THE ORNAMENTATION IN THE FITZWILLIAM VIRGINAL BOOK
WITH AN INTRODUCTORY STUDY OF CONTEMPORARY PRACTICE

by

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This dissertation is dedicated to

MARIE-CLAIRE ALAIN

whose pursuit of knowledge has

never ceased to inspire me
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>The Ars Diminutionis as a Sixteenth-Century Concept of Ornamentation</td>
<td>3</td>
</tr>
<tr>
<td>1.2</td>
<td>Passaggi and Specific Ornaments</td>
<td>11</td>
</tr>
<tr>
<td>1.3</td>
<td>The Earliest Records of Ornaments</td>
<td>16</td>
</tr>
<tr>
<td>1.4</td>
<td>Ornamentation Practice on the Continent Contemporary with the FVB</td>
<td>20</td>
</tr>
<tr>
<td>1.4.1</td>
<td>Tremolo</td>
<td>22</td>
</tr>
<tr>
<td>1.4.2</td>
<td>Tremoletto</td>
<td>27</td>
</tr>
<tr>
<td>1.4.3</td>
<td>Mordent</td>
<td>29</td>
</tr>
<tr>
<td>1.4.4</td>
<td>Groppo</td>
<td>31</td>
</tr>
<tr>
<td>1.4.5</td>
<td>Groppetto</td>
<td>35</td>
</tr>
<tr>
<td>1.4.6</td>
<td>Tirata</td>
<td>36</td>
</tr>
<tr>
<td>1.4.7</td>
<td>Accento</td>
<td>37</td>
</tr>
<tr>
<td>1.4.8</td>
<td>Slide</td>
<td>40</td>
</tr>
<tr>
<td>1.4.9</td>
<td>Minuta</td>
<td>43</td>
</tr>
<tr>
<td>1.4.10</td>
<td>Quiembro and Redoble</td>
<td>45</td>
</tr>
<tr>
<td>1.5</td>
<td>Classification of Ornaments</td>
<td>55</td>
</tr>
<tr>
<td>1.5.1</td>
<td>Three Groups of Ornaments</td>
<td>55</td>
</tr>
<tr>
<td>1.5.2</td>
<td>Alternating and Non-Alternating Ornaments</td>
<td>57</td>
</tr>
<tr>
<td>1.5.3</td>
<td>Comparison between Italian and Spanish Ornamentation</td>
<td>60</td>
</tr>
<tr>
<td>Table 1.1</td>
<td>Vocal and Instrumental Ornaments in Use on the Continent c.1250 to the Early Seventeenth Century</td>
<td>62</td>
</tr>
<tr>
<td>2.1</td>
<td>English Treatises</td>
<td>69</td>
</tr>
<tr>
<td>2.2</td>
<td>Ornaments in Virginal Music</td>
<td>73</td>
</tr>
</tbody>
</table>
2.3 English Keyboard Ornamentation after c.1625 ........................................... 76
2.4 Ornamentation of the Lute-Cithern Family and the Lyra Viol in England: the Early Sources ................................................... 80
2.5 Later Sources for the Lute, Viol and Violin ......................................................... 91
2.6 Contemporary Lute Ornamentation on the Continent ........................................... 99

Table 2.1 Ornaments in English Keyboard Music 1530-1660 .................................. 105
Table 2.2 Ornaments in English Keyboard Music 1660-1696 .................................. 107
Table 2.3 Lute and Viol Ornaments of the Elizabethan and Jacobean Periods ... 108
Table 2.4 English Lute and Viol Ornaments after c.1650 ........................................ 109
Table 2.5 Lute Ornaments of the Continent ................................................................. 112

3. THE PRINTED EDITION OF THE FITZWILLIAM VIRGINAL BOOK: A CRITICAL COMMENTARY OF THE ORNAMENTATION 114
3.1 Background to the Printed Edition ....... 114
3.2 Errors Occurring in the FVB (1979-80) ..... 116
3.2.1 FVB Volume I .................................................. 116
3.2.2 FVB Volume II .................................................. 121
3.3 The New Edition .................................................. 126
3.3.1 Mistakes peculiar to the New Edition, FVB (1979-80) .................................. 126
3.3.2 Corrections Introduced into the New Edition, FVB (1979-80) ......................... 127
3.4 Non-Ornament Stenographic Signs in Tr ...... 127
3.4.1 The Horizontal Line through the Stem .................................................. 128
3.4.2 The Horizontal Line Flanked by Vertical Lines ........................................ 129
3.4.3 The Flanked Double-Stroke Ornament .................................................. 130
3.4.4 The Cross .................................................. 130
3.5 Alignment of Ornaments .................................................. 130
3.5.1 Alignment of the Single Stroke .................................................. 131
3.5.2 Alignment of the Double Stroke ...... 132
3.6 Coloration (Blackened Notation) ................ 132
3.7 Duration of Notes and Ornaments .................. 133
3.8 Note Value Ambiguities ............................ 133

3.8.1 Notation in a Single Metric Diminution .......... 134
3.8.2 Notation in a Double Metric Diminution .......... 136
3.8.3 Notation in a Single Metric Augmentation ........ 136
3.8.4 Inconsistent and Incorrect References .......... 136

3.9 Textual Variants in Virginal Music Sources .... 136

3.9.1 Textual Variants in Dr. Bull's Juell ............. 137
3.9.2 Variants in Ornamentation ...................... 137

Table 3.1 Alignment of the Single Stroke ...... 150
Table 3.2 Alignment of the Double Stroke ...... 152
Table 3.3 Duration of Notes and Ornaments ...... 155
Table 3.4 Notation in a Single Metric Diminution .......... 157
Table 3.5 Notation in a Double Metric Diminution and Single Metric Augmentation, Incorrect References in the FVB to Tr ................. 163

4. THE ORNAMENTS WRITTEN OUT IN NOTES IN THE FITZWILLIAM VIRGINAL BOOK ......................... 165

4.1 Clausula, Formal Close and Cadence in Renaissance Theoretical Sources ............. 165
4.2 The Groppo ........................................... 178

4.2.1 Rhythmical Variants of the Groppo ... 178
4.2.2 The Groppo as Decoration of the Discant Close .......... 184
4.2.2.1 The Groppo as Partial Decoration of the Note of Resolution .......... 189

Table 4.1 Ornamental Figures Decorating the Note of Resolution ........................ 190
Table 4.2 Ornamental Figures which Include the Elementary Groppo-figure as Decoration of the Note of Resolution. 191
Table 4.3 Ornamental Figures plus the Groppo as Decoration of the Note of Resolution ........................ 192
4.2.2.2 The Ornamented Anticipation of the Note of Resolution .......... 198

Table 4.4 The Ornamented Anticipation of the Note of Resolution .......... 199

4.2.2.3 The Ornamented Anticipation in lieu of the Suspended Dissonance. 205

4.2.3 The Groppo as Decoration of the Tenor Close ..................... 211

4.3 The Groppetto ........................................ 213

4.3.1 The Groppetto as Decoration of the Tenor Close .................. 214

4.3.2 The Groppetto as Decoration of the Discant Close ............... 218

4.3.3 The Groppetto as Decoration of the Bass Close .................. 223

4.4 Groppo and Groppetto as Virtuoso Decoration 227

4.5 The Tirata ........................................... 235

4.6 The Accento .......................................... 242

4.7 The Tremolo ......................................... 243

4.8 The Tremoletto ....................................... 244

4.9 The Slide ............................................. 251

5. THE ORNAMENTS INDICATED BY SIGN IN THE FITZWILLIAM VIRGINAL BOOK ........................................ 259

5.1 The Purpose and Use of the Single- and Double-Stroke Signs ............ 259

5.1.1 Places of Occurrence .................................. 263

5.1.2 Melodic Contexts .................................... 269

5.1.3 Texture ............................................. 276

5.1.4 Note Values ........................................ 279

5.1.5 Metric Use ......................................... 281

5.2 The Interpretation of the Single- and Double-Stroke Signs ............... 296

5.2.1 Solutions Suggested by Contemporary Musicologists .................. 297

5.2.2 The Interpretation of the Double Stroke ............................ 300

5.2.3 The Interpretation of the Single Stroke ............................. 318
Table 5.1  The Melodic Contexts in which the Single-Stroke Ornaments Are Used ......................... 334
Table 5.2  The Melodic Contexts in which the Double-Stroke Ornaments Are Used ..................... 338
Table 5.3  Metric Use of the Double Stroke, Metric Use of the Single Stroke ...................... 341

CONCLUSION ................................................. 343
SELECTED BIBLIOGRAPHY ............................... 354
THE ORNAMENTATION IN THE FITZWILLIAM VIRGINAL BOOK, WITH AN INTRODUCTORY STUDY OF CONTEMPORARY PRACTICE

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Department: Music
Degree: Doctor Philosophiae

This study sets out to examine the ornamentation in the manuscript GB-Cfm 32.G.29 (known as the Fitzwilliam Virginal Book) as representative of late sixteenth-century practice. The sixteenth- and early seventeenth-century ornamentation as practised on the Continent is also investigated, in order to elucidate the contemporary English practice, to evaluate it and place it in perspective. This period's concept of ornamentation is an ars diminutionis. The diminution technique (the breaking up of long note values into smaller ones) is expressed as passaggi (figurations) and ornaments, in order to provide a more elegant expression of the basic notes of a composition. Continental treatises describe the individual ornaments and thus provide a terminology with which to describe these ornaments.

The ars diminutionis manifests itself in the FVB as written-out figuration, written-out ornaments and ornaments indicated by sign, the latter consisting of the single and double stroke which are peculiar to virginal music. No explanation for the Virginalists' signs exists, nor are contemporary English instruction books concerning themselves with keyboard ornamentation available.

A comparison of the ornamentation of the manuscript with the printed edition of the FVB (1979-80), reveals many inaccuracies in the latter. These consist mainly of printer's errors, such as wrong placements and frequency of occurrence, which do
not correlate with the original, and stenographic cancellation signs which are wrongly interpreted as ornaments. All of these are corrected in the present study. A collation of other source copies with the same pieces found in the FVB reveals many textual and ornamentation variants between them.

Examining the written-out ornaments in the FVB, one finds that they are identical to the ornaments found in Continental sources. These ornaments are primarily employed as decoration of the individual closes in a cadence, where they occur as diminutions of the notes constituting the cadence. Here they are employed functionally, for example, to resolve the note of resolution in a discant close ornamentally, or to embellish the plain notes of a bass close. They are also used as virtuoso decoration as an intrinsic part of the passaggi, being diminutions of successive intervals.

The single- and double-stroke ornament signs appear at first glance to be indiscriminately scattered over the music without purpose. Research into their use reveals them to be employed systematically, besides being decorative elements which add brilliance to the music. The frequency with which they coincide with the pulse unit and the rhythmic pulsation created by it, together with the profusion of their occurrence, make these signs a unique phenomenon in late sixteenth-century ornamentation.

Their interpretation remains a difficult issue to clarify. The evidence assembled in this study points to a classification of the strokes according to the accenti e trilli principle. The single stroke can then be interpreted as a slide (from a third below the main note), and the double stroke as a tremolo or tremoletto - the most common sixteenth-century ornament. Its mirror-image, the mordent, is occasionally more appropriate in certain contexts, and in cadences the double stroke followed by a two-note suffix most likely signifies a groppo.
In hierdie studie word die ornamentasie in die musiekmanuskrip GB-Cfm 32.G.29 (bekend as die Fitzwilliam Virginal Book) bestudeer as synde verteenwoordigende van die laat sestiende-eeuse Engelse versieringskuns. Die beoefening van die sestiende- en vroeg sewentiende-eeuse ornamentasie op die Europese Vasteland word ook ondersoek om sodoende die kontemporêre Engelse praktyk duideliker te kan maak, te kan evalueer en in perspektief te kan plaas. Die begrip 'ornamentasie' in hierdie tydperk is dié van 'n ars diminutionis. Die diminuerings- tegniek (die opbreek van lang nootwaardes in korteres) kom voor as passaggi (figurasies) en as ornamentes wat ten doel het om 'n elegante uitdrukking te gee aan die basiese note van 'n komposisie. Die terminologie waarmee die ornamentes beskryf kan word, is ontleen aan studies uit die Europese Vasteland.

Die ars diminutionis kry gestalte in die FVB sowel in die vorm van uitgeskrewe figuratiewe passasies en uitgeskrewe ornamentes as in die vorm van twee ornamenttekens, naamlik die skuins enkel- en dubbelstreep. Hierdie twee tekens kom in die sestiende eeu hoofsaaklik in Engelse virginalmusiek voor. Daar bestaan geen tydgenootlike verduideliking van die enkel- en dubbelstreep-ornamentes nie, en tydgenootlike Engelse handleidings wat klawerbord-ornamentasie beskryf, ontbreek geheel en al.
\'n Vergelyking van die ornamentasie in die manuskrip met die gepubliseerde uitgawe van die FVB (1979-80) bring verskeie onnoukeurighede in laasgenoemde aan die lig. Hierdie onnoukeurighede bestaan hoofsaaklik uit drukfoutte (byvoorbeeld ornamente wat verkeerd geplaa is en ander wat weggelaat is) en uit stenografiese kansellasietskens wat verkeerdelik as ornamente vertolk is. Hierdie foute word in hierdie studie reggestel. \'n Vergelyking van musiekwerke wat in die FVB verskyn met weergawes wat in ander bronne voorkom, toon baie variante ten opsigte van sowel die musikale teks as die ornamentasie.

Die uitgeskrewe ornamentes in die FVB is dieselfde as dié wat in die musiek van die Vastelandse komponiste aangetref word. Dié ornamentes word primêr gebruik as versiering van die individuele clausulae in kadense waar hulle verskyn as diminuerings van die stempartye waaruit die kadens bestaan. In hierdie situasie word die uitgeskrewe ornamentes funksioneel aangewend, byvoorbeeld om die oplossingsnoot van \'n diskant-clausula ornamenteel te laat oplos, of om die interval van \'n vyfde in \'n bas-clausula in te vul. Die uitgeskrewe ornamentes word ook as \'n onlosmaklike deel van die passaggi gebruik en dien as virtuose ornamentering van op-eenvolgende intervalle.

Die verskyning van enkel- en dubbelstreep-ornamenttekens blyk met die eerste oogopslag lukraak te wees. Navorsing oor hulle aanwending toon egter dat hulle wel sistematies gebruik word, afgesien daarvan dat hulle ook dekoratiewe elemente is wat sprankel aan die musiek verleen. Die feit dat die tekens hoofsaaklik op die polsslag voorkom (en daardeur ritmiese stuwing aan die musiek verskaf) en die oordaad waarmee hulle verskyn, maak hierdie tekens \'n unieke fenomeen in die laat sestiende-eeuse ornamentasie.

Die interpretasie van die tekens bly \'n netelige kwessie. Die inligting wat in dié studie byeengebring is, dui daarop dat hulle volgens die accenti e trilli-beginsel geklassifiseer kan word. Die enkelstreep kan ge\'interpreteer word as \'n glyer (vanaf die onderterts) en die dubbelstreep as \'n tremolo of tremoletto - die mees algemene sestiende-eeuse ornament. In sekere
omstandighede is die spieëlbeeld van laasgenoemde, naamlik die mordent, meer gepas, en in kadense kan die dubbelstreep saam met die tweenootnaslag as ’n **groppo** geïnterpreteer word.
### BIBLIOGRAPHIC ABBREVIATIONS

#### Manuscripts

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<tr>
<th>Abbreviation</th>
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</thead>
<tbody>
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<td>AC</td>
<td>Huntingdon, Cromwell Museum, Anne Cromwell's Book (known as 'Anne Cromwell's Virginal Book')</td>
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<tr>
<td>Be</td>
<td>London, British Library, Add. MS 31403 (GB-Lbm Add.31403)</td>
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<td>Bu</td>
<td>Paris, Bibliothèque Nationale, Fonds du Conservatoire, Rés. 1185 (F-Pc Rés.1185)</td>
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<td>Co</td>
<td>London, British Library, Royal Music Library MS 23.1.4 (GB-Lbm Royal 23.1.4, known as 'The Cosyn Virginal Book')</td>
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<tr>
<td>D₂</td>
<td>New York City, New York Public Library, Drexel MS 5612</td>
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<tr>
<td>DVM</td>
<td>Dublin, Trinity College, Marsh's Lib. D.3.30 (known as 'The Dublin Virginal MS')</td>
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<td>El</td>
<td>Oxford, Library of Christ Church College, Music MS 1113 (GB-Och 1113)</td>
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<td>L₁</td>
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<td>Ma</td>
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<td>Mu</td>
<td>London, British Library, Add. MS 30513 (GB-Lbm Add.30513, known as 'The Mulliner Book')</td>
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<td>Ne</td>
<td>Private collection, 'My Ladye Nevells Booke'</td>
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</tr>
</tbody>
</table>
Roy App 56 and 58
London, British Library, Royal Appendix 56 and 58

To
Paris, Bibliothèque Nationale, Fonds du Conservatoire, Rés.1122 (F-Pc Rés.1122)

Tr
Cambridge, Fitzwilliam Museum, MS 32.G.29 (GB-Cfm 32.G.29, known as 'The Fitzwilliam Virginal Book')

Tu
London, British Library, Add. MS 36661 (GB-Lbm Add.36661)

Wr
London, British Library, Add. MS 30485 (GB-Lbm Add.30485)

Printed Music

CEKM
Corpus of Early Keyboard Music ([Rome]: American Institute of Musicology)

EECM
Early English Church Music (London: Stainer and Bell)

FVB

MB
Musica Britannica (London: Stainer and Bell)


V. Thomas Tomkins: Keyboard Music, ed. by S. Tuttle (1964)

XIV. John Bull: Keyboard Music I, ed. by J. Steele and F. Cameron (1967)


XX. Orlando Gibbons: Keyboard Music, ed. G. Hendrie (1967)

XXIV. Giles and Richard Farnaby: Keyboard Music, ed. by R. Marlow (1965)


Parthenia In-Violata (London: John Piper, (c.1625)), facs. (New York: New York Public Library, 1961)
INTRODUCTION

The Fitzwilliam Virginal Book was compiled by the younger Francis Tregian from 1609 until his death in 1619, during his imprisonment in the Fleet for recusancy. It is a monumental collection of virginal music, with 297 pieces totaling 936 pages of printed music. The earliest dated work is Felix Namque by Tallis (1562) and the latest Ut re mi fa sol la by Sweelinck (1612). The largest part of the anthology is taken up by works of Byrd and Bull, some of which have not survived in any other source, and it includes composers which would otherwise not have been known, such as Oldfield, Galeazzo, Oystermayre and Marchant. It is also the primary source for most of Giles Farnaby's and Peter Philips' keyboard output. The manuscript is presently preserved in the Fitzwilliam Museum, Cambridge, where it has long been erroneously known as 'Queen Elizabeth's Virginal Book'. It is named after Lord Fitzwilliam, in whose possession the manuscript was in 1783.1

English keyboard music from the sixteenth and early seventeenth centuries is generally referred to as virginal music. The term 'virginal' derives from the English word 'virgule' (Latin: virgula = a twig), and refers to the wooden jack in the instrument. The virginal is an instrument of oblong shape, with the keyboard on the long side. Its strings are plucked and run parallel with the keyboard. In the sixteenth and early seventeenth centuries the term 'virginal' was also used to describe any keyboard instrument of which the strings were plucked. Queen Elizabeth I herself possessed and played the virginal.

It is the purpose of this study to:
- provide a background against which the keyboard ornamentation of Elizabethan England can be understood and compared,

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through a documentation of contemporary Continental practice, as well as the contemporary practice of other instruments in England;
- establish a correct printed text of the ornamentation in the Fitzwilliam Virginal Book;
- examine the use of both the written-out ornamentation and ornaments indicated by symbol;
- contribute to greater clarity concerning the interpretation of the Virginalists' ornament signs through the knowledge gained from this study.

As no bar numbers have been added to the FVB (the printed edition of Tr) by the editors, the following system will be used instead for ease of reference. For example, FVB II 2:6:1 will refer to: vol.2 of the FVB, page 2, system 6, bar 1. This procedure has been adopted due to the immensity of the FVB, and because pieces contained in the FVB available in other editions where bar numbers are supplied, are often based upon different primary sources (such as Bu and Co) in which the total number of bars may differ from that in Tr. The indication of note pitches follows the Helmholtz system where c' is middle c, c" the octave above, c the octave below c', C the octave below c, etc. The capital letters SATB identify the voice parts, i.e., soprano, alto, tenor and bass respectively, and when followed by a number, e.g. S.3, it will mean: the third note in the soprano.

The musical ornamentation of virginal music, and of the Fitzwilliam Virginal Book in particular, is a subject which has hitherto received little attention in research projects. The pioneer work of Nancy Mould Barnes and Erich Paul Schwandt has therefore been invaluable to the present study.