprest *Life*, *Courage*, or *Cheerfulness*, upon the *Treble*, we do frequently use both *shaked Beats* and *Backfalls*: as, on the contrary, smooth and swelling *Notes*, when we would exprest *Love*, *Sorrow*, *Compassion*, or the Like; and this, not only on the *Treble*, but sometimes also upon the *Basse*. And all these are concerned in our *Division-Viol*, as

Example 3: from Christopher Simpson, *The Division Violist*, 1559, p.9. "Of Gracing Notes".

A GROUNDE

The image shows a handwritten musical score for a piece titled "A GROUNDE". The score is written on ten staves, each containing a single melodic line. The music is in C Major and features a complex, rhythmic pattern with many sixteenth and thirty-second notes. Numerous fingerings are indicated by numbers 1 through 7 above or below the notes. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall style is that of a historical manuscript.

Example 4: from RCM MS 921, page 23. John Jenkins, *A Ground for two division viols in C Major*, VDGS 13, 2nd viol part.



Example 4a: detail from RCM MS 921, page 23.



Example 4b: detail from RCM MS 921, page 23.



Example 4c: detail from RCM MS 921, page 23.