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THE ART OF PLAYING KEYBOARD INSTRUMENTS IN THE LATE 17TH AND EARLY 18TH CENTURIES. MONSIEUR DE SAINT-LAMBERT AND HIS *LES PRINCIPES DU CLAVECIN* (1702)

A b s t r a c t. This article concerns the execution of the ornaments—a very important question in the stylistic interpretation of the French harpsichord baroque music. The starting-point for reflection is treatise of the Monsieur de Saint-Lambert, a very enigmatic person, the author of Les principes du clavecin, centenant une explication exacte de tout ce qui concerne la tabulature et le clavier avec des remarques necessaires pour l'inteligence de plusieurs difficultées de la musique (The fundamentals of harpsichord playing, with explanations on musical notation and performance, together with explanatory remarks about different music issues), issued in 1702. He was highly valued as a harpsichord teacher and his treatises concerned the different aspects of playing keyboard instruments are the only preserved evidence of his musical and educational activities. It must be noticed that Saint-Lambert was the author of one of the oldest French treatises dedicated solely to the issues of harpsichord playing and his teaching method of mastering the instrument was at that time quite pioneering. The most important part of his treatise is the last nine chapters, focused on practical issues, where we can find the author's advice on different aspects of existing keyboard music. The main problem in performing harpsichord music at Saint-Lambert's time was the proper interpretation of music notation, which due to technical constraints (not yet perfect printing and editing of music works), was not able to reflect the whole variety of nuances of contemporary music style. So, the treatise Les principes du clavecin is a very helpful key to the understanding of the 18th century music.

Key words: Saint-Lambert, French harpsichord, baroque music, Les principes du clavecin, harpsichord, execution of the ornaments, 18th century music, French musical treatises.

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„Monsieur de Saint-Lambert,"[1] as he is called in the subject literature is, unfortunately, a very enigmatic figure in the history of music. Little is known about his life and none belived of his musical compositions remained. It is thought that he was recognised as one of the most remarkable harpsichordists of his time and that he was highly valued as a harpsichord teacher, working throughout most of his life in Paris.[2] The only preserved Saint-Lambert's evidence of his musical and educational activities are his treatises on different aspects of playing keyboard instruments.[3] Despite this scarcity of basic information about this French musician, his significance for the development of keyboard music is indisputable. It is Saint-Lambert that was the author of one of the first French treatises dedicated solely to the issues of harpsichord playing, moreover, his teaching method of mastering the instrument, was at that time, quite pioneering.[4] His main work *Les principes du clavecin, centenant une explication exacte de tout ce qui concerne la tabulature et le clavier avec des remarques necessaires pour l'inteligence de plusieurs difficultées de la musique* (*The fundamentals of harpsichord playing, with explanations of musical notation and performance, together with explanatory remarks about different music issues*), issued in 1702, is an important treatise, starting a series of theoretical works on the harpsichord playing.[5]

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[1] It is not clear until today what the real name of the composer was. The name Michel used to be wrongly attributed to him by a coincidence with another composer—Michel Lambert (1610-1696), which fact was spotted already in 1866 by François-Joseph Fétis (*Biographie universelle des musiciens et bibliographie générale de la musique*, v. VII, 371) (Paris: Firmin-Didot, 1866).

[2] Carol Mac CLINTOCK, *Readings in the History of Music in Performance* (Bloomington: Indiana University Press, 1979), 211.

[3] Theoretical works: *Traite de l'accompagnement du clavecin, de l'orgue, et de quelques autres instruments* (Paris, 1680, lost), *Les principes du clavecin* (1702) and *Nouveau traité de l'accompagnement du clavecin, de l'orgue et des autres instruments* (1707). Facsimile editions: Michel de SAINT-LAMBERT, *Les principes du clavecin* (1702), a reprinted edition (Minkoff Reprints, 1972). Michel de SAINT-LAMBERT, *Nouveau traité de l'accompagnement du clavecin, de l'orgue et des autres instruments* (1707), a reprinted edition (Minkoff Reprints, 1972). Both preserved works were translated into English: *Les principes du clavecin* (1702) came out as *Principles of the Harpsichord*, ed. Rebecca HARRIS-WARRICK (Cambridge: Cambridge University Press, 1984), and *Nouveau traité* (1707) as *A New Treatise on Accompaniment. With the Harpsichord, the Organ, and with Other Instruments by Monsieur de Saint-Lambert*, ed. John S. PO-WELL (Bloomington: Indiana University Press, 1991).

[4] CLINTOCK, *Readings in the History of Music*, 211.

[5] Here are some more important examples: François COUPERIN, *L'art de toucher le Clavecin*, 1716, 1717; Jean Philippe RAMEAU, *Pièces de Clavecin avec une méthode pour la mechanique des doigts*, 1724, 1729, 1731; Johann Joachim QUANTZ, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 1752; Carl Philipp Emanuel BACH, *Versuch über die wahre Art das*

Although technically Saint-Lambert's treatise is divided into two parts: a theoretical (chapters I–XVIII)[6] and a practical one[7] (chapters XIX–XXVIII), it is the practical aspect that seems to be more vital for the author. Saint-Lambert does not go into detail about the basic principles of music, because he assumes that they should have been understood before starting playing the harpsichord. Among the introductory remarks, there is valuable information about the performance of so called not measured preludes (French *préludes non mesurés*), as well as about meter, tempo and fingering (e.g. a fully fingered *minuet* and *gavotte*—perhaps Saint-Lambert's compositions).

The most important part of his treatise is the last nine chapters, focused on practical issues, where reader can find the author's advice on different aspects of existing keyboard music. The key problem in performing harpsichord music at that time was the proper interpretation of music notation, which due to technical constraints (not yet perfected printing and editing of music works), was not able to reflect the whole variety of nuances of contemporary music style. According to Saint-Lambert, the direct cause to write his dissertation was the need to explain and systemise those issues, which were present in oral music education, on the 'teacher-student' basis, and which required more systematic approach. For example he claims that a tab-

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Clavier zu spielen, 1753, 1759, 1762, 1780, 1787, 1797; Michel CORRETTE, *Le Maître de Clavecin*, 1753; Jakob ADLUNG, *Anleitung zur Musikalischer Gelährtheit*, 1758, 1783; Jean Philippe RAMEAU, *Code de Musique pratique*, 1760; Anton BEMETZRIEDER, *Leçons de clavecin et principes d'harmonie*, 1771; Daniel Gottlob TÜRK, *Klavierschule*, 1789, 1802.

[6] Chapter I. *Des notes et des clefs* (About notes and clefs); II. *Du clavier* (About the keyboard); III. *De la maniere d'étudier les pieces* (About the way to learn music pieces); IV. *De la valeur des notes* (About the rhythmic values of notes); V. *Du point* (About a dotted note [increasing the duration of a note]); VI. *De la tenuë* (About a ligature [increasing a rhythmic value]); VII. *De la liaison* (About ties [increasing a rhythmic value]); VIII. *Des signes qui marquent la mesure et le mouvement* (About the notations of meter and tempo); IX. *Des parties* (About voices [in a composition]); X. *Des pauses* (About rests); XI. *De la double barre* (About a double bar line); XII. *Du renvoy* (About a repeat sign); XIII. *Du guidon et du renvoy* (About guidon and a repeat sign); XIV. *Des feintes en general* (About fints in general); XV. *Du dieze* (About [chromatic] raising of notes; XVI. *Du bémol* (About [chromatic] lowering of notes; XVII. *Du béquarre* (About a natural); XVIII. *Des pieces transposées* (About transposed pieces of music).

[7] Chapter XIX. *De la position des doigts* (About fingers position); XX. *Des agrémens en general* (About ornaments in general); XXI. *Du tremblement* (About the trill); XXII. *De la double cadence* (About a double cadence); XXIII. *Du pincé* (About [articulation] a *pincé*); XXIV. *Du port de voix* (About [articulation] a *port de voix*); XXV. *Du coulé* (About [articulation] *coulé*); XXVI. Du l'harpêgé (About *arpeggio*); XXVII. *Du détaché* (About [articulation] *détaché*); XXVIII. *De l'aspiration* (About [articulation] *l'aspiration*).

lature[8] requires far more knowledge than only the ability to read notes and their rhythmic values: *it is not enough to know the names of notes, but it is also necessary to know how to realise them*[9]—he points out. It appears that the main subject of his treatise is the analysis of commonly used in practice artistic measures, which are not fully reflected in music notation. He assures that the ability to read/decipher music written in notes and its performance are two different things: *the fundamental graphic signs in a tablature are those called notes. By using them, a melody and harmony between sounds 'is written', which are the fundamental elements of music. But there are also other signs: these, which describe tempo, necessary ornaments and other similar things.*[10]

This article will investigate the issues connected with 18th century art of playing keyboard instruments analysing the chapters of Saint-Lambert's work. As an introduction comment on a harpsichord keyboard layout will be given. The black, diatonic keys and the white, chromatic ones (called 'fints'[11]) make at the first sight a keyboard which consists of 4 octaves. It is worth noticing, however, that in the lowest octave, called the 'short octave' there is a specific layout of sounds, because two chromatic keys C sharp and E flat were divided.[12] Thanks to the division of these two keys into two parts it has been made possible to generate the sounds A_1 and B_1 from the lower, incomplete, 'fifth' octave. What is more, the key, which in higher octaves was to mean the B sound, generates the G_1 sound (Example 1). The sound scale of comprises an instrument with such keyboard comprised 4 octaves (from C to c^3) together with four additional sounds: G_1 (which was generated by the lowest key 'B') and A_1 and B_1 (in the divided keys 'C sharp' and 'E flat'). The way the sounds were noted suggests that the instrument described by Saint-Lambert was tuned in one of non-equal temperament used at that time, and it had the influence of hexachord tuning. On such a keyboard only

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[8] Used by Saint-Lambert the term 'tablature' (French *tabulature*) means the way of writing the piece of music on two staffs (the right hand—a treble clef *G*, the left hand—bass clef *F*).

[9] *La tabulature demande plus d'application; outre les noms des figures, il faut connoître encore ce qu'elles signifient et c'est ce qui fait matiére de ce Traité.* Michel de SAINT-LAMBERT, *Les principes du clavecin* (Paris, 1702), 1.

[10] Ibid.

[11] *Quelques-uns appellent les blanches en général les Feintes*; SAINT-LAMBERT, *Les principes du clavecin*, 7.

[12] SAINT-LAMBERT points out that in instruments with two manuals the structure of both keyboards is identical: SAINT-LAMBERT, *Les principes du clavecin*, 7. ([...] *aux clavecins qui ont deux claviers l'un et l'autre font tout-à-fait semblables, en noms, en figure et et tout*).

the chromatic sounds C sharp, E flat, F sharp, G sharp and B flat were possible to be played, whereas other sounds like D flat, D sharp, G flat, A flat and A sharp were not pleasant to hear, because they caused so called sonorous dissonances. The French author does not assess any of tuning systems, he just states that three diatonic sounds have their raisings and two others—their lowerings.[13]
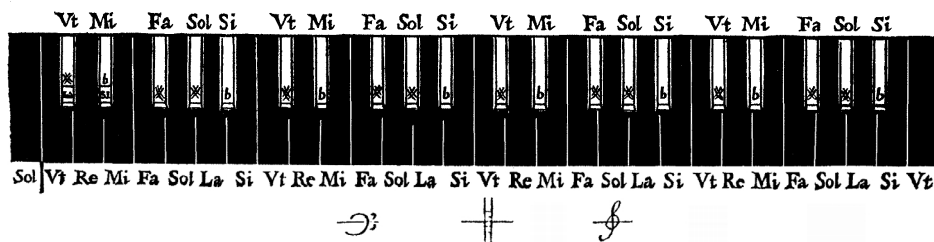
Example 1. The harpsichord keyboard layout according
to Les principes du clavecin by Saint-Lambert (p. 6)

As far as the art of playing keyboard instruments is concerned, Saint-Lambert points out that in that time there was no unified system of interpretation, and performing styles varied and were dependent on a musician's taste. *There is no more varied aspect of playing the harpsichord than fingering*—he stresses out—*everybody seeks comfort and lightness in this issue according to his mind.*[14] However, despite this variety, there are some patterns. *In some cases*—as he continues—*all performers use the same solutions, seen as the best, in this way creating some unwritten, ready rules, which seem impossible not to follow. These rules and patterns should be followed especially by beginners. They do not refer to situations where a single sound is produced but are suitable where a few sounds are produced at one time.*[15] In such a situation appropriate fingering is the key to provide a proper interpretation of keyboard pieces. *A few sounds/keys pressed at one time on a harpsichord*—Saint-Lambert explains—*is described as a chord. Chords can consist of two, three or four sounds. The*

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[13] *Il suffit presentement de remarquer, que parmi les blanches, les trois touches ut, fa, sol, font caracterisées par cette marque ✳, et les deux touches si, mi, par cette autre ♃. Il n'y a point parmi les blanches de re ny de la.*

[14] SAINT-LAMBERT, *Les principes du clavecin*, 40.

[15] As above.

sound made of two can be a third, fourth, fifth, sixth or octave. Chords made of three sounds can consist of two thirds, one third and one fourth or one fifth and one fourth. A chord made of four sounds usually comprises two thirds and a fourth. Rarely it comprises three thirds.[16] He continues, that the above-mentioned types of chords need suitable fingering for a proper performance. The appropriate choice of fingers positioning was important also due to the fact that *chords are more common in a lower rather than higher register, and they have different fingering in the left and right hand.*[17] As for fingering, Saint-Lambert allows certain freedom of choice, taking into account that the best rule is 'well formed intuition' (French *bon sens*). The first rule to be followed is maintaining the comfort of a player, the second is an elegant way of playing (French *la bonne grace*). The latter skill is possible to master thanks to preserving fundamental rules of playing: keeping two hands in a straight line without unnecesary bending them outside or inside. Moreover, all fingers should be bent in the same way, and the wrist should be in line with an elbow. While playing, fingers should not be raised too high, and, they ought not to press the keys too hard. In the Example 2 there are samples of fingering for particular chords and runs.

Among many interpretation issues discussed by contemporary theorists the question of ornamenting is widely commented by Saint-Lambert. It must be understood that his version was only one of few patterns which were used by musicians at that time.[18] So called 'tables of ornaments' created by a few other authors were commonly interpreted rather as suggestions, not strict patterns. The author of *Les principes du clavecin* stresses out that the proper choice of ornamenting is as flexible as the choice of appropriate fingering, because *the only rule we always must follow is good taste* (French *bon goût*). The ornaments discussed in the treatise are just a selection of those most commonly used.

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[16] As above.

[17] As above.

[18] This issue was discussed earlier by Jacques Champion de Chambonnières (The table of ornaments printed in the collection *Les pièces de clavecin*, 1670) and Jean-Henri D'Anglebert (The table of ornaments in the collection *Pièces de clavecin*, 1689). The most important source of knowledge about ornaments—*L'Art de toucher le clavecin* (1716) by François Couperin, was printed after Saint-Lambert's death.

Example 2. Chords fingering according to Saint-Lambert

I. LE TREMBLEMENT

In general a meaning of *le tremblement* (visualised as ✻) is alternating in pressing of two neighbouring keys. The figure starts from the sound being a second higher than the sound above which the sign is drawn; the last sound being the note under the sign. Saint-Lambert gives here a performing tip: *because le tremblement is made by two neighbouring sounds, it also should be carried out by two neighbouring fingers. Hence, for the right hand these are basically the second and third or third and fourth finger, for the left one-the first and second or second and third.*[19] A good musician is advised to master all above-mentioned ways of the execution of this figure. The time of performing *le tremblement* generally equals the length of the note above which it is put, however, the way of its performing is not identical within this time. Saint-Lambert explains that longer notes with *le tremblement* have changeable frequency of pressing keys: it starts slower, gradually accelerating, and reaches its proper speed in the final part (Example 3, *a*). In the case, where except the note, to which *le tremblement* is added, there is another higher or lower sound or sounds, then it is necessary to execute them accurately following the notation: they are supposed to last as long as *le tremblement* (Example 3, *b*).

Example 3. Notation and execution of le tremblement

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[19] SAINT-LAMBERT, *Les principes du clavecin*, 43.

Saint-Lambert provides also an example of exercising of *le tremblement*, which includes added chromatic sounds. His approach is that the upper sound should always take into account this chromatic sign which appears in the composition in its closest neighbourhood (Example 4, *a*). In musical compositions one can also come across cases, in which chromatic signs are labelled in a more precise way to avoid unclear interpretation. In this type of ornamenting a chromatic symbol, which should be realised in *le tremblement*, is put above the sign ✷ (Example 4, *b*).

Example 4. Notation and execution of le tremblement with a chromatic sign

Summing up his remarks on different way of the execution of *le tremblement* Saint-Lambert formulates two general rules. Firstly, the upper sound in this ornament should always be a natural diatonic sound of the key, in which the piece is written. *If the upper sound in this scale is a sharp, then while realising le tremblement the player should use a sharp. When this sound is flat then it should be taken into account during realisation, similarly, when the sound is a natural one, it should be performed as such.*[20] The second rule seems to be the continuation of the first one. It states that a possible use of chromatic sign should be seen in the context of other sounds preceding and following *le tremblement*. Saint-Lambert claims that following these two tips should help successfully execute this ornament. Finally, he presents the

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[20] SAINT-LAMBERT, *Les principes du clavecin*, 46.

examples of different types of *le tremblement* which he took from the collection *Pièces de clavecin* (1689) by Jean-Henri d'Anglebert[21] and from *1st organ book* (1665) by Guillaume-Gabriel Nivers[22] (Example 5).

Example 5. Execution of ornaments according to d'Anglebert and Nivers
(Saint-Lambert, *Les principes du clavecin*, p. 47)

II. LA DOUBLE CADENCE

The next type of ornament concisely described by Saint-Lambert is called *la double cadence*, which means a double cadence (Example 6, *a*). He reminds that some musicians use this term interchangeably with *le tremblement*, because it often appears after that ornament (Example 6, *b*). When *la double cadence* appears without *le tremblement*, it should be performed as in the Example 6, *c*, and example *d* shows how it should be performed in duo.

Example 6. Execution of the *double cadence*
(French *La double cadence*)

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[21] Jean-Henri D'ANGLEBERT, *Pièces de clavecin* (Paris, 1689).

[22] Guillaume-Gabriel NIVERS, *Livre d'orgue contenant cent pièces de tous les tons de l'Église* (Paris, 1665).

III. *PINCE*

This ornament called in French *le pince* exists in two versions; the first is typical of shorter notes (Example 7, *a*), the second, of the longer ones (Example 7, *b*). Saint-Lambert admits that the signs and their realisation are taken from d'Anglebert's work.[23] In the *chutte et pince* ornament the note with an asterisk (⁎) does not belong to the same ornament; its presence is to show that this figure is possible only within diatonic movement of two sounds upwards (the example shows move from the sound *b* to *c*). Saint-Lambert made a distinction between two types of *chutte et pince*; earlier harsichord masters: Jacques Champion de Chambonnières (†1672) and Nicolas Lebègue (†1702) did not see any difference. They only mention one type of ornament, shown in the Example 7, *c*.

Example 7. Execution of *Le pince*

IV. LE PORTE DE VOIX

This ornament described as *porte de voix* (literally 'positioning of voice' or 'sustaining of voice') is not typical of keyboard music. In 17ᵗʰ and 18ᵗʰ century it was common in vocal music, both in religious and secular pieces, it was also used in liturgical monody.[24] Surprisingly, this ornament was quite

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[23] D'ANGLEBERT, *Pièces de clavecin*.
[24] Miłosz ALEKSANDROWICZ, "Praktyka wykonawcza *Plain-chant* w XVIII wieku. François de La Feillée i jego *Méthode nouvelle pour apprendre parfaitement les règles du plainchant* (1754)," *Annales Lublinenses pro Musica Sacra* 3 (2012): 33.

popular among harpsichordists. According to Jean-Henri d'Anglebert (†1691) this figure was realised as in the Example 8, *a*. Saint-Lambert underlines that it is vital to bend two sounds placed under the bow (⌒) in a very smooth way to perform this embellishment. The first finger, after pressing the first note should be released only after the second finger presses the second note. Saint-Lambert thoroughly describes the way in which this ornament ought to be performed on the harpsichord. He disagrees with d'Anglebert's view, which suggests that this ornament should be performed exactly during the length of the note above which it was signed; according to Saint-Lambert claims that it is more suitable for vocal music not for the keyboard music. Instead, he suggests the implementation shown in the Example 8, *b*. The symbol representing this ornament resembles one of the *pince type*. The only difference is the direction of the bending and the position of the bow giving different musical meaning: in *le porte de voix* the sign 'ɔ' is placed before the note refers to and resembles the 'c' letter, in case of *pince* the sign 'ɔ' appears after the note and bending is mirrored. Saint-Lambert realises that his proposition of performing these embellishments is not the only one. He also quotes Jacques Champion de Chambonnières's interpretation (Example 8, *c*).

Seeing the variety of situational executions of the ornament *le porte de voix* Saint-Lambert defines its three main types: (1) *porte de voix simple*, (2) *porte de voix appuyé* and (3) *demi porte de voix*. The ways of execution of the first two types are presented in Example 8, *d*. The execution of the first type is based on the double repetition of the sound which is before the note, above which the ornament is placed. This preceding sound, a quaver (French *croche*) or a crotchet (*noire*) must be placed a second higher than the sound with the ornament—it cannot be the same sound. The second type (*porte de voix appuyé*) involves treble repeating of the preceding sound, placed before the described note. This sound must be a second higher; according to Saint-Lambert this ornament is appropriate in slower tempo, because the rhythmic value here is not a quaver (*croche*), but a crotchet (*noire*). In the case where two sounds are within the distance of a third (Example 8, *e*) *porte de voix* belongs to the *simple* group. Here appears a diatonic in-between sound (the sound after the preceding note and before the ornamented note). The third above-mentioned type of the ornament (*demi porte de voix*) is kind of in-between sound, which is portrayed in the Example 8, *f*. This figure always has a falling—never raising—character.

Example 8. Execution of *Le porte de voix*

V. LE COULE

Commenting on the ornament called *le coule* Saint-Lambert again goes back to the work of d'Anglebert, who mentions seven types of this figure. The first one and the most common at that time involves filling the interval of a third with small, diatonic rhythmic values (Example 10, *a*). It is essential not to sustain for too long in-between sound (described as *B*); it must be treated as a 'transitional' sound. After execution of this ornament, it is a third, written in notation, that must be a real resounding interval (Example 10, *a*, notes described with letters *A* and *C*) or a fourth (Example 10, *b*). *Le coule* is symbolised by a skew line placed between two sounds making an interval. The second type of *le coule* only differs by the direction of diatonic movement of sounds within an interval. In this situation the movement is falling. The ornament here is portrayed with a bow placed vertically to the right of an interval (Example 10, *c*). By putting the bow to the left, according to Saint-Lambert, the movement would be raising. The next three ornaments are typical of slower and moderate tempos. The third and fourth type of *le coule* has a truly melodic character; it does not mean just filling the space in the harmonic interval (two sounds played at the same time) but it is connected with a melodic interval (sounds are played subsequently), where the first sound is lower than the second. The execution

of such an ornament is shown in the Example 10 *d*, for a third, and 10, *e* for a fourth. The execution of the fifth ornament from the group *le coule* is similar to one-mentioned above (Example 10, *e*), with a difference that the first of the in-between sounds is not repeated (Example 10, *f*). Saint-Lambert informs that the 'inventor' of the last three ornaments is d'Anglebert. However, he points out that d'Anglebert's way of denoting is a bit misleading in interpretation: *when various* [ornaments] *are marked in the same way it causes confusion, especially for a student, who not yet experienced, does not know what kind of an ornament he or she should execute.*[25] D'Anglebert's way of denoting is shown in the Example 9.
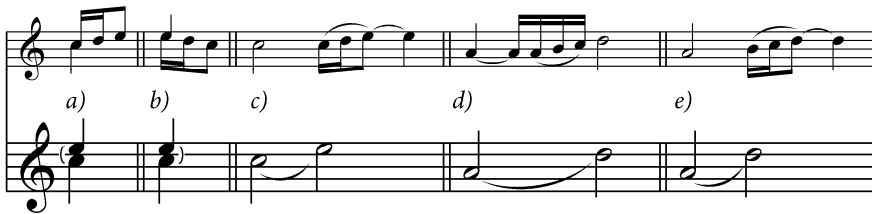
Example 9. Execution of *Le coule* according to d'Anglebert
(*Pièces de Clavecin*, Paris 1689)
Below the way of denoting is shown, above the execution

Suggested by Saint-Lambert more precise notation, referring to the fourth and fifth type of the *le coule* ornament (Example 9, *d* and Example 10, *f*), uses a small skew line (Example 10, *g*). Its position on the staff shows exactly what sounds must be used in execution of this figure (Example 10, *g*). Such a way of denoting would be much clearer, taking into account that such a symbol was used to denote the ornament called *double cadence* (double cadence). This cadence is portrayed with two skew lines in the shape of the letter 'V' which graphically illustrates a falling-raising character of this ornament (Example 10, *h*) and indicates sounds which should appear. The last two types of *le coule* group of ornaments, quoted from d'Anglebert's treatise are shown in the Example 10 *i*. D'Anglebert describes them with the term *chutte*.

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[25] SAINT-LAMBERT, *Les principes du clavecin*, 53.

Example 10. Notation and execution of *Le coule*

VI. HARPEGÉ (HARPÉGEMENT)

In execution of this ornament sounds from a chord are not played at one time, but one after another. Saint-Lambert mentions two types of this figure: a 'simple' version (French *simple*) and a 'figured' one" (French *figuré*). In the first case a harpsichordist is supposed to play only these sounds which build the chord; nothing should be added. Such a chord can consist of two, three or four sounds. In the latter case a player can use also the sounds not

actually being a part of the chord. The aim was to add *more charm to a performance*.[26] This kind of ornament can be used with chords made of three or four sounds. In both cases, depending on the sign, *l'harpegé* can be performed in two ways: from top to bottom and the other way round. In the first situation the sign (⤡) is placed above a chord (Example 11, *d*); in the second, under a chord (Example 11, *e*, the first chord). Saint-Lambert reminds that in order to execute this ornament correctly, it is essential to move through sounds quite quickly, so that listeners could hear the entire chord, rather than particular sounds and inbetween intervals.

Example 11. Notation and execution of *L'harpége*

[26] SAINT-LAMBERT, *Les principes du clavecin*, 54.

VII. DETACHE

This ornament appears together with *le tremblement* or *le pince*. Its main characteristic is a short rest at the expense of the note next to which it is placed. This embellishment—as Saint-Lambert points out—is very appropriate in faster pieces, especially in situations where the sound preceding *le tremblement* ornament is one position higher and in the case of preceding *le pince* ornament, one position lower.

Example 12. Notation and execution of *détaché*

VIII. L'ASPIRATION

According to Saint-Lambert, this ornament, named *l'aspiration* ('aspiration'), was created by him. In its execution the sound must go up or down and quickly come back to its initial position; it is marked ∧ (a move upwards, Example 13, *a*) or ∨ (a move downwards, Example 13, *b*).

Example 13. Notation and execution of *l'aspiration*

Summing up his remarks on the execution of different ornaments Saint-Lambert claims that it is possible to place them as players wish. There are no definite rules as for their number, type, and placement in the piece of music:

as for ornaments we are in some sense free to use them; while performing the piece of music they can be used even there where they were not placed; also, the player can omit some of these, which were written by a composer, if we find them inappropriate. Also, they can be replaced by other types. It is also possible to ignore suggested by me patterns of execution and employ your own way, if the player thinks it is more suitable.[27] However, Saint-Lambert warns against too much freedom in inventing new types of ornaments, especially by students learning a difficult skill of mastering keybaord instruments. That is why, the best advice is first to become skilled at ornaments following the advice of experienced masters, and perform them exactly where they were put. *We should not expect that after after six-month training we will reach the proficiency which experienced musicians reached after twenty or thirty years.*[28] According to Saint-Lambert it is experienced masters who are the best source of knowledge about interpretation and execution of ornaments, because sheer notation and editions of music pieces or even treatises are not sufficient compared to hearing them being performed. *Ornaments may be executed each time in a different way— depending on a particular piece of music.*[29] The author of *Les principes du clavecin* adds that a good keyboard music intepretator should also follow a few major rules. Firstly, ornaments should never distort the clarity of melody; secondly, *coulez* and *harpegez* ornaments ought to be performed faster in faster tempos and slower in slower ones. Thirdly, the execution of ornaments should not be too hasty, fourthly, an appropriate speed, proper fingering should be chosen to perform embellishments in a smooth and flowing way. However, the most important aim in performing ornaments is so called 'taste' (French *goût*) so characteristic of 18th century French music.

Translated by Paweł Pasikowski

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[27] SAINT-LAMBERT, *Les principes du clavecin*, 57.
[28] As above.
[29] As above.

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SZTUKA GRY NA INSTRUMENTACH KLAWISZOWYCH NA PRZEŁOMIE XVII I XVIII WIEKU. MONSIEUR DE SAINT-LAMBERT I JEGO *LES PRINCIPES DU CLAVECIN* (1702)

S t r e s z c z e n i e

Niniejszy artykuł dotyczy wykonawstwa ozdobników – kwestii niezwykle istotnej przy stylowej interpretacji francuskiej muzyki klawiszowej okresu baroku. Punktem wyjścia jest treść traktatu Saint-Lamberta (określanego jako „Monsieur de Saint-Lambert"), postaci niezwykle enigmatycznej, autora wydanego w roku 1702 *Les principes du clavecin, centenant une explication exacte de tout ce qui concerne la tabulature et le clavier avec des remarques necessaires pour l'inteligence de plusieurs difficultées de la musique* (*Zasady gry na klawesynie, zawierające dokładne wyjaśnienie wszystkiego, co wiąże się z notacją i klawiaturą oraz uwagi niezbędne dla zrozumienia wielu aspektów dotyczących muzyki*). Saint-Lambert był osobą muzycznie niezwykle aktywną i cenioną jako nauczyciel gry na instrumentach klawiszowych, jednak jedynym zachowanym tego świadectwem są wyłącznie jego traktaty dotyczące różnych aspektów gry. Należy podkreślić, że jest on autorem jednego z najstarszych francuskojęzycznych traktatów poświęconych sztuce gry na klawesynie, zaś jego metoda nauczania jest dziś oceniana jako pionierska. Najważniejszą część omawianego traktatu stanowi ostatnie dziewięć rozdziałów, które zostały poświęcone muzycznej praktyce i w których autor przedstawia swoje własne ujęcie wielu aspektów gry klawiszowej. Najistotniejszym elementem owej gry klawesynowej w czasach Saint-Lamberta była umiejętność odczytywania zapisu nutowego, który ze względów technicznych (niedoskonałości ówczesnego druku muzycznego) nie były w stanie oddać wszystkich niuansów ówczesnego stylu muzycznego. Traktat *Les principes du clavecin* jest więc bardzo pomocnym źródłem umożliwiającym zrozumienie muzyki XVIII wieku.

Słowa kluczowe: Saint-Lambert, francuska muzyka klawiszowa, muzyka baroku, *Les principes du clavecin*, klawesyn, wykonawstwo ozdobników, muzyka XVIII wieku, francuskie traktaty muzyczne.