



CHAPTER 1

1. INTRODUCTORY STUDY: ORNAMENTATION ON THE CONTINENT IN THE SIXTEENTH AND EARLY SEVENTEENTH CENTURIES

1.1 The Ars Diminutionis as a Sixteenth-Century Concept of Ornamentation

Ornamentation in music is as old as music itself. In keyboard music this flourishing art was already well established by the fourteenth century, with reference to it in a musical treatise being made as early as the thirteenth century. The sixteenth- and early seventeenth-century vocal and instrumental ornamentation can be seen as an ars diminutionis. Tinctoris defined it thus in 1495:¹

Diminution is the reduction of any large piece into a small one.

Michael Praetorius' comment more than a hundred years later is much the same:²

Diminution is the breaking up and resolving of a long note into many faster and smaller notes.

During this period the concept of ornamentation was not limited only to short ornaments, affecting one note, but also included the embellishment of several notes or melodic intervals lasting for one bar or more: both of which constitute the breaking up of a note value or values. This technique can be traced back to the earliest extant source of keyboard music, the Robertsbridge Abbey manuscript of c.1320, as the following in-

¹ Johannes Tinctoris, Terminorum Musicae Diffinitorium (c.1495), translated by C. Parrish, Dictionary of Musical Terms (London: Free Press of Glencoe, 1963), p.24; and E.P. Schwandt, The Ornamented Clausula Diminuta in the Fitzwilliam Virginal Book (Ph.D. dissertation, Stanford University, 1967), p.21.

² Michael Praetorius, Syntagma Musicum, 3 vols. (Wolfenbüttel, 1619), facs. ed. in Documenta Musicologica I, vol.15 (Kassel: Bärenreiter, 1958), 3:232.



strumental intabulation of a motet shows:³

Ex.1.1 Anonymous, Tribum quem, b. 1-14

Tribum quem non ab-hor-ru-it in-de-cen-ter as-cen-de-re Merito...
Tribum quem
Quo-ni-am...
fu-ri-bun-da non me-tu-it fortuna

Another fourteenth-century source of this technique is the voluminous Codex Faenza.⁴ In the fifteenth century, Conrad Paumann gave many examples of embellished ascending and descending intervals and pausae in his instruction book for organists, the Fundamentum organisandi (1452).⁵

It is in the sixteenth century, however, that one finds this art explained in several treatises and didactic manuals.⁶ They are directed at both instrumentalists and singers, and their main concern is to provide musical examples, to enable them to master

³ W. Apel, ed., Keyboard Music of the Fourteenth and Fifteenth Centuries, Corpus of Early Keyboard Music I (1963), p.6.

⁴ D. Plamenac, ed., Keyboard Music of the Late Middle Ages in Codex Faenza 117, Corpus mensurabilis musicae, vol.57 ([Rome]: American Institute of Musicology, 1972).

⁵ Apel, CEKM I: 32-51.

⁶ For a comprehensive list of these tutors, see E.T. Ferand, 'Didactic Embellishment Literature in the Late Renaissance: A Survey of Sources,' Aspects of Medieval and Renaissance Music, ed. J. LaRue (New York: W.W. Norton and Co., 1966), pp.154-172.

the art of embellishing vocal polyphony. There are also several general theoretical works which include chapters on the problems of ornamentation. There are, however, several treatises directed at the viol, other stringed instruments, recorder and keyboard. They are not only concerned with the intabulation of vocal models, but also with the diminutio of basic intervals and cadences which are conceived in terms of instruments. All these authors show various ways of substituting one note, or a short melodic passage, with melodic formulas in smaller note values, and of embellishing cadences and intervals with diminutions that link notes together, in each case without affecting the progression upon which the diminution is based. An intabulation by Pierre Attaignant of a chanson by Claudin, Ung grant plaisir, is typical of the early sixteenth century:⁷

Ex.1.2 Attaignant, Ung grant plaisir, b. 5-8



Quant il me mist au lieu tant de - si - re.
Quant il me mist au lieu tant de - si - re.
il me mist au lieu tant de - si - re.
Quant il me mist au lieu tant de - si - re.

An example from the later sixteenth century illustrates the excesses into which this technique fell. The diminutions were

⁷ Pierre Attaignant, Dixneuf chansons musicales reduictes en la tablature des Orgues Espinettes Manichordions (1531), modern ed. by A. Seay, Pierre Attaignant: Transcriptions of Chansons for Keyboard, Corpus mensurabilis musicae XX (American Institute of Musicology, 1961), p.21.



added by Girolamo Dalla Casa to a madrigal of Cipriano de Rore:⁸

Ex.1.3 Dalla Casa, Tanto mi piacque, b. 35-37

ri e fron - - - - -
fio - - - - ri e fron - - - - -
s pur fior' e fron - - - - -
ri e fron - - - - -

di.
di.
di.
di.

An example of diminutions made on a cadence progression comes

⁸ Girolamo Dalla Casa, Il vero modo di diminuir (Venice, 1584), facs. reprint in Bibliotheca Musica Bononiensis, Serie 2, no.23 (Bologna: Forni, 1980), pp.48-49; and in E.T. Ferand, ed., Improvisation in Nine Centuries of Western Music, an Anthology with a Historical Introduction (Cologne: Arno Volk Verlag, 1961), pp.61-62.



from Ganassi's Opera intitulata Fontegara (1535) for recorder:⁹

Ex.1.4



Two simple diminutions of intervals are taken from Adriano Petit Coclico's Compendium Musices (1552), a theoretical treatise which includes a discourse on 'Elegant Singing' (De Elegantia, et ornatu, aut pronuntiatione in canendo):¹⁰

Ex.1.5



simplex

elegans



simplex cantus

elegans

The original and the embellished versions make the intention clear: the 'elegant' expression of a musical phrase.

A variety of terms were applied to this technique in the sixteenth century: diminutio, minuta, passaggi, gorgia, glosa and coloratura, to name just a few. In Spain this technique was expressed in a musical form, called the Glosa, and in Italy in the Canzoni d'Intavolatura. In the FVB, the same technique can be observed in no. 233, which is a transcription by Farnaby of

⁹ Silvestro di Ganassi, Opera intitulata Fontegara (Venice, 1535), English translation by D. Swainson (Berlin-Lichterfelde: Robert Lienau, 1959), p.97.

¹⁰ Adriano Petit Coclico, Compendium Musices (Nüremberg, 1552), facs. ed. in Documenta Musicologica I, vol.9 (Kassel: Bärenreiter, 1954), fol. H iv.

his 15th canzonet 'Ay me, poore heart'. Tregian included five of Philips' keyboard intabulations of popular songs in the FVB. In the short examples which follow, the original is given together with the embellished version:

Ex.1.6 Farnaby, 24. (FVB II 330:1:1)



Philips based the following example on Orlande de Lassus' 'Bonjour mon coeur'.¹¹

Ex.1.7 Philips, Bon Jour mō Cueur (FVB I 317:1:1)



¹¹ H. Expert, ed., La Fleur des musiciens de P. de Ronsard (New York: Broude Brothers, 1965), p.32.

The Spanish diferencias and English variations on songlike themes and grounds also employ the same technique discussed in this chapter: they all have the changing of a pre-existing musical event in common, and this change is brought about through the ars diminutionis.¹²

Most of the instruction manuals do not differentiate between vocal and instrumental ornamentation as far as the style of embellishment is concerned. In fact, some writers actually state that instrumentalists used the same techniques as singers. For instance, Giovanni Bassano's Motetti, madrigali et canzoni francese (1591), states on the title page that the book is intended for ogni sorte di stromenti as well as la semplice voce.¹³ The title page of the earliest sixteenth-century tutor, Silvestro di Ganassi's Opera intitulata Fontegara (1535), addresses 'wind and stringed instruments as well as those who delight in singing'.¹⁴ Ganassi stresses the importance of the human voice in these matters:¹⁵

Be it known that all musical instruments, in comparison to the human voice, are inferior to it. For this reason we should endeavour to learn from it and to imitate it.

The stylistic unity between vocal and instrumental ornamentation, however, started to disappear towards the end of the sixteenth century. This becomes clear from the appearance of treatises aimed at either the voice or particular instruments. Tutors written for the voice alone, for example, include those

¹² C.G. Jacobs, The Performance Practice of Spanish Renaissance Keyboard Music, 2 vols. (Ph.D. dissertation, New York University, 1962), 1:124f.

¹³ H.M. Brown, Embellishing Sixteenth-Century Music (London: Oxford University Press, 1976), p.xi.

¹⁴ Ganassi, Opera, p.7.

¹⁵ Ibid., p.9.

of Maffei (1562)¹⁶ and Bovicelli (1594).¹⁷ In range and style, Bovicelli's embellishments are specifically conceived for the voice.¹⁸ At this time, the first description of the vocal trill was given in Conforto's Breve et facile maniera (1593).¹⁹ (It is also described in Caccini's Nuove Musiche.²⁰) This trillo is an idiomatically conceived ornament for the voice, consisting of a rapid repetition of a note, rather than an alternation of two notes.

The treatises written for keyboard instruments feature attempts to codify certain ornamental formulae which frequently occur as diminutions, as distinct from the passaggi which substitute for the slower basic intervals of a melody. This marks the beginning of the disintegration of the ars diminutionis as a sixteenth-century concept. From then onwards improvised ornamentation yielded to ornamentation which was written out in full, or indicated by means of signs. This process resulted eventually in the elaborate ornament tables of the seventeenth century. The composer's intentions became ever more clearly defined, while less was left to the skill of the performer/improviser. This helped to transform musical style and so bring the musical Renaissance to its end.

16 Giovanni Camillo Maffei, Delle lettere ... Libri due (Naples, 1562), published in N. Bridgman, 'Giovanni Camillo Maffei et sa lettre sur le chant', Revue de Musicologie XXXVIII (1956), pp.3-34.

17 Giovanni Battista Bovicelli, Regole, Passaggi di musica (Venice, 1594), facs. reprint by N. Bridgman in Documenta Musicologica I, vol.12 (Kassel: Bärenreiter, 1957).

18 Brown, Embellishing, p.48.

19 Giovanni Luca Conforto, Breve et facile maniera d'essercitarsi ad ogni scolara (Rome, 1593), facs. ed. in Monuments of Music and Music Literature in facsimile, 1st series, no.115 (New York: Broude, 1980), p.25.

20 Giulio Caccini, Le Nuove Musiche (Florence, 1601), facs. ed. in Monuments of Music and Music Literature in facsimile, 2nd series, no.29 (New York: Broude, 1973), fol.B.

1.2 Passaggi and Specific Ornaments

The passaggi and specific ornaments are not easily classifiable into distinct categories, for both are expressions of the same technique, the ars diminutionis: the breaking up of a note into smaller rhythmic values. The ornamental formulae are diminutions which, because of their repeated use, crystallized into specific shapes and can be regarded as a fixed variety of diminution. The small size of these formulae contributes to their individuality; consequently they can be named and be indicated by sign. (Smallness is used here in the sense of a limited number of pitches involved, as well as their short duration.)²¹ The sixteenth century referred to these ornamental formulae as mordant (murdant), tremolo and by other names, but in general we may call them graces or ornaments, even though these terms did not exist in the sixteenth century. These stereotyped or specific ornaments are applied to single notes, as opposed to the passaggi (diminutions), which are longer figuration patterns, in effect melodic variation, which substitute the actual notes of a melody. A specific ornament, however, though usually 'small', may sometimes also be 'large', in the sense of a greater number of pitches involved. Similarly, passaggi may occasionally involve only a few pitches, although on the whole they tend to be 'large'. These factors compound the difficulties of classification, for although they are separable, they are also related to each other.

The distinction between passaggi and graces was verbally expressed already in the early sixteenth century, when Martin Agricola wrote that other instrumentalists should decorate their performances the way organists do, i.e. with Coloratur (passaggi)

²¹ For a discussion of 'small' and 'large' ornaments, see F. Neumann, Ornamentation in Baroque and Post-Baroque Music (New Jersey: Princeton University Press, 1978), p.7.



as well as Mordanten (graces).²² Ganassi's treatise is devoted almost entirely to passaggi: numerous examples for the embellishment of intervals and cadences are given, including 175 examples of the latter on a six-note theme. He makes no clear distinction between passaggi and graces, for the way he describes them implies that he regarded the graces as an elegant expression of the art of diminution:²³

The various kinds of expression that depend on grace, as well as on imitation, are easier to explain, as they depend not only on articulation, but above all on the art of divisions. The simplest ingredient in elegant and graceful playing is the tremolo.

The authors from the middle of the sixteenth century onwards vary greatly in detail and terminology and are at times contradictory. Yet the essential techniques are the same, and latitude must be granted for personal preferences and differences from country to country. Of the sixteenth-century sources the Spanish are the most comprehensible, for they draw a clear distinction between the two categories.

Juan Bermudo, in his Declaración, omits a description of ornaments in his 1549 edition, but includes them in the 1555 expanded edition.²⁴ In the preface to the former, he remarks:²⁵

²² Martin Agricola, Musica instrumentalis deutsch (Wittenberg, 1529), quasi-facs. ed. by R. Eitner, Publikation älterer praktischer und theoretischer Musikwerke XX (1896), p.222.

²³ Ganassi, Fontegara, p.87.

²⁴ Juan Bermudo, Declaración de instrumentos musicales (Ossuna, 1555), facs. ed. by M.S. Kastner, Documenta Musicologica I, vol.11 (Kassel: Bärenreiter, 1957).

²⁵ Quoted from R. Stevenson, Juan Bermudo (The Hague: Martinus Nijhoff, 1960), pp.14-15.



Neither do I tell how to execute ornaments (redobles), because the fashion of playing them changes every day, and because current methods of performing them cannot be set down in writing.

In the 1555 edition he distinguishes by implication between glosas (i.e. passaggi) and redobles (ornaments), and in fact condemns glosas:²⁶

The player, above all things, (ought to) take one piece of advice, which is that, in performing music (on his instrument), he does not pour glosses (on the music), but performs it in the manner notated Permit yourself a redoble, and so inconspicuous that one hardly is aware (of it).

Diego Ortiz implies a distinction in Tratado de glosas, when he speaks of mixing quiebros amortiguados (muted 'trills') and passos (passages).²⁷

Tomás de Sancta Maria, in Arte de Taner Fantasia (1565), devotes a whole chapter to the practice of glosas, complete with copious examples, whilst the specific ornaments (de los redobles y quiebros) are discussed in another chapter.²⁸ (The former is in Book I, Chapter XXIII, whereas the latter in Book I is erroneously labelled as Chapter XIX.) Sancta Maria divides the specific ornaments into two distinct classes, i.e. redobles and quiebros.

26 Bermudo, Declaración, fol. 84^v f.; and in English, Jacobs, Performance, 1:114-116.

27 Diego Ortiz, Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones (Roma, 1553), facs. ed. by M. Schneider (Kassel: Bärenreiter, 1936), fol. A iv.

28 Tomás de Sancta Maria, Libro Llamado Arte de taner fantasia (Valladolid, 1565), 2 vols., facs. reprint by D. Stevens (Farnborough: Gregg Press, 1972), 1:fols. 58r f., fols. 46^v f.; and in English, Jacobs, Performance, 1:117-118, 152.



Four Italian authors, Zacconi, Viadana, Cima and Banchieri, also distinguish between accenti e trilli on the one hand and passaggi on the other. Their instructions are all directed at singers. Unfortunately they do not clearly define the terms accenti and trilli, except for stating that they are short ornaments.²⁹

In Girolamo Diruta's Il Transilvano Dialogo (1593) and Seconda Parte del Transilvano Dialogo (1609), however, no clear distinction between the two groups is made.³⁰ In Part One of the Transilvano, gropi and tremoli are described in detail in a section which deals with diminutions. In Part Two, the first book is devoted to the art of intabulation by means of diminutions, and five kinds of diminutions are described with which to intabulate: minuta, gropo, tremolo, accento and clamatione.³¹ By their nature, the first two are in the category of passaggi, and the last three are specific ornaments. The tremoli and gropi are further singled out as diminutions which can be used under special circumstances, where only sparing use of diminution is desired:³²

29 Neumann, Ornamentation, pp.21-26.

30 Girolamo Diruta, Il Transilvano Dialogo Sopra Il Vero Modo di Sonar Organi (Venice: G. Vincenti, 1593), and Seconda Parte Del Transilvano Dialogo (Venice, G. Vincenti, 1609), facs. reprint in Bibliotheca Musica Bononiensis, Serie 2, no.132 (Bologna: Forni, 1969); English translation by E.J. Soehnlein, Diruta on the Art of Keyboard-playing: an Annotated Translation and Transcription of 'Il Transilvano' (Ph.D. dissertation, University of Michigan, 1975).

31 Soehnlein, Transilvano, pp.153f., pp.249f.

32 Ibid., p.257.



The first canzona is in quick notes and has stretto imitations. One who would want to embellish it would only take away from its charm. You cannot use any diminutions except tremoli and groppi. The other canzona I shall partition and intabulate with diminutions of every description so that you can see on which notes they are done.

If one compares this with Bermudo's statement above, a similarity emerges: specific ornaments such as the redoble, tremolo and grosso are sometimes admitted where glosas or passaggi are undesirable, and as such can be classified separately.

The nineteenth chapter of Praetorius' Syntagma Musicum vol.3 (1619), is devoted to a codification of the elements that comprise diminutio. He was influenced by the Italian treatises, as he readily concedes, declaring that the greatest aids in his study had been Le Nuove Musice of Caccini and the Regole of Bovicelli.³³ To Praetorius, the elements of diminutio are diminutiones, modulos, coloratura, accentus, trilli, groppi and passaggi, as the following excerpt attests:³⁴

He must know how to handle Accentus artistically and with taste, and to introduce Coloratura (called Passaggi by the Italians) ... how to express the Accentus and affectus; also the Trillern, Gruppen and other Coloraturen. A singer must know the science of making Diminutiones (generally called Coloratura) ...

Praetorius then proceeds to divide diminutions into two classes, those that move by step, and those that move by steps and leaps:³⁵

There are different kinds and styles of diminutiones: those that move by step, as Accentus, Tremolo, Groppi and Tirata. The Diminutiones which do not move by step are Trillo and Passaggi.

33 Praetorius, Syntagma, p.230.

34 Ibid., pp.229, 230, 232.

35 Ibid., pp.232, 237.



The term passaggi is further defined as:³⁶

... rapid runs made both by step and skip filling up any interval, which ascend as well as descend. They are placed and made on notes of longer values.

Praetorius is the only author to classify diminutiones in this manner, i.e. by their intervallic structure. (Yet there is a small contradiction, as there are a few examples of Accentus which move by step as well as by leap.) The term passaggi is used by Praetorius for a special category, namely for passages that are not easily classifiable, as he gives no notated examples. Praetorius' classification is in broader terms much the same as those of most sixteenth-century authors, although he is more specific. The accenti, tremoli, gropi and tirate are specific in shape, codified by name and placed on one note, whereas the passaggi are of non-specific shape, are all codified under one name, and are placed on longer note values. Moreover, they move by step as well as by leap, thus according with the definition of 'large' ornaments.

1.3 The Earliest Records of Ornaments

The earliest description of an ornament or ornamental formula dates back to the thirteenth century. In Tractatus de Musica Hieronymus de Moravia describes an ornament for performance on the organ under the term flos harmonicus, unfortunately without notating examples. It is performed by depressing or holding the main note for a length of time, while rapidly repeating the upper auxiliary.³⁷ Three different styles of performance are mentioned, the differences concerning the distance between the held note and the upper note, and the speed of execution. The first type, flos longus, is made with the upper semitone added in slow reiteration.

³⁶ Praetorius, Syntagma, p.240.

³⁷ E. de Coussemaker, ed., Scriptorum de Musica Medii Aevi I (Hildesheim: Georg Olms, 1963), p.91.



The flos subitus, with the same semitone, commences slowly, but has the reiteration accelerating to a rapid tempo. The third type, flos apertus, is performed with the upper whole tone and is moderately fast. The term for the reiteration is vibratione; it suggests the repeated striking and release of the ornamental note. The performance may approximate this:

Ex.1.8



Some of the earliest ornaments indicated by sign are found in the German organ tablatures of the fifteenth and early sixteenth centuries, assuming that one disregards the circles above notes in the Robertsbridge Codex (c.1320), since there is no evidence that these were intended as ornaments. The ornaments of the German organists are indicated by a sign consisting of a little loop attached to the lower stem of the note:



A compound sign for the chromatically altered ornament appears thus:



This sign occurs in great numbers in both the Fundamentum Organisandi of Conrad Paumann (1452) and the Buxheim Organ Book (c.1470).³⁸ In these sources, the sign appears mostly in connection with two melodic formulae:

Ex.1.9



A similar sign  is described as mordente in Buchner's Fundamentum (c.1520). This is a treatise on composition as well as a collection of organ pieces.³⁹ Buchner describes it thus:⁴⁰

³⁸ B.A. Wallner, ed., Das Buxheimer Orgelbuch, in Das Erbe deutscher Musik, vols. 37-39 (Kassel: Bärenreiter, 1958-1959).

³⁹ Hans Buchner, Fundamentum, ed. by J.H. Schmidt, in Das Erbe deutscher Musik, vol.55 (Frankfurt: Henry Litolf Verlag, 1974).

⁴⁰ Buchner, Fundamentum, pp.12-13.

In this example you see certain notes on the staff which have a downward line; some of these notes have a curved tail, like this: ♪, other are crossed in this manner: ‡; keep in mind that the notes with curved lines are called mordentes and observe that always two notes have to be struck simultaneously, namely the one marked by the curved line with the middle finger, its lower neighbour with the index finger which, however, must be quickly repeated. The oblique crossed line indicates its raising by a semitone.

In modern notation, this description approximately corresponds to the following:

Ex.1.10



This ornament is found in the context of the two melodic formulae above, and also on single notes of longer duration. Sixteenth-century variants of the term mordente are mordant (Ammerbach, 1571) and murdant (Kotter). Kotter gives no verbal description, but includes it in his Fundamentum (c.1513) as murdantes, thus:⁴¹ ♪ ♪

Symbols indicating ornaments are rare outside Germany. In Italian lute music, symbols occur in the Capirola Lute Book; Vitali, who copied this in 1517, added ornament signs to the music and gave a description of how they ought to be played at the beginning of the book. Dotted red numbers are used to indicate that the upper auxiliary must be repeated, and two dots above the fret number (called tremolo sun tasto sollo - a tremolo on one note) imply an alternation between the first fret and the open string, which amounts to using the lower auxiliary.⁴² In the second edition of the

⁴¹ Universitätsbibliothek Basel, MS. F ix 22; and K. Kotterba, 'Johannes Kotter', Musik in Geschichte und Gegenwart, ed. by F. Blume, 14 vols. (Kassel: Bärenreiter, 1949-1968), 7:1651.

⁴² Brown, Embellishing, p.5; and D. Poulton, 'Graces of Play in Renaissance Lute Music', Early Music, vol.3, no.2 (1975), p.108.

Intavolatura di Lauto dell Divino Francesco da Milano et dell' eccellente Pietro Paolo Borrono (1548), signs are added, together with performance instructions. The signs consist of two half circles, or parentheses () which isolate the two notes of the tremolo. The execution is described as a short alternation of the main note with its upper auxiliary.⁴³

Another Italian source, Ganassi's Fontegara (1535), supplies a table of tremoli, with fingering for almost every note on the recorder. The tremolo, indicated by 't', can be made with a semitone, a whole tone or a third:⁴⁴

The tremolo in thirds is a lively ornament; the interval may be larger or smaller than a third. The semitone tremolo, on the contrary, is a gentle and charming ornament;... Between these two, as a medium ornament, is the tremolo of a whole tone ...

In addition, the lively ornaments are marked with 'v' (vivace), and the gentle ones 's' (suave). No precise performance indication is given, but the chart of fingerings suggests that all begin with the main note, and alternate with the upper semitone, or whole tone or third.

In the Polish manuscript, Tabulatura De Lyublyn Canonic(orum) Regularium de Crasnyk 1540, the sign  is used.⁴⁵ It could have the same meaning as that of Buchner. Two other signs appearing here are:

Ex.1.11



43 Poulton, Early Music, p.108.

44 Ganassi, Fontegara, p.87.

45 J.R. White, ed., Johannes of Lublin Tablature of Keyboard Music, Corpus of Early Keyboard Music VI (1967).



Parallel passages which have been written out suggest that their interpretation is:⁴⁶

Ex.1.12



The main characteristic of these ornaments is that they are graces of the alternating type; from this evidence it seems that ornaments such as the slide and appoggiatura (non-alternating) were not yet in use. The other feature emerging from the ornaments just described is the nature of the pitches involved in the melodic shape of each ornament. Except for Ganassi, who also gives examples using the upper third, the main note and upper auxiliary, or the main note and its lower auxiliary, are the constants. The German sources mention the lower auxiliary only. Although the Italian sources employ both the upper and the lower auxiliary, the latter appears in only one source of lute music. It would seem that the ornament with the upper note was favoured, as, indeed, Hieronymus de Moravia had described it already in the thirteenth century. These early tremoli or mordentes may thus be regarded as the first individual ornaments in the literature. But for those discussed in 1.4, the only remaining ornament signs derive from English sources.

1.4 Ornamentation Practice on the Continent Contemporary with the FVB

The following account presents the commonly used standardized ornaments, with the emphasis on those related to keyboard performance. The information is derived primarily from theoretical sources and from music of the period in which these ornaments are found in written-out form. Certain melodic figures which occur so often as to be regarded as ornaments, are also included. In Spanish music, ornament signs are virtually absent, and in

⁴⁶ White, CEKM VI, p.viii.



Italian music they are used with restraint. The ornaments were intended to be played spontaneously by the performer, a fact which must account for the numerous treatises written on the subject. The cadential ornamentation is almost always written out as part of the musical text, while ornaments such as the tremolo are only occasionally written out in full. The most detailed terminology and descriptions are provided by Tomás de Sancta Maria (1565), Girolamo Diruta (1593, 1609) and Michael Praetorius (1619). Sancta Maria represents the Spanish practice, and Diruta and Praetorius the Italian. There is no surviving French documentation for keyboard performance practice of this period, and apart from Praetorius, few details concerning German ornamentation.

One should note that the information in the treatises may reflect personal preferences of the author and therefore cannot be accepted unconditionally as representative of the general practice of the period or even a particular country. The ornaments described may also have been modified by musicians who varied them or invented others. The reverse may also be true, as the treatises often reflect the more standardized ornaments and general practice, as opposed to the individual wishes of composers or performers.⁴⁷ The reliability of at least Diruta and Sancta Maria is undisputable, as they were known to famous musicians of the time. Sancta Maria's treatise was examined and approved by the great blind Spanish organist and composer Antonio de Cabezón and his brother Juan. Although published only in 1565, it had already been ready for publication by 1557.⁴⁸ Juan Bermudo's Declaración (1555) has a preface to the Libro quinto in the form of a letter of recommendation by Cristóbal Morales, a contemporary composer of high rank. In it he praises Bermudo for a text which parallels the practice.⁴⁹

47 For a discussion, see Soehnlein, Transilvano, pp.13-28; and Neumann, Ornamentation, pp.9-15.

48 W.E. Hultberg, Sancta Maria's Libro Llamado Arte de taner fantasia: a Critical Evaluation, 2 vols. (Ph.D. dissertation, University of Southern California, 1964), 1:17,19.

49 J. Bermudo, Declaración, n.p.



Diruta's treatise is introduced by his teacher, Claudio Merulo, whose method Diruta admits to be propagating. Merulo states:⁵⁰

... he has treated in an entirely skillful and first-rate manner, everything that one must know in the realm of practice ... every diligent student who values understanding the order of diminutions with which my intabulations deal should strive to have the abovementioned book.

Il Transilvano codifies the culmination of the Venetian school of playing as represented by Merulo, the Gabriellis and Padovano, and it is also the first method in Italy written specifically for keyboard players, whereas the Spanish counterparts address a variety of instrumentalists such as keyboard, harp, guitar and vihuela. Diruta's ornaments were, in fact, still employed by Praetorius in 1619. (Even though he does not acknowledge the source, the tremoli and gropi of Praetorius are the same as those of Diruta.) Praetorius further describes ornaments in terms of both keyboard and vocal performance. Correa de Arauxo's Facultad orgánica (1636) is mentioned here to complete the overall view of the Spanish practice, although he may not have had any influence on the English Virginalists.

1.4.1 Tremolo

A tremolo consists usually of two or more alternations of the principal note with the note above, and sometimes of the principal note with the note below. Diruta condemns the use of the lower note: according to him only organists play it in that manner, whereas on the viola, violin, lute and other instruments the upper note is used.⁵¹ Praetorius also recognizes two forms of the tremolo, but his condemnation of the lower note tremolo is less harsh:⁵²

⁵⁰ Soehnlein, Transilvano, pp.96-97.

⁵¹ Diruta, Transilvano, fol.10; Soehnlein, Transilvano, p.157.

⁵² Praetorius, Syntagma, p.235.

Tremolo, or Tremulo: is nothing other than a quivering of the voice over a note. Organists call it Mordanten or Moderanten.

Ex.1.13



'This tremolo is not as good as the rising one'.

Praetorius' statement that the German organists equate the tremolo with the mordant, had been preceded by Ammerbach's Orgel oder Instrument Tabulatur (1571), which declares that mordanten are performed by alternating a note with its neighbour.⁵³ The term trillo existed at the same time and was applied to both alternation and tone repetition. The alternating type is identical to the tremolo, and is called trillo by keyboard composers such as Valente, Frescobaldi and Trabaci. The trillo made by tone repetition is described by Caccini as a vocal ornament, a controlled vibrato of the throat on one note, gathering speed towards the end:⁵⁴

Ex.1.14



Conforto's pattern for the trillo is a combination of both types:⁵⁵

Ex.1.15



Diruta gives the most detailed account of how and when tremoli should be performed. They must be played 'with lightness and agility', and they take up half the value of the note upon which they are made. In order to perform them successfully two things must be borne in mind: the rapidity with which the

⁵³ Elias Nicolaus Ammerbach, Orgel oder Instrument Tabulatur (Leipzig, 1571), facs. in J. Rodgers, Early Keyboard Fingering (D.M.A. thesis, University of Oregon, 1971), p.196.

⁵⁴ Caccini, Nuove Musiche, fol. B ii.

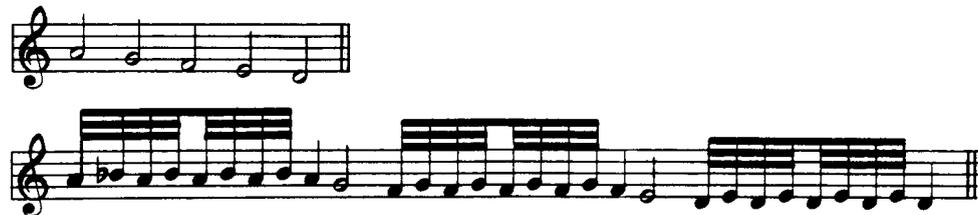
⁵⁵ Conforto, Breve, p.25.



notes are played, and the name, tremolo.⁵⁶ According to the translator, Soehnlein, the latter remark may well imply a certain freedom of execution, as the verb tremolare means to tremble or quiver, which implies irregularity.⁵⁷ Tremoli ought to be used to begin a ricercare or canzona, 'or wherever else you wish'. Where the one hand plays a single part, and the other has chords, the single part must be adorned with tremoli. Diruta also remarks that 'with due regard for convenience and the discretion of organists ... the tremolo, executed with lightness and at the right moment, can adorn all of the playing and gracefully bring the harmony to life.'⁵⁸ These remarks imply that tremoli were the most frequently used ornaments of the time, their function being simply to add elegance to the music.

Tremoli are made on minims, crotchets and quavers, but not on semiquavers, because of their great velocity. Diruta's examples occur on ascending, but more frequently, descending notes:⁵⁹

Ex.1.16 Tremoli on minims



Diruta's fingering for tremoli in the right hand is 2 3 and 3 4, and in the left hand they are played with 3 2 and 2 1:⁶⁰

Ex.1.17



The custom of indicating tremoli by sign was still rare at the end of the sixteenth century. In vocal music Bovicelli (1594)

⁵⁶ Diruta, Transilvano, fols.10,10^v; Soehnlein, pp.157-158.

⁵⁷ Soehnlein, Transilvano, p.158.

⁵⁸ Diruta, Transilvano, fol.10^v; Soehnlein, p.159.

⁵⁹ Diruta, Transilvano, fol.10^v; Soehnlein, p.160.

⁶⁰ Soehnlein, Transilvano, pp.157, 159.



used the symbol \wedge above notes to denote a tremolo,⁶¹ while Cavalieri (1600) employed 't' for a trillo of the alternating variety:⁶²

Ex.1.18



In keyboard music Valente was the first to use 't' for a trillo:⁶³

... it is necessary in some cadences to apply the trillo, for clarity, you can see how in the example ... The t above the g in the right hand represents nothing but that the said key requires the trillo:

Ex.1.19



This direction to play the trillo in a cadence is an exception among sixteenth-century writers. Examples of tremoli with a suffix at cadences (outside the Neapolitan school), are found in the keyboard compositions of Erbach and Pasquini.⁶⁴

As Valente gives no notated example of this trillo, one cannot be certain whether he expected the same pattern in cadences as elsewhere, for as a rule he writes out the cadential embellishments in the typical grosso pattern.⁶⁵ It is therefore

61 Bovicelli, Regole, p.13.

62 Neumann, Ornamentation, p.288.

63 Antonio Valente, Intavolatura de cimbalo (Naples, 1576), modern ed. by C. Jacobs (Oxford: Clarendon Press, 1973), p.8.

64 Christian Erbach, Collected Keyboard Compositions, ed. by C.G. Rayner, Corpus of Early Keyboard Music XXXVI, no.1 (1971), p.45; and Ercole Pasquini, Collected Keyboard Works, ed. by W.R. Shindle, Corpus of Early Keyboard Music XII (1966), pp.31,33,42.

65 See Ex.1.27.

likely that he required the trillo starting on the main note, in cadences whenever he indicates it. These 't'-signs in cadences appear in the same context as those written out, as can be seen in this example:⁶⁶

Ex.1.20 Valente, Ricercar in Mode 1, b. 26,65,115



Valente employs the 't' in many contexts and on note values ranging from $\frac{1}{2}$ to $\frac{1}{4}$, also occasionally on $\frac{1}{8}$. The first theme of a ricercare is often embellished with 't'-signs, which is in accordance with Diruta's directions.

A later publication connected with the Neapolitan school, Ascanio Mayone's Secondo Libro di Diversi Capricci (1609), gives many written-out examples of groppi commencing on both the upper and the main note, as well as trilli, in cadences.⁶⁷ Many examples of the sign 'tr' appear in Neapolitan keyboard music between 1580 and 1600.⁶⁸ A later source also introduces the 't' for trillo, which is in fact an alternating tremolo: Trabaci's Ricercate (Napels, 1603). In the Secondo libro (1615), Trabaci terms a trillo with suffix a trillo doppio, and illustrates it thus ('t₊):⁶⁹

⁶⁶ Valente, Intavolatura, pp.22-27.

⁶⁷ Ascanio Mayone, Secondo Libro di Diversi Capricci per Sonare (Napels, 1609), ed. by M.S. Kastner (Paris: Ed. Musicale de la Schola Cantorum, 1964).

⁶⁸ R. Jackson, ed., Neapolitan Keyboard Composers circa 1600, Corpus of Early Keyboard Music XXIV (1967).

⁶⁹ Giovanni Maria Trabaci, Ricercate, canzone Francese, capricci, canti fermi, book 1 (Napels, 1603), Secondo libro de ricercare (1615); in Neumann, Ornamentation, p.291.



Ex. 1.21



The trillo doppio strengthens the above interpretation of Valente's trillo in cadences, whereas the 't₊' is a manifestation of the contemporary composer's freedom to invent new signs and ornaments. The trillo in cadences was most likely an innovation of the Neapolitan keyboard school; similar evidence is lacking in the Venetian school. Also, the latter uses the term tremolo and never trillo.

1.4.2 Tremoletto

The tremoletto is a short tremolo which consists of one, or sometimes two, alternations of the principal note and its upper neighbour. It is encountered in both dactylic (—♪♪♪) or more typically, anapestic (—♪♪♪) form. Praetorius says that it is 'better suited to the organ and harpsichord than to the human voice.'⁷⁰ Tremoletti are made on crotchets and quavers, on notes which ascend or descend by step. Diruta observes that they are particularly associated with descending passagework which moves by step, and as such can fall on, before, after or even between the notes which they decorate. He nevertheless warns that these latter tremoletti are more complex than the others and should therefore not be attempted by the inexperienced player:⁷¹

70 Praetorius, Syntagma, p.235.

71 Soehnlein, Transilvano, pp.161-163. These anticipated tremoletti occur frequently in Merulo's Canzoni.

Ex. 1.22



Diruta favours the use of the tremoletto with the alternating upper note; he gives no example employing the lower note. Similarly, Praetorius illustrates only upper-note tremoletti, using them in both ascending and descending contexts, and in anapestic (♩♩♩) and dactylic (♩♩♩) rhythms:⁷²

Ex. 1.23



These dactylic tremoli and tremoletti appear written out in both Italian and Spanish sources as part of the keyboard figuration. In Merulo's Canzoni, the tremoletti occur in both ascending and descending passages, although the latter occur more frequently.⁷³

There is considerable latitude regarding the fingering of tremoletti. Diruta says:⁷⁴

⁷² Praetorius, Syntagma, p.235.

⁷³ C.M. McDermott, The 'Canzoni d'Intavolatura' of Claudio Merulo (Ph.D. dissertation, University of California, Berkeley, 1979). For examples of tremoli in ascending passages see pp.30,33,46,49,50,72,90,102,126.

⁷⁴ Soehnlein, Transilvano, p.162.



When you come to a tremoletto on any note, you must do it with the finger that falls on it ... because with these kind of tremoli, you need not follow the rule for good or bad fingers.

This deviation from the rule of 'good' and 'bad fingers' in the case of tremoletti is justified by the speed of the smaller note values, a fact substantiated by Finck, Ganassi and Ortiz in their treatises.⁷⁵ Diruta nevertheless remarks later that 2 3 in the right hand is better on 'good' notes, and 3 4 on the 'bad' notes. When the tremoletto falls on a syncopated note or two repeated notes, one should choose the fingers more convenient for continuing the passage.⁷⁶

1.4.3 Mordent

The mordent, in its commonest form, consists of an alternation between the principal note and its lower neighbour. It was a favoured ornament of the early sixteenth-century German organists, who indicated it by sign and called it mordant.⁷⁷ The later sixteenth century presents a confused picture of this ornament, as the sources do not always agree.

Two types occur:

- (i) The short mordent, which is used in ascending passages on short note values.
- (ii) The mordent which can occur on any note value and may be long or short, and which is not bound to any specific context.

Neither of these mordents is distinguished by name from its upper-note counterpart, the tremolo, except by Sancta Maria, who calls the rising and descending type quiebro sencillo.

⁷⁵ Soehnlein, Transilvano, p.207.

⁷⁶ Ibid., p.164.

⁷⁷ Apart from Buchner's explanation, little is known about its interpretation.

Praetorius terms the second type tremulus descendens. Ammerbach's description of the mordant in 1571 applies to the first type:⁷⁸

Mordanten are done by alternating a note with its neighbour, and if properly used give grace and sweetness to the song. They are of two kinds, rising and falling ...

Ex.1.24



In Spain, Sancta Maria describes it identically, giving it the name quiebro sencillo, to distinguish it from the longer reiterated quiebro. Hernando de Cabezón calls the same ornaments quiebro, but does not elaborate on the context in which they should be used.⁷⁹ The Italian sources indicate a dislike for the tremolo with lower auxiliary, which, according to Diruta, was reserved for organ music.⁸⁰ The dual nature of the tremolo is confirmed by Praetorius, who also draws attention to the fact that it is known as mordant to the Germans. At the same time he echoes Diruta's dislike of the tremulus descendens. In accordance with their comments, both Diruta and Praetorius consistently give examples employing only the tremulus ascendens in both ascending and descending passages.⁸¹ Praetorius' tremulus descendens can be seen as the first clear example of the mordent as an independent ornament not connected

⁷⁸ Rodgers, Fingering, p.196.

⁷⁹ See 1.4.10.

⁸⁰ See 1.4.1 and 1.4.2.

⁸¹ An exception occurs where Diruta writes a mordent in a descending passage: see Soehnlein, Transilvano, p.162. In the Toccata dell'undecimo et duodecimo tono, Diruta writes out one mordent in an ascending passage (b.3), and two in a descending passage (b.23,25); see L. Torchi, ed., L'arte Musicale in Italia, vol.3 (Milan: Ricordi, 1897), pp.167,169.

with either an ascending or descending context.⁸² The only other sources which describe the mordent thus are Bermudo, who calls it a redoble, though he uses one name for both the upper and lower note type, and Correa, who calls it a simple quiebro. Significantly, Bermudo states that this ornament was not approved by some players, who regarded it as 'ungraceful', thus echoing Praetorius' sentiments. In Merulo's Canzoni d'Intavolatura for organ the mordent makes rare appearances, usually in ascending passages, and in one example the opening note of a canzona is embellished with a mordent.⁸³ Correa also advises that the simple quiebro be used at the beginning of works.⁸⁴ As a vocal ornament, it appears in Cavalieri's table of 1600 as a monachina:⁸⁵

Ex.1.25



Mordents are also found in Bovicelli's Regole.⁸⁶

1.4.4 Groppo

The groppo, first labelled thus by Dalla Casa in 1584, stems from the diminution of original note values. It is used 'in cadences and formal closes and is to be played more crisply than the tremolo'.⁸⁷ Its typical function is structural, as

⁸² I.e., disregarding the early sixteenth-century German mordant.

⁸³ See McDermott, Canzoni, p.14 b.7, p.31 b.9, p.51 b.4, p.66 b.4, p.6 b.1.

⁸⁴ See 1.4.10.

⁸⁵ Neumann, Ornamentation, p.24.

⁸⁶ Bovicelli, Regole, pp.17,43,65,67,80,81. See Pasquini, CEKM XII, p.30, where a mordent on a long note value appears.

⁸⁷ Praetorius, Syntagma, p.236.

it ornamentally resolves dissonance as an embellishment of the characteristic progression of the discant close:⁸⁸

Ex.1.26



The typical groppo consists of two or more alternations of the suspended dissonance⁽ⁱ⁾ and its resolution (the subsemitone).⁽ⁱⁱ⁾ It reaches the final note via a two-note figure by first touching the note below the note of resolution⁽ⁱⁱⁱ⁾:

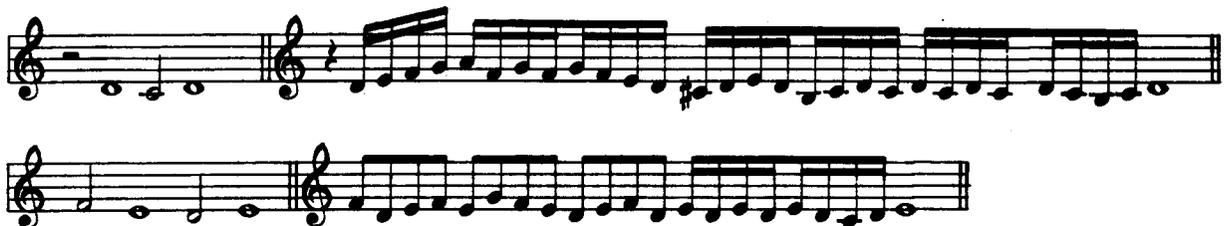
Ex.1.27



The cadential groppo is made with quavers, semiquavers, demisemiquavers or mixed values, and is often introduced by an elaborate passaggio:⁸⁹

Ex.1.28

Groppi in Accadentia



The groppo sometimes lacks an upper-note start, and is then prepared by the subsemitone. All of Praetorius' examples are prepared in this manner, whereas Diruta uses both forms:⁹⁰

88 John Dowland, Andreas Ornithoparcus his Micrologus, or introduction containing the art of singing (London, 1609), facs. reprint (New York: Da Capo, 1969), p.84. See also 4.2.2.

89 Diruta, Transilvano, fols. 9^v-10.

90 Ibid., fol. 9^v.

The grosso was not only employed in cadences. Diruta writes: 'they are found in different ways ... ascending, descending.'⁹⁶ This is also observed from the examples where the cadence groppi are labelled Groppi in Accadentia, while the others have no designation. Judging from his examples, consisting of crotchets, quavers and semiquavers, these groppi have a different function to those used in cadences. They are actually free diminutions which fill up intervals, and their tempo increases from slow to fast. Such designs stand midway between the typical grosso-figures and the freer diminutions (passaggi), and they usually include some element of alternation:

Ex.1.32



A third type of grosso, of which the last two notes ascend, is also demonstrated by Bovicelli:⁹⁷

Ex.1.33



Conforto calls a similar figure grosso di sotto.⁹⁸ This figure is used extensively to fill in intervals, often rhythmically varied , especially by Merulo and Gabrieli.⁹⁹

⁹⁶ Soehnlein, Transilvano, p.154.

⁹⁷ Bovicelli, Regole, pp.12, 23.

⁹⁸ Conforto, Breve, p.25.

⁹⁹ For examples by Merulo, see McDermott, Canzoni, pp.49,66, 75,76,82,103; and by Gabrieli, see Torchi, L'arte, pp.61,67,77.

1.4.5 Groppetto

An important variant of the groppo, in which the last two notes descend, will be called groppetto in this study, after Bovicelli.¹⁰⁰ Praetorius calls it gruppo, and gives an example in Syntagma:¹⁰¹

Ex.1.34



Caccini likewise calls it gruppo.¹⁰² This type of groppo often fills in the interval of either a third, fourth or fifth. Occasionally it appears as a diminutio of a tirata (here a" descending to f[#]), especially in the passaggi preceding a groppo:¹⁰³

Ex.1.35



The groppetto may also immediately precede an ordinary cadential groppo, so that they are distinguished from each other with difficulty:

Ex.1.36



Schwandt sees it as an ornamented tirata:¹⁰⁴

-
- 100 Bovicelli, Regole, p.12.
101 Praetorius, Syntagma, p.239.
102 Caccini, Nuove musiche, fol.c.
103 Diruta, Transilvano, fol.10.
104 Schwandt, Clausula, p.28.

Ex.1.37



1.4.6 Tirata

Tirate are 'long and rapid little runs up or down the keys, and are conjunct.'¹⁰⁵ They are usually made of quavers or shorter note values, and consist of stepwise ascending or descending notes in diatonic succession. Tirate are played as rapidly and crisply as possible: 'The faster and crisper they are, the better':¹⁰⁶

Ex.1.38



They serve to connect the ends of phrases, and fill up the time of longer notes, link up disjunct notes and expand close intervals, for example, converting a second into a ninth:

Ex.1.39



Because the tirata may descend by step, it often becomes the model upon which tremoletti are made:¹⁰⁷

Ex.1.40



105 Praetorius, Syntagma, p.236.

106 Ibid.

107 Soehnlein, Transilvano, p.161.

This is confirmed by Diruta, who declares:¹⁰⁸ 'Signor Claudio introduces (tremoletti) into his tirate in the Canzone alla Francese.'

1.4.7 Accento

The accento is an ornament of variable shape, but never of the alternating type. It can consist of one or more ornamental notes. The sources suggest that the accento was generally associated with vocal music. Praetorius describes it only in terms of vocal performance: 'Accentus results when the notes of the following patterns are drawn into the throat.'¹⁰⁹ It was nevertheless employed as a keyboard ornament, as illustrated and codified by Diruta. He gives no detailed description, but simply explains it as a vehicle with which one can make diminution:¹¹⁰

Ex.1.41



From the example above, the basic melodic line upon which this accento is made, can be derived thus:

Ex.1.42



The accento therefore takes the form of an ornamental note occurring between two stressed consonant notes. This same pattern was still in use a century later in French music, where it was

108 Diruta, Transilvano, p.20

109 Praetorius, Syntagma, p.232.

110 Diruta, Seconda Parte, p.13; and in Soehnlein, Transilvano, p.253.

known as an accent:¹¹¹

Ex.1.43



One source which deals with abstract diminution patterns for all kinds of instruments, is Richardo Rogniono's Passaggi per potersi essercitare nel diminuere. It includes an example similar to Diruta's accento:¹¹²

Ex.1.44



Rogniono offers related patterns which fall between beats and are made with one ornamental note:¹¹³

Ex.1.45



Zacconi discusses an accento (only in terms of vocal performance) applied to the intervals of a third, fourth and fifth:¹¹⁴

111 Etienne Loulié, Éléments ou principes de musique (Paris, 1696), facs. reprint (Genève: Minkoff, 1971), pp.68-69.

112 Richardo Rogniono, Passaggi per potersi essercitare nel diminuere (Venice, 1592), Part II: Il vero modo di diminuere, pp.17-18; and Neumann, Ornamentation, p.97.

113 Rogniono, Il vero modo, pp.17, 20, 22.

114 Zacconi, Prattica, 1:fol.56r.

Ex.1.46



Two other accento-type ornaments discussed in terms of vocal performance are Cavalieri's Zimbalo (1600) and Caccini's Ribattuta di gola (1601), which are identical:¹¹⁵

Ex.1.47



As mentioned earlier, accento was used by authors such as Zaccconi and Viadana as a general term for a variety of small ornaments, to distinguish them from passaggi. These accenti assume variable shapes and may consist of one to four or five notes. Praetorius illustrates such accenti which embellish the unison, as well as the intervals of the second, third, fourth and fifth, both ascending and descending. His examples, taken from Bovicelli's tables of interval diminutions, show both onbeat and interbeat designs:¹¹⁶

Ex.1.48



Banchieri offers a pattern related to (a) which is called accenti.¹¹⁷ Bovicelli is the earliest theoretical source

115 H. Goldschmidt, Die Lehre von der vokalen Ornamentik, 2 vols. (Charlottenburg: Lehnsten, 1907), 1: Anhang B, p.6.

116 Praetorius, Syntagma, pp.232-234.

117 See Ex.1.52.

to introduce the single-note, onbeat accento. Nothing comparable can be found in contemporary treatises:¹¹⁸

Ex.1.49



Bovicelli's examples appear only in stepwise ascending passages, not in descending ones, nor in intervals larger than the third. The onbeat accento is the forerunner of what was to become the Baroque appoggiatura, as its function differs from that of other accenti, and indeed other Renaissance ornaments, in that it has an effect on the harmony. This development had its roots in the relationship between words and music - both Zacconi and Bovicelli stress the importance of the text in the choice of an ornament - and this might be an explanation for the absence of a description of such ornaments in terms of instrumental performance during this period.¹¹⁹

1.4.8 The Slide

The slide - a term not used in the late Renaissance - consists of two or three ornamental notes rising diatonically from below to the principal note. Diruta is the first to describe it as a keyboard ornament, termed clamatione.¹²⁰ It consists of a dotted note on the beat, followed by a shorter note, leading to the main note as in the example:

Ex.1.50



¹¹⁸ Bovicelli, Regole, pp.17-18, 61, 69, 81.

¹¹⁹ Neumann, Ornamentation, p.22.

¹²⁰ Diruta, Seconda parte, p.13.

In his embellishments of a canzona by Antonio Mortaro, Diruta employs a prebeat slide in addition to the others:¹²¹

Ex.1.51



In his interval diminutions Banchieri illustrates onbeat slides spanning the interval of a third under the heading accenti:¹²²

Ex.1.52



Slide-like patterns are frequently encountered in the interval diminutions of Rogniono. He features such prebeat slides appearing in both rising and falling contexts:¹²³

Ex.1.53



Although not known by a specific term, the slide was used extensively as a vocal ornament. Bovicelli presents prebeat and

121 Diruta, Seconda parte, p.181.

122 Adriano Banchieri, Cartello overo regole utilissime (Venice, 1601), p.58; and Neumann, Ornamentation, p.212.

123 Rogniono, Il vero modo, pp.11,25,30.

onbeat slides in dotted rhythm as patterns for the unison and rising second to sixth intervals. The descending fourth shows anticipated slides only, of which one is undotted.¹²⁴ Praetorius reproduces Bovicelli's patterns under the term accentus. Bovicelli frequently employs the onbeat dotted slide to begin a piece, the embellished motets in Regole being proof of this.¹²⁵ In 1601 Caccini acknowledged this practice as being in common use, but he nevertheless criticized the lengthened first note of the ornament; his personal preference is that the third under the principal note should be played rapidly.¹²⁶ Diruta's keyboard intabulation of Mortaro's canzona confirms the vocal practice of starting a piece with a slide. Both the statement of the subject and the entry of the alto are embellished in this manner:¹²⁷

Ex.1.54

Diruta, Intabulation L'Albergona, b.1-2


The second entry with its resulting dissonance apparently did not bother Diruta. Caccini on the other hand, says that the intonazione (his term for slide) often does not suit the harmony and should therefore not be used; clearly this is an indication that Caccini rejected dissonant slides.¹²⁸

¹²⁴ Bovicelli, Regole, pp.17-20,24,38,42,47,59.

¹²⁵ Ibid., pp.38,42,47,59.

¹²⁶ Caccini, Nuove Musiche, fol. Bⁱ.

¹²⁷ Diruta, Seconda parte, p.18; and in Soehnlein, p.263.

¹²⁸ Caccini, Nuove Musiche, fol.Bⁱ.



Slides rarely occur in German and Spanish keyboard sources of the sixteenth century, and then, characteristically, not as ornaments, but as part of the written-out keyboard diminutions. In Italian keyboard literature they appear in dance music. They are, however, not found in the earlier collections which were published at mid-century.¹²⁹ Marco Facoli's Il Secondo Libro Intavolatura di Balli (1588) and Giovanni Radino's Il Primo Libro d'intavolatura di Balli d'Arpicordo (1592) are the first Italian sources to contain an abundance of written-out slides. Both books appeared late in the sixteenth century. Here the slides are used indiscriminately on strong and weak beats, and often occur on ascending intervals of a second.¹³⁰

1.4.9 Minuta

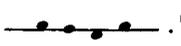
Diruta alone mentions the minuta, indicated by the sign 'm'. The only description given is that it 'goes on to the following note by step or by leap'.¹³¹ In its most typical form, it departs from and returns to the note that it embellishes. This is done with even quavers or semiquavers, relying mainly on stepwise motion and up and downward skips of a third. As it retains the original consonances of the notes embellished,

¹²⁹ See Intabolatura Nova di Balli (Venice, 1551), modern ed. by W. Oxenbury and T. Dart (London: Stainer and Bell, 1965); D. Heartz, ed., Keyboard Dances from the Earlier Sixteenth Century, Corpus of Early Keyboard Music VIII (1965); and H. Colin Slim, ed., Keyboard Music at Castell' Arquato, Corpus of Early Keyboard Music XXXVII (1975).

¹³⁰ For examples, see Marco Facoli, Collected Works, ed. by W. Apel, Corpus of Early Keyboard Music II (1963), p.1 b.18, p.3 b.65, p.4 b.80,89, p.6 b.119,121, p.7 b.137,152,161, p.8 b.164, p.13 b.5, p.14 b.25, p.15 b.2,3,7, p.20 b.16, 17,20; Giovanni Maria Radino, Il Primo Libro d'Intavolatura di Balli d'Arpicordo (Venice, 1592), modern ed. by S. Ellingworth, Corpus of Early Keyboard Music XXXIII (1968), p.12 b.5,6,7, p.13 b.11,14,25-27,29, p.17 b.26,27,31,36, p.18 b.37,51,59, p.22 b.8; Giovanni Picchi, Collected Keyboard Works, ed. by J. Evan Kreider, Corpus of Early Keyboard Music XXXVIII (1977), p.7 b.84; and McDermott, Canzoni, p.46 b.13, p.58 b.26, p.132 b.41.

¹³¹ Soehnlein, Transvilvano, p.254.



the minuta is an example of strict diminution (il diminuire osservato).¹³² It can be classified as a fixed type of diminution, i.e., a passaggio of a more or less stereotyped shape, rather than as an ornament. Diruta's examples clearly illustrate this, as the minuta's continual movement breaks up an entire melodic line, whereas an ornament appears only on one note as occasional decoration. The examples given by Diruta vary slightly, though within the framework of the abovementioned characteristics. The most typical minuta consists of two groups of four notes each. The first group is contoured thus , while the second follows a related pattern: . They are used in ascending intervals of the third, and stepwise rising and descending notes:¹³³

Ex.1.55



Two other patterns appear regularly on stepwise ascending notes. The first resembles a dactylic mordant; the second (and more frequent) is always used when the rhythmic values are ♩ ♪:¹³⁴

Ex.1.56



132 Soehnlein, Transilvano, p.254.

133 Ibid., pp.263,264.

134 Ibid.



1.4.10 Quiebro and Redoble

Two ornaments related to the tremolo are found in Spanish sources: the quiebro (from quebrar: to break) and redoble (literally 'redouble'). These two are related to each other, but are yet distinct, for the redoble incorporates one note below the main note. Sancta Maria presents the most detailed account of these two basic ornaments:¹³⁵

Ex.1.57

Redoble

Quiebro



According to him there is only one kind of redoble and that is always made with a tone and semitone. It may involve the tone below and the semitone above or vice versa. Redobles which involve two tones are prohibited:¹³⁶

Ex.1.58

Prohibited



The right hand fingering for these is: 32343, and for the left hand 23212/34323. The redoble may be confined to the first four notes, but the appendage of alternating main and upper notes would then be omitted. The redoble is applied only to entire bars, and is thus appropriate for ornamenting semibreves. Sancta Maria points out that the ornament should not be made too long, for it is then less agreeable.¹³⁷

135 Sancta Maria, Arte, 1:fol. 46^rf.; and in Hultberg, Sancta Maria, 1:137 f.

136 Hultberg, Sancta Maria, 1:139, 2:242.

137 Ibid., 1:137.

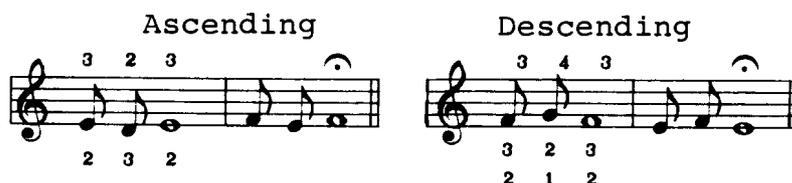
which is struck alone, so that the second note is played on the beat:¹⁴¹

Ex.1.61



The other four types of quiebros applied to crotchets (simple quiebros) are used in both ascending and descending passages. Two consist of three notes and two of two notes. In ascending passages, both forms may use either a tone or a semitone below and in descending passages a tone or semitone above:¹⁴²

Ex.1.62



They are used on alternative crotchets and not successively. Alternate weak beats are the 'better and more elegant way', but they can also fall on alternate strong beats.¹⁴³ The quiebro which consists of only two member notes is performed by striking the main note an instant before the ornamental note, and sustaining the main note while the ornamental one is immediately released: '... the second note of the quiebro is to be struck so quickly after the first that the two notes almost sound together.'¹⁴⁴ This quiebro can be used in ascending and descending contexts, but Sancta Maria recommends that it be performed more often in descending passages, as this is more pleasing to the ear. No examples are given by him, but one can interpret his instructions thus:¹⁴⁵

¹⁴¹ Hultberg, Sancta Maria, 1:140.

¹⁴² Ibid., 2:243.

¹⁴³ Ibid., 1:143.

¹⁴⁴ Jacobs, Performance, 1:158.

¹⁴⁵ Ibid., 1:158, 2:121.

Ex.1.66



Fourthly, crotchets which follow dotted minims in descending passages are always ornamented:¹⁴⁹

Ex.1.67



Finally, redobles and quiebros on minims may be performed simultaneously or in imitation by the two hands, the latter endowing the music with particular charm.¹⁵⁰

Sancta Maria's contemporary, Bermudo, in the preface to his first treatise of 1549, declares that he does not 'tell how to execute redobles, as the fashion of playing them changes every day, and because current methods of performance cannot be set down in writing.'¹⁵¹ In his more comprehensive Declaración of 1555, however, Bermudo discusses redobles, his only term for all the different ornaments. Here he says that redobles can be played in two ways: with either a tone or a semitone, in the mode in which one is playing, this determining the choice of notes on which to ornament.¹⁵²

This rule is not inflexible. The redoble can be made with

149 Hultberg, Sancta Maria, 1:144, 2:244.

150 Jacobs, Performance, 1:161.

151 Ibid., 1:165.

152 C. Johnson, Spanish Renaissance Keyboard Performance Practices: An Introduction (D.M.A. research project, Northwestern University, 1973), p.85.

either the note above or the note below, and in both hands simultaneously. He observes that the lower note redoble was held in disfavour by some players, who regarded it as ungraceful.¹⁵³ Bermudo, however, advises that one should learn to use both, as there are occasions where both can be played. It is possible that the lower note redoble referred to here is of the repeated type. (Sancta Maria only gives an example of an upper-note repeated quiebro, whereas the simple type employs both the upper and lower note.)

Bermudo also describes the simultaneous use of redobles. When they occur on the interval of an octave, they cannot be made with the above note only, as this would produce parallel octaves. Instead, when ornamenting the octave, one would use the lower ornamental note on the upper octave note, and the upper ornamental note on the lower octave note, or vice versa. With regard to the intervals of a fifth and third, the example below is self-explanatory:¹⁵⁴

Ex.1.68



Bermudo does not say whether the ornaments above should be long or short, but the short redobles would resemble the simple quiebros of Sancta Maria. At all times the main and ornamental notes must be consonant. These redobles are performed with adjacent fingers. Bermudo also states that one must learn to play them with any finger, in contrast with the limited finger-

153 Johnson, Spanish Renaissance, p.86.

154 Jacobs, Performance, 1:163-164.



ing choices of the other treatises.¹⁵⁵

Bermudo then describes another redoble, used by 'one of the most distinguished players in Spain', which is made 'with two fingers: one above the beat (i.e. note), and the other below; so that this redoble always remains within (the range of) a third'.¹⁵⁶ Bermudo's remarks can only be interpreted as involving three adjacent fingers, so that the redoble in question resembles Sancta Maria's:

Ex.1.69



This interpretation is further supported by Bermudo's statement:¹⁵⁷

... The said redoble is a pleasant thing because of the good harmony it makes, principally when one voice enters alone ... Whenever the right hand can remain free with only the soprano to play, it ought to do so in order to be able to perform the redoble.

In the light of this, Johnson's interpretation of this ornament as two notes alternating a third apart, is patently incorrect.¹⁵⁸ The two ornamental notes would not fit the harmony and the main note would not be heard at all when the voice enters on its own.

Luys Venegas, who included many of Cabezón's compositions in his Libro, describes the quiebro only by its fingering. The right and left hand quiebros differ from each other, but Venegas makes no comment on this fact. According to his instructions,

155 Bermudo, Declaración, fol.61.

156 Jacobs, Performance, 1:163-164.

157 Ibid., 1:164.

158 Johnson, Spanish Renaissance, pp.78,81.

the right hand quiebro will approximate the following:

Ex.1.70



This is the same as Sancta Maria's redoble. The quiebro of the left hand would be:

Ex.1.71



It should continue for the full value of the note.¹⁵⁹

In the preface to his father's Obras de Música, Hernando de Cabezón also describes quiebros only by fingering. Like Bermudo, he favours the soprano as the ornamented part. In the right hand the quiebro is presumably played with the third and fourth, or second and third fingers:

Ex.1.72



In the left hand it is played with 2 and 3, or 2 and 1:

Ex.1.73



¹⁵⁹ Luys Venegas de Henestrosa, Libro de Cifra Nueva para tecla, harpa y vihuela (Alcalá, 1557), facs. reprint in H. Anglés, ed., La música en la Corte de Carlos V, 2 vols. (Barcelona: Instituto Español de Musicología, 1965), 1:159; in Rodgers, Fingering, pp.211-212; and in Johnson, Spanish Renaissance, p.86.



This is similar to Sancta Maria's simple quiebros. Cabezón also comments on the performance of the quiebros, a topic which is treated only vaguely by other Spanish theorists. They should be played as fast and as briefly as possible, and always with an accent on the main note.¹⁶⁰

Francisco Correa de Arauxo's Facultad orgánica was published in 1626, more than sixty years after Sancta Maria's Arte, but stylistically he still belongs to the Renaissance. He discusses two kinds of quiebros and two kinds of redobles.¹⁶¹

Of the former, the first is the simple quiebro which resembles Sancta Maria's simple quiebro for ascending passages:

Ex.1.74



The second is the repeated or reiterated quiebro, in which, however, there is no repetition:

Ex.1.75



The simple redoble starts with an inversion of the reiterated quiebro and ends in the same way as Sancta Maria's quiebro reyterado:

Ex.1.76



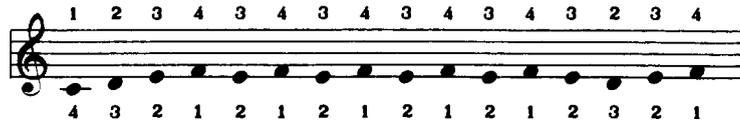
160 Antonio de Cabezón, Obras de Música para tecla, arpa y vihuela (Madrid, 1578), ed. by H. Anglés, Monumentos de la Música Espanola XXVII (Barcelona: Instituto Espanol de Musicología, 1966), p.28.

161 Francisco Correa de Arauxo, Libro de tientos y discursos de música práctica y theórica de organo intitulado Facultad orgánica (Alcalá, 1626), ed. by M.S. Kastner, Monumentos de la Música Espanola VI, XII (Barcelona: Instituto Espanol de Musicología, 1948, 1952), fols.xv^r-xvi^r.



The reiterated redoble has an additional lower note appended to the beginning:¹⁶²

Ex.1.77





well as on semibreves or unornamented minims.¹⁶⁵ Correa is remarkable for being the first Spaniard to indicate ornaments by means of a symbol, an 'R' above the note.¹⁶⁶ He stresses freedom in the execution of ornaments, for he says that there is no determined number of notes in a redoble or quiebro.¹⁶⁷ Thus, finally, it appears that composers were free to invent their own ornaments:¹⁶⁸

... some masters have invented other redobles, and those I leave for your good education...

This freedom is confirmed by the ornaments written out in Cabezón's keyboard music. Only the redoble and simple quiebro occur frequently, and the redoble often consists of only the first four notes without reiteration. Many of the simple quiebros employ the dactylic rhythm  instead of the usual . The reiterated quiebro is found less often than its inverted form, while both the quiebro of minims and its inversion in semiquavers are often encountered.¹⁶⁹

1.5 Classification of Ornaments

From the evidence supplied by Renaissance theorists and the music of the period, certain observations can be made. The ornaments described in 1.3 and 1.4 can be classified into three groups, according to their purpose. This aspect is only touched upon lightly in the theoretical sources.

1.5.1 Three Groups of Ornaments

The first group includes those intended purely as decoration, their purpose being simply to add grace and elegance. The

¹⁶⁵ Correa, Facultad, fol.xvi^r - xvi^v.

¹⁶⁶ Jacobs, Correa, p.22.

¹⁶⁷ Ibid., p.24.

¹⁶⁸ Ibid., p.22.

¹⁶⁹ Jacobs, Performance, 1:161, 2:19.



sources suggest this as the primary purpose of ornaments in the sixteenth century. Ganassi and Diruta specifically mention the tremolo and Ammerbach the mordant in this connection, but the same holds true for most sixteenth- and early seventeenth-century ornaments. These ornaments are occasional decorations and can be made on virtually any suitable note. They are essentially melodic, as the consonances of the notes upon which they occur are retained and therefore the vertical aspect, the harmony, is unchanged.

The second group contains the ornaments which are integrated into the structure of the composition, such as the tirata and the grosso. While they may add grace to the music, they are employed in more specific contexts in a composition. Where the tirata expands the small interval of a second to a larger one, or connects one phrase with another, its function is structural. Similarly, the grosso is employed especially in cadences, where it enhances the structural aspects of the cadence progression. In contrast to the tremolo, the grosso has harmonic significance.

The third group consists of ornaments whose purpose is to compensate for the quick decay of sound on instruments such as the clavichord and harpsichord. One recalls Correa's remark that where a voice enters solo, one starts with a quiebro on the organ and a redoble on the clavichord. The redoble, being the more elaborate ornament, would therefore sustain the sound longer. Diruta suggests the same idea:¹⁷⁰

... the player should embellish the harmony with tremoli and graceful accenti ... on a quilled instrument ... it is necessary to strike the key more often in a graceful manner ...

Some ornaments were assigned to a particular instrument, without necessarily having to compensate for the acoustical deficiencies of the instrument. Here one has in mind Diruta's and

¹⁷⁰ Soehnlein, Transilvano, pp.133-134.

Praetorius' remarks concerning the tremolo with the lower note, which was employed by organists. The point is that the instrument itself may have influenced the player in his choice of ornaments. This is also evidenced in lute ornamentation.

1.5.2 Alternating and Non-Alternating Ornaments

Another mode of classification can be based on the melodic patterns exhibited. Alternating and non-alternating types can be distinguished. The alternating group (1) includes the tremolo, mordant, groppo, redoble and quiebro; this is the largest body of sixteenth-century ornaments derived from one basic form. The non-alternating group (2) includes the accento, slide (clamazione), minuta and tirata. Diruta makes this distinction by implication when referring to ornaments added by the performer as tremoli and accenti. Similarly, it has been seen that Viadana and Cima speak of accenti e trilli. The accenti patterns given by Rogniono, Banchieri and Zacconi never include the alternating type; neither does Praetorius, under the term accentus. The main differences between these groups involve:

- the melodic design: alternating (reiteration involved) and non-alternating (no reiteration);
- group one appears only on the beat, but group two both on the beat and between beats;
- group one exhibits standardized designs, group two not;
- group one is much commoner than group two;
- the ornaments of group one involving the main and the ornamental note are melodic (except for the groppo) as they do not alter the harmony of the note on which they occur; group two may also be melodic, or it may introduce dissonance into the harmony.

Group one can be further subdivided: the main note - ornamental note type (e.g. tremolo), and the ornamental note - main note type (e.g. groppo). These two ornaments are the ones most

commonly found, both in the treatises and the music of the period, vocal as well as instrumental. The groppo's first description as an ornament as late as 1584 is likely to be due to the fact that it served a function other than that of the tremolo. Also, it was traditionally written out in the music, where it was considered part of the decoration of the stereotyped cadential formula.

The main note - ornamental note form is the earliest type of ornament of which there is evidence, as Moravia's Flores harmonici proves. In sixteenth-century sources the dual nature of this ornament often causes confusion, because of the picture presented by the theorists on the one hand, as against the musical evidence on the other. The main - upper and main - lower note alternation are both known as tremolo. They can be found from the beginning of the sixteenth century; in Germany the lower note form was favoured. In Italian lute sources both forms are described, whereas Ganassi's fingering chart for recorder suggests only the upper note tremolo. In the later sixteenth century, the Italian, Spanish and German sources prefer the main - upper note type. The only lower-note form described - and often found in the music - is the short, simple quiebro (= Ammerbach's mordant), which is employed in ascending passages. A third type, Sancta Maria's redoble (also described by Bermudo), which employs both the upper and lower note, is only encountered in Spanish sources. Diruta and Praetorius do not mention the ascending form, and employ the upper-note tremoletto for both ascending and descending passages.

The keyboard literature shows that the short lower-note tremolo is not restricted only to stepwise ascending passages, even though this is its most typical application. At least four sources do not link it specifically with ascending motion: Cavalieri (monachina), Cabezón (quiebro), Correa (simple quiebro) and Bermudo (redoble).



The preference for the upper-note tremolo (reiterated quiebro) can be understood as traditional, or even as a matter of personal preference. Bermudo's remark that the lower-note redoble was regarded by some players as 'ungraceful' is significant in this context. Furthermore, his statement that both forms should be mastered for use in appropriate places proves that the lower-note redoble was certainly used by some players. It is clear, however, that:

- the lower-note tremolo (reiterated quiebro) was held in disfavour by some in Spain, Italy and Germany, especially by keyboard players other than organists;
- the lower-note tremolo was typically used in German and Italian organ music;
- in Spain the lower-note reiterated quiebro was employed by some players;
- the lower-note tremolo was used with restriction on keyboard instruments other than the organ, in relation to the upper-note tremolo.

An analysis of the various alternating-type ornaments described by Renaissance theorists reveals that the differences between them stem from the following factors:

- Pitches involved. One finds at least three types: main-note and upper-note, main-note and lower-note, and a combination of main-note, lower- and upper-note. The Spanish sources prescribe, specifically, tone or semitone intervals.
- Length of ornament. The tremolo, reiterated quiebro and redoble are much longer than the short tremoletto and simple quiebro.
- The note values upon which they occur.
- The context in which they are applied and the type of composition. Some ornaments are reserved for the beginning of a *ricercare* or *canzona*; others are intended only for ascending and descending passages.



- The manner of performance; rapid or slow, measured or unmeasured.
- Their purpose: tremoli are mainly decorative, while the groppi and tirate are part of the structure of the composition.
- The choice of instrument can influence the type of ornament used.
- The time signature and tempo of a composition may influence the ornamentation, and the latter can in turn have a deciding influence upon the tempo.
- The type of ornament may be influenced by a technical feature such as fingering.

Group two, the non-alternating ornaments, exhibit the following characteristics:

- They are encountered much less frequently than the alternating category.
- They are described in the theoretical sources and found written out in the music only toward the end of the sixteenth century.
- They have no standardized patterns as far as pitches involved are concerned, and are therefore of variable shape; as such, they can consist of one or more notes.
- They are essentially melodic; they can, however, introduce dissonance, e.g. Praetorius' onbeat accentus and Diruta's clamatione.
- The contexts in which they appear vary greatly, as the different ornaments require different situations in which they are used.

1.5.3 Comparison between Italian and Spanish Ornamentation

A comparison between the sixteenth-century Italian and Spanish ornamentation reveals many similarities as well as differences. (One should remember that Germany was greatly influenced by the Italian tradition during this period.)

The function of the Italian and Spanish ornaments is the same: they serve as additional graceful decorations of the music. Both write out their cadential embellishments, but only the Italians identify the stereotyped formula used at cadences as a groppo. The alternating-type ornaments agree largely: the Italian tremolo and Spanish quiebro are one and the same thing; the fingering and note values upon which they are made are the same, except that the Spanish sources do not prescribe them for use on notes shorter than a minim. Diruta alone says that they should take half the value of the note upon which they are made. Both sides agree that they should be played rapidly.

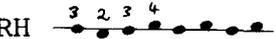
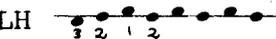
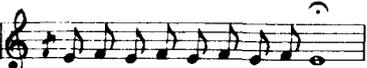
The Spanish sources employ no signs to indicate their ornaments (except for Correa, a late source), whereas the Italians use them sparingly (Valente, Trabaci, Cavalieri). Except for Bermudo, no Spanish source mentions a lower-note reiterated quiebro - Diruta and Praetorius alone speak of it, and then unfavourably. The latter also prefer upper-note tremoletti, whereas Sancta Maria and Ammerbach explicitly prescribe the upper- and lower-note type for descending and ascending passages respectively. Neither Sancta Maria's quiebro of minims, simple quiebros that 'cannot be notated', nor his redobles (a reiterated quiebro with a lower note added) are found in Italian sources. The non-alternating group of ornaments are not mentioned by the Spanish sources at all, and they are not found written out in the music to a large extent.

In Table 1.1 all the vocal and instrumental ornaments discussed in this chapter are tabulated.

TABLE 1.1

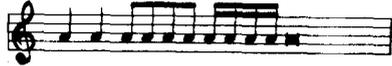
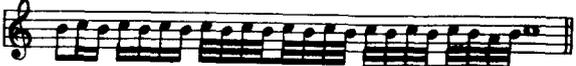
VOCAL AND INSTRUMENTAL ORNAMENTS IN USE ON THE CONTINENT
C.1250 TO THE EARLY SEVENTEENTH CENTURY

Source	Name	Sign	Notation and fingering	Comment
Moravia (c.1250)	Flos longus			Slow reiteration of upper semitone required
	Flos subitus			Begin slowly, then accelerate; use upper semitone
	Flos apertus			Moderate tempo; use upper whole tone
Robertsbridge Codex (c.1320)		o		
Paumann (1452) Buxheim Organ Book (c.1470)				When chromatically altered, the sign becomes: 
Buchner (c.1520)	Mordente			 Horizontal line indicates a raised semitone
Kotter	Murdant			
Capirola (1517)	Tremolo			Make with upper auxiliary Make with lower auxiliary

Source	Name	Sign	Notation and fingering	Comment
Borrone (1548)	Tremolo	()		Main-note and upper-note alternation
Ganassi (1535)	Tremolo	t		Fingering suggests main and upper notes
Bermudo (1555)	Redoble			Simultaneous use of <u>redobles</u> possible
	Redoble of thirds			Used when right hand is free, or when one voice enters alone
Venegas (1557)	Quiebro		RH  LH 	
Sancta Maria (1565)	Quiebro reyterado		 RH 34/23 LH 21/32	Made on ♩; use either tone or semitone
	'New kind'			
	Redoble			Always made with tone and semitone on ♩
			 RH 3234 LH 2321/3432	'New kind': upper auxiliary played before the beat; fingering then RH 4323, LH 123/234

Source	Name	Sign	Notation and fingering	Comment
	Quiebro of minims		 RH 4 3 2 3 LH 1 2 3 2 2 3 4 3	Made on ♩ ; must have semitone below and tone above
	Simple quiebro		 RH 3 4 3/3 2 3 LH 3 2 3/2 3 2 2 1 2	Used in ascending and descending passages, on ♩ and ♩ . Best used on alternate weak beats, not on successive notes. 'Short' simple <u>quiebros</u> sometimes used. A <u>quiebro</u> used for descending may be used ascending if made on a note which precedes a semitone
Ammerbach (1571)	Mordant		(a)  (b) 	(a) made ascending (b) made descending
Valente (1576)	Trillo	t		't' often found at cadences
Hernando de Cabezón (1578)	Quiebro			Must be played as fast as possible, with accent on main note

Source	Name	Sign	Notation and fingering	Comment
Diruta (1593)	Gropo		 <p>RH 43 LH 23/12</p>	Used at cadences; must be played crisply
	Tremolo		 <p>RH 23/34 LH 32/21</p>	Must be played lightly and agilely, takes up half the value of note; made on 
	Tremoletto			Made with any finger available on  ; use on stepwise ascending or descending notes; upper-note version preferred
	Clamazione			Use at the beginning of a piece
	Accento			
Conforto (1593)	Trillo			
Bovicelli (1594)	Groppetto			
Cavalieri (1600)	Trillo	t		

Source	Name	Sign	Notation and fingering	Comment
	Zimbalo	z		
	Monachina	m		
	Groppolo	g		
Caccini (1601)	Trillo			Described for vocal use only
	Gruppo			
	Ribattuta di gola			
Trabaci (1603)	Trillo	t		
(1615)	Trillo doppio	t+		
Praetorius (1619)	Gropo			'Used in cadences and formal closes; must be played more crisply than the tremoli.'
	Gruppo			

Source	Name	Sign	Notation and fingering	Comment
	Tremolo ascendens			'Organists call the lower note tremolo a mordant; it is not as good as the upper note tremolo.'
	Tremolo descendens			
	Tremoletto			Praetorius employs the upper-note type only, also ascending
	Tirata			'Tirate are rapid runs up or down the notes.'
	Accentus			Various possibilities of the non-alternating type
Correa (1626)	Simple quiebro			Used at the beginning of a piece on  or  in fast tempo and on  in slow tempo; never on 
	Reiterated quiebro	Q		Used on the organ in place of the <u>redoble</u> if one voice enters alone; recommended for the beginning of long, serious works

Source	Name	Sign	Notation and fingering	Comment
	Simple redoble	R		Used in cadences and at the beginning of larger works on the clavichord
	Reiterated redoble			
Frescobaldi (1637)		tr		'If either hand has to play a trill and the other a passage at the same time, one should not play note against note, but only endeavour to play the trill quickly but the passage slower and with expression, otherwise confusion would arise.'

CHAPTER 2

2. BACKGROUND TO ENGLISH ORNAMENTATION IN THE SIXTEENTH AND SEVENTEENTH CENTURIES

2.1 English Treatises

There is no English treatise from the sixteenth or early seventeenth century in existence which deals with the subject of diminutio or ornamentation as is the case on the Continent. Instruction books for the lute-cithern family had been published in England since 1568,¹ but the equivalents for the viol, wind instruments, keyboard instruments and the voice were either never written or have been lost. A treatise on keyboard playing was licensed for printing in 1597, but no copy has survived.² The evidence is to be found in the registers of the Company of Stationers of London, where the third entry for 7 March 1597 reads:³

William hoskins Entred for his copie in full Court holden this day A booke called A playne and perfect Instruction for learnynge to play on ye virginalles by hand or by booke both by notes and by letters or Tabliture never heretofore sett out by any etc.

The only explanation of ornament signs for keyboard music during this period appears in GB-Lbm Add.31403. The manuscript is dated c.1700 as a whole, but the first section (fols.3-33) contains keyboard music from the beginning of the seventeenth century, having been compiled by Edward Bevin. A table of ornament signs appears on fol.5, where the 'Graces in play' is attributed

¹ R. Steele, The Earliest English Music Printing (London: The Bibliographical Society at the Chiswick Press, 1903), p.101.

² It is listed in Steele, Music Printing, p.100.

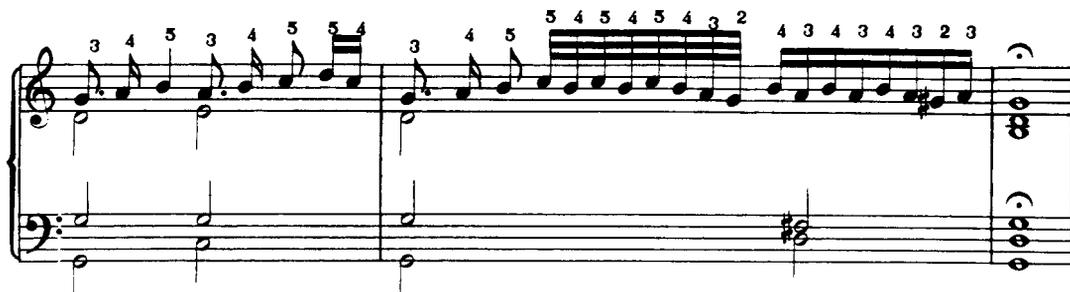
³ E. Arber, ed., A Transcript of the Registers of the Company of Stationers of London; 1554-1640 A.D., III (Privately printed, London 1876; reprint, New York: Peter Smith, 1950), p.19.

to Edward Bevin. The ornament signs are explained in written-out notes, complete with fingering:

Ex.2.1 'Graces in play'



'The graces before, is here exprest in notes'



Of these ornaments, unfortunately only the first accords with those found in virginal music of c.1560-1620; the remainder seems to be an attempt at codification by one person.

It is ironical that we do not possess a single English treatise explaining the ornament signs used in virginal music, whereas the subject of ornamentation is discussed in many a Continental source. This is, however, not difficult to understand: on the Continent ornament signs were considerably much less used than in England; more important still, the Continental treatises make it clear that it was expected of keyboard players to add ornamentation impromptu as they performed a composition.

In comparison with the output of the Continent, relatively few books on music were written in England during the sixteenth and early seventeenth century. Early in the period John Dygon translated the fourth book of Gaffurius' Practica musicae (Milan, 1496). Apart from the two translations in 1568 and 1574 of Le Roy's lute instruction book (1567), William Bathe's A Brief Introduction to the True Art of Musicke (1584) was the first to break the period of silence. The most important books to follow were those by Bathe, Morley, Dowland, Coperario, Campion and Ravenscroft. All are concerned mainly with music theory (rudiments, terms, sight-singing, counterpoint), the writing of canons and acoustics. In addition, apologias for church music were printed.⁴

The general lack of sixteenth-century English treatises is demonstrated by Morley's list of theorists he had studied. There, English writers are conspicuous by their absence.⁵ On the one hand, English theorists relied on Continental authors for much of their material, e.g. Dowland's translation of Ornithoparcus' Micrologus; Ravenscroft's A brief discourse; and Morley, who draws heavily on Continental treatises. On the other, English theorists showed independence with their progressive ideas, particularly in areas such as solmization, notation, composition and the major/minor key theory.⁶ The absence in these books of any discussion of ornamentation or melodic embellishment, as well as the lack of instruction books (except for lute) similar to the Continental ones, remains a curious fact, particularly as diminution was an adjunct to part-writing in the contrapuntal theory of this period.

⁴ See M.C. Boyd, Elizabethan Music and Musical Criticism (Philadelphia: University of Pennsylvania Press, 1962), pp.222f.

⁵ Thomas Morley, A Plain and Easy Introduction to Practical Music (London, 1597), ed. by R.A. Harman (London: J.M. Dent, 1966), pp.321-322.

⁶ See W.T. Atcherson, 'Symposium on Seventeenth-Century Music Theory: England', Journal of Music Theory XVI (1972), pp.6-15.

In Morley's Introduction the subject of diminution is discussed, but only as a technique connected with the subject of proportions. He states:⁷

Diminution is a certain lessening or decreasing of the essential value of the notes and rests by certain signs or rules ...

The only contemporary theoretical work in England dealing with diminution as the melodic elaboration of a simple progression, is Giovanni Coperario's Rules how to compose.⁸ Dated c.1610, it remained unpublished at the time. Coperario nevertheless enjoyed a high reputation as a composer of both vocal and instrumental music. Fols. 11^V to 18 are devoted to a section entitled 'Of Division'. The subject is treated in two sections, namely the diminution of single intervals in one voice, and diminution in four parts. Coperario gives examples of how to make simple intervals more elaborate by breaking them up into smaller note values; the intervals used are the rising and falling third, fourth and fifth. Consisting mostly of passing notes, these diminutions exhibit the same principles as their Italian counterparts, in that they do not modify the function of the structural intervals, yet they do not appear to be taken directly from another source. Here is Coperario's diminution of the rising third:⁹

Ex.2.2



Compared to other treatises, his choice of intervals is limited, since the Italian writers usually include examples extending to the octave. Coperario's diminutions, too, are less flamboyant than some of the Italian passaggi, and an interesting phenomenon of theirs is that they are made only on the first of the two notes

⁷ Morley, Introduction, p.43

⁸ Giovanni Coperario, Rules How to Compose, ed. by M.F. Bukofzer (Los Angeles: E.E. Gottlieb, 1952).

⁹ Ibid., fol.11^V.

note head:¹²

Ex.2.4 Coxsun, Veritas mea



The single stroke is absent from the Mulliner Book (written c.1560-75, and containing Elizabethan and pre-Elizabethan music), while the double stroke is used sparingly.¹³ In addition to the double and single stroke (the latter occurs frequently), the Dublin Virginal Manuscript (c.1560-70) employs this sign:¹⁴ . Virginal music of the later sixteenth and early seventeenth centuries employs the single stroke considerably less often than the double stroke, except in the Cosyn Virginal Book where its occurrence is very frequent. The simultaneous use of two ornaments occurs already in Mu:¹⁵ . In the DVM the following combinations are found:¹⁶ , and in Parthenia In-Violata:¹⁷ . In addition to the two most commonly used signs, a third, consisting of three oblique strokes, is occasionally encountered. Its first appearance is found in Mu, in Blitheman's Gloria tibi Trinitas (fol.88^v). Thomas Preston's Felix Namque (L₁, fol.40) shows multiple crossings of the note stem ()

¹² D. Stevens, ed., Early Tudor Organ Music: II, Early English Church Music X (London: Stainer and Bell, 1969), p.112, b.13; and in L₁ no.51, fol.43.

¹³ Mu, fols.3-6^v, 8,12,71^v,88^v.

¹⁴ J. Ward, ed., The Dublin Virginal Manuscript, The Wellesley Edition no.3 (Wellesley, Mass.: Wellesley College, 1954), pp.1,17,18,19,29,30.

¹⁵ Mu, fol.4^v.

¹⁶ Ward, Dublin Virginal MS, pp.2,6,7,8,11.

¹⁷ Parthenia In-Violata (London, c.1625), facs. reprint (New York: The New York Public Library, 1961), p.54.



used three times in succession in the same melodic pattern.¹⁸ Probably this, too, indicates an ornament. The triple-stroke ornament is otherwise rare, appearing occasionally in Co (fols. 106, 109, 110, 168, 169, 171) and in the second half of Priscilla Bunbury's Virginal Book.¹⁹ In Wr the signs 'w' or 'w' - unique to this source - are used up to fol. 25, in conjunction with double-stroke ornaments.

The placement of the signs on the note stems, and in the case of stemless notes, above or below or through the notehead, is very inconsistent. The significance of this is still uncertain; modern editions do not show the exact placement as they occur in the manuscripts. In the Tudor organ music of L₁, the double stroke is always drawn through the top of the stem (♯), and in the case of a semibreve, through the note:²⁰ . In My Ladye Nevells Booke, which is carefully written out in one hand, both ♯ and ♯ appear. In Parthenia the single stroke appears as ♯ (nos. 16, 18), whereas in PI (by the same engraver as Pa) ♯ (nos. 5, 9, 10, 11, 14, 15, 16, 18), ♯ (nos. 2, 8, 9) and ♯ (nos. 19, 1, 2, 9) are used. In PI no. 9, all three lateral dispositions are used. In Co, Cosyn usually draws the single stroke through the top of the stem of minims and crotchets, but with quavers it passes through the stem: ♯. Occasionally, he reverts to ♯ and ♯ (fols. 86-87, 100-114, 162, 196-199).

One, two or more strokes are occasionally used, not as ornament signs, but as erasures. More ambiguously, the strokes may sometimes be intended as a visual aid to indicate voice leading or badly aligned parts. In the early sixteenth-century source, Roy. App. 56, there is an instance where the stems are crossed.

¹⁸ Stevens, EECM X, p. 62, b. 19-21.

¹⁹ J. Boston, ed., Sixteen Pieces from Priscilla Bunbury's Virginal Book (London: Stainer and Bell, 1962).

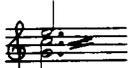
²⁰ L₁, fols. 40, 43, 171^v.

The purpose is probably to show the badly aligned tenor part.²¹ The fact that no other ornament signs are used in this manuscript, strengthens this view. The crossing of a stem as a cancellation sign also occurs in L₁ (fols.19^V,63), and in Fo (p.110). In L₁ the horizontal line drawn through the stem of a note is certainly intended to cancel the stem of a note erroneously written, e.g. fol.51^V, and in PB, thus:²²  .

2.3 English Keyboard Ornamentation after c.1625

The period c.1625 to c.1660 forms the transition to the period in which the style of keyboard music changed greatly and a new system of ornaments was introduced. The changes which took place included the invention of new ornament signs and ornaments, and, also, those signs taken over from the Virginalists, underwent a change of placement. During the transition, the single and double strokes of the Virginalists were still commonly used, drawn through the stems of the notes. Later in the seventeenth century these signs were still employed, but their placement changed: they were transferred from the note stem to a position above or below the note:  .

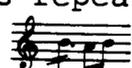
In Anne Cromwell's Virginal Book (1638) and Elizabeth Rogers Hir Virginall Booke (1656) the signs are still drawn through the stem of the notes. A few exceptions occur in these sources. One such case is a combination sign in AC where the single stroke is removed from the note:²³  . In Ro the double stroke is placed beside a note if the ornamented note is the middle note of a chord:

 . Only one other sign occurs in these sources, and then

²¹ Stevens, EECM X, p.54, b.17.

²² J. Boston, 'Priscilla Bunbury's Virginal Book', Music and Letters XXXVI (1955), p.371.

²³ H. Ferguson, ed., Anne Cromwell's Virginal Book (London: Oxford University Press, 1974), p.23.

only once, in Ro: .²⁴ The most noteworthy element present in AC and Ro, however, is the replacement of the gropo by a stereotyped melodic formula which includes the double stroke. Even though this formula is sporadically found in earlier sources of virginal music, its repeated use in these two later sources is a new development:  .

In AC the written-out gropo occurs only three times, and then in one piece (p.29, b.16,24,30), and in Ro only in one piece by Byrd. The use of the stereotyped formula in cadences instead of the gropo leaves little doubt about its interpretation as a gropo:

Ex.2.5



In the following piece from Ro a gropetto precedes this formula, exactly as the written-out gropetto and gropo follow each other in earlier sources, where it is a stereotyped pattern followed in cadences:²⁵

Ex.2.6 Glory of ye North, Ro fol.43^b



This evidence supports the interpretation here of the double stroke plus suffix as a gropo. Another noteworthy phenomenon

²⁴ Ro, fol.39^b. See also J. Caldwell, English Keyboard Music before the Nineteenth Century (Oxford: Blackwell, 1973), pp.153-154,162; and C.J.F. Cofone, ed., Elizabeth Rogers Hir Virginall Booke (New York: Dover, 1975), p.78. In his edition Cofone omits the sign without comment.

²⁵ Cofone, Elizabeth Rogers, p.87.

in Ro is the use of both the single stroke and written-out slides in the accompanied songs. Here the sign is used for the solo accompaniment, and the written-out slide for the singer. Concording passages suggest that they mean one and the same thing.²⁶

Stylistic conflict marked the period 1625-1660. Men such as Tomkins (died 1656), Luge and Carleton continued to write in a style similar to that of the earlier Virginalists, as opposed to progressives such as William Lawes (died 1645). Tomkins adhered strictly to the use of ornaments as employed by Byrd, Bull and Farnaby, with gropi written out in full. Opposed to this are the collections of music in AC and Ro, which exhibit features of a more homophonic style, and in which the gropo is replaced by an ornament sign. This stylistic ambiguity becomes even more evident if one considers a manuscript contemporary with Ro, GB-Och 1236, which employs various signs and placements: ♯    , as well as a comma above the note, thus:  .

As Caldwell has pointed out, the emergence of the new system after 1650 is somewhat enigmatic.²⁷ It is surely an adaptation of the French system to English practice; the retention of certain typically English signs such as the single and double stroke (now placed above the note) highlights English individualism in this matter. This is also proven by the English adaptation of the French tremblement sign () - which is a trill or shake - as an English sign indicating a mordent. In the absence of sufficient evidence, it is impossible to establish exactly when the old system gave way to the new. It is clear, however, that under French influence the shake starting with the upper note became the fashion in England around mid-century or slightly later. The

²⁶ Ro, fols. 20^b, 21^b-22, 23, 41^b.

²⁷ For discussions of post-Restoration ornamentation, see Caldwell, English Keyboard, pp. 151-156; J. Harley, 'Ornaments in English Keyboard Music of the seventeenth and early eighteenth Centuries', Music Review XXXI (1970), pp. 177f.; and B.A. Cooper, English Solo Keyboard Music of the Middle and Late Baroque (Ph.D. dissertation, Oxford, 1974), pp. 377-422.

double stroke above the note had almost certainly acquired that meaning by the time Musick's Hand-Maid (1663) was published.²⁸ In music before c.1660, such as in Ro, where the double stroke is still drawn through the stem of the note, the question is whether the ornament should be interpreted according to the meaning it had held for the Virginalists, or according to the new convention. As the style of the music is different, one might contend that the new meaning is more likely, even though the placing of the ornaments had not yet been stabilized. In Musick's Hand-Maid, the only sign used is the double stroke. In pieces 1-55 the sign is drawn through the stem, whereas in 56-72 it appears above the note. It is significant here that pieces 56-72 were engraved by another craftsman.²⁹ This suggests that whereas by 1660 the placement of these signs had not yet been standardized, by the 1670's all ornaments were placed above the note, as may be seen in the keyboard music in Locke's Melothesia of 1673. Locke's 'Advertisements to the Reader' lists the names and signs, but not the realizations, of five ornaments. This is the earliest printed reference to keyboard ornaments in England:³⁰

Ex.2.7

'forefall' /

'backfall' \

'shake' =

'forefall and shake' //

'beat' ~



²⁸ In French lute music, an upper-note shake (tremblement) had already been described by Basset in 1636, in Mersenne's Harmonie universelle.

²⁹ The First Part of Musick's Hand-Maid (London, 1663), ed. by T. Dart (London: Stainer and Bell, 1969), p.26.

³⁰ Matthew Locke, Keyboard Suites, ed. by T. Dart (London: Stainer and Bell, 1964), n.p. The realizations are taken from Purcell's ornament table.

The works of Christopher Gibbons (1615-1676) include all ornaments described by Locke.³¹ Locke's ornaments are the first irrefutable printed evidence of ornament signs in English music other than the single and double strokes. The proof of the use of a variety of ornament signs in English lute music goes back to 1620 and earlier,³² yet it remains a curious fact that keyboard players used only two signs, at least up to the 1650's. Locke's pupil, Henry Purcell, included in his posthumous A Choice Collection of Lessons for the Harpsichord or Spinnet, 1696, an 'Instruction for beginners' (sic) in which nine ornaments with their symbols and their interpretations are given. The forefall, backfall, shake and beat are explained here, using the same nomenclature and stenographs as Locke. Conspicuous, however, is the absence of Locke's forefall and shake. In addition, Purcell gives examples of backfall and shake (), turn (), shake turned () and slur (). The absence of the slide (Purcell's slur) from Locke's table may be significant: Locke wrote at a time when both Mace and Simpson had labelled this ornament as almost obsolete, and possibly this applied to keyboard music too. Also, Christopher Gibbons does not include any signs other than those of Locke. The hypothesis can therefore be made that the slide came back into fashion during Purcell's time.

2.4 Ornamentation of the Lute-Cithern Family and the Lyra Viol in England : the Early Sources

The lute, being an important, popular sixteenth-century instrument, must have influenced virginal music, and hence also its ornamentation. It is important, nonetheless, to bear in mind that it is the nature of the plucked strings and the limitations imposed by playing technique which give to lute ornamentation its special character. In England, lute tutors do not mention the

³¹ Christopher Gibbons, Keyboard Compositions, ed. by C.G. Rayner, Corpus of Early Keyboard Music XVIII (1967).

³² See R. Spencer, ed., The Board Lute Book (Leeds: Boethius Press, 1976).



virginal at all.³³ In contrast, a treatise such as Sancta Maria's Libro addresses both keyboard instruments and the vihuela equally; Venegas, for instance, describes the quiebro for keyboard and vihuela separately.³⁴ The English instruction manuals for lute often include related instruments such as the orpharion, bandora and cithern; Robinson's The Schoole of Musicke, for example, also includes the viol. This is not surprising, as the lyra viol was tuned and fingered in exactly the same way as the lute, and its music was performed from lute tablatures.

In spite of the written treatises and the ornamented source material, we have very little information on the subject of lute and lyra viol ornamentation. To aggravate the situation, available facts are often at odds with one another, and there is no standardization of ornament signs. After 1600 the signs used in lute music became more numerous, while lutes and their playing techniques were also constantly changing. In Dowland's life-time the lute grew from six to ten courses, the right-hand finger was used for the first time, and the thumb's use also changed from inside to outside.³⁵ It is possible that the same situation of change may apply to ornamentation on the lute as well, all of which complicate the issue.

The prevailing attitude in sixteenth-century England toward the study of graces, as well as the lack of instructions, are highlighted by Jean Baptiste Besardus' often-quoted words in Robert Dowland's Varietie of Lute Lessons (1610):³⁶

³³ W.S. Casey, Printed English Lute Instruction Books 1568-1610, 2 vols. (Ph.D. dissertation, University of Michigan, 1960).

³⁴ Venegas, Libro, p.159.

³⁵ R. Spencer, 'Approaches to performance, the lutenists' view', Early Music, vol.7, no.2 (1979), p.229.

³⁶ Robert Dowland, Varietie of Lute-Lessons (London, 1610), ed. by E. Hunt (London: Schott, 1958), p.12.

You should have some rules for the sweet relishes and shakes if they could be expressed here, as they are on the lute: but seeing they cannot by speech or writing be expressed, thou wert best to imitate some cunning player, or get them by thine owne practice, onely take heed, least in making too many shakes thou hinder the perfection of the Notes.

The difficulty of conveying in words how ornaments should be performed, had been voiced earlier by Rudolf Wyssenbach (Tabulatura uff die Lutten, 1550) and Matthäus Waissel (Lautenbuch Darinn von der Tabulatur und Application der Lauten, 1592), who expressed similar doubts:³⁷

Mordanten serve to make the playing lovely ...
Of these things certain rules cannot be described, they must be left to time and practise.

The only English lute instruction book in which the performance of ornaments is mentioned is Thomas Robinson's The Schoole of Musicke (1603).³⁸ He describes three graces, but gives no signs or any notational examples explaining their performance; nor is his text very clear. A summary of his explanations follows.

(i) 'Relish'

Frequent references to relishes are made in Robinson's book, and he uses the word both as a general and as a specific term for ornaments employing the upper neighbouring note. It is difficult to determine from the text whether Robinson intends an ornament of the alternating type (such as the tremolo) or not - Poulton believes that it could also mean an appoggiatura from above.³⁹ When playing the relish in single stops, Robinson advises:⁴⁰

³⁷ Poulton, Graces, p.110.

³⁸ Facs. reprint in Casey, Lute, 2:65-120.

³⁹ Poulton, Graces, p.113.

⁴⁰ Casey, Lute, 1:94.



Now you shall have a generall rule to grace it, as with passionate play and relishing it: and note that the longer the time is of a single stroke, that the more need it hath of a relish, for a relish will help, both to grace it, and also helps to continue the sound of the note his full time: but in a quick time a little touch or jerke will serve, and that only with the most strongest finger.

Concerning full stops, he writes:⁴¹

... so take this for a generall rule, that you relysh in a full stop, with that finger which is most idlest, in any string whatsoever: either a strong relysh for loudnesse, or a mild relysh for passionate attencion.

Casey regards Robinson's 'finger that is most idlest', as important, since it implies that the relish ought to be played by some finger not engaged in stopping. This means that the relish can only be to an upper neighbouring note, since the lower neighbour is produced by removing one of the stopping fingers.⁴² This implies that in chords where all four fingers are stopping strings, the upper-note relish would be impossible. Furthermore, Robinson also defines the relish as an ornament played by the left hand. From the quotations above, one learns something about the performance of the relish: longer notes require it to help sustain the sound; on short notes a short, quick ornament suffices. The latter most likely was accented, since Robinson says it should be done 'with the most strongest finger'. The relish also involves dynamics: 'a strong relysh for loudnesse, or a mild relysh for passionate attencion'.

(ii) 'A Fall without a relish'

There is no agreement on the interpretation of Robinson's 'fall without a relish'. Poulton and Spencer see it as an appoggia-

⁴¹ Casey, Lute, 1:94.

⁴² Ibid., 1:95

Ex.2.9



Should the fall not be regarded as an alternating ornament, the only other interpretation would be an appoggiatura from below, followed by a relish.

By turning to the sources of lute music, one finds the two commonest ornament signs. The one is the double cross: ✖ or #, which occurs most often, and at times is the only ornament sign used in a manuscript. In the latter case it is used presumably to denote all the various ornaments, for it appears in many different contexts. The other sign is the single cross: ✕ or +. There is a conspicuous resemblance here to the signs employed by the Virginalists: // and /.

Early English lute manuscripts bear no ornament signs, while those written or copied after 1600 contain the largest variety and quantity of signs per piece. Barley's A New Booke of Tabliture (1596) uses the double cross ✖ only, whereas Anthony Holborne's pieces for lute (1599) contain both ✖ and ✕. No signs are used in his music for bandora and cittern.⁴⁷ Sampson's lute book (c.1609) employs ✖, +, ✕, and)✖.⁴⁸ From this evidence it appears that the number of ornaments coming into use after 1600 increased tremendously, in comparison to earlier times. It would be difficult, however, to prove that fewer ornaments were used earlier, and that they simply

⁴⁷ M. Kanazawa, ed., The Complete Works of Anthony Holborne, 2 vols. (Cambridge: Harvard University Press, 1973).

⁴⁸ R. Spencer, ed., The Sampson Lute Book (Leeds: Boethius Press, 1974).

also occur in various manuscripts.⁵⁰ Three new ornaments occurred regularly in lute music after c.1615. The one was the backfall, indicated by a comma), the other the backfall and shake combined (')#), and the third the 'shaked beat'. In some sources the sign used for the 'shaked beat' was an upside-down looking comma or a single cross, together with the shake-sign ('# or^x#), while in Board only the single cross (x) was used.⁵¹ What is important about these three ornaments is that they introduce features not earlier in evidence: the backfall and backfall shake introduce the use of upper-auxiliary ornaments with harmonic implications; the upper note may cause a dissonant harmony similar to the gropo, in contrast to Elizabethan ornaments which were essentially melodic. The 'shaked beat' is a fore-fall 'shaked', just as the backfall shake is a backfall 'shaked'. The backfall probably takes one-quarter of the value of the main note, as the comma is thus described as a backfall in Playford's An Introduction to the Skill of Musick (1654), and illustrated in musical notation. This would only be true if the manner of playing the backfall had not changed between c.1615 and 1654, which is impossible to know.

The variety of signs and their haphazard use in manuscripts are discouraging, as they are placed before, after or below the letter to which they belong, or even between two letters. Various manuscripts of the same work often disagree on the placing of the ornaments and also on the amount of ornamentation. This leaves one with the unanswerable question: was it carelessness on the part of the scribe or was it intentional? The various signs possibly had personal meanings for each writer. In the Board Lute Book, for instance, the variety of ornaments used by each scribe suggests that each felt free to

50 For examples, see D. Poulton, ed., The Collected Lute Music of John Dowland (London: Faber, 1974), p.199, b.1,5, and p.237, b.24.

51 D. Marriott, 'English Lute Ornamentation', Guitar and Lute, no.10 (July 1979), pp.25-26. The Sampson Lute Book (c.1609) already employed the sign ')# before 1615.

use his own system. As there is so little concrete evidence concerning ornamentation for the lute of the period, and since the actual intentions of the composers are unknown, one can only speculate on the exact meaning of the signs.

There is one other source which sheds light on this period's ornamentation. It is an undated manuscript (c.1610-1622) and it contains a collection of songs and pieces for the lyra viol.⁵² It is known as Robert Downes' Lyra Viol MS (GB-Lbm Egerton 2971) and it includes a table of ornaments for viol. It was written in Downes' hand on a scrap of paper pasted on to the back fly-leaf of the manuscript, and is probably his own attempt to interpret the ornaments found in the solo viol music in the manuscript:⁵³

		relish	
	#	shake	with ye hand
	x	falle	
		tast	
Carrecters for	∪	traile	
ye graces	..	thump	with ye bowe
of ye violl	?	shake	

Because of damage to the paper, the signs for the 'relish' and 'tast' are illegible.

The three sources, Robinson, Downes and Board, throw some light on the subject even though Robinson gives no signs, but only explanations; the Downes and Board manuscripts conversely offer only signs and names, but no explanations. The interpretation of the two most commonly found ornaments of Elizabethan lute

52 T. Dart, 'Ornament Signs in Jacobean Music for Lute and Viol', Galpin Society Journal, no.14 (March 1961), p.31.

53 M. Cyr, 'A Seventeenth-Century Source of Ornamentation for Voice and Viol: British Museum MS. Egerton 2971', Research Chronicle of the Royal Musical Association IX (1971), p.62.



music becomes clearer through this evidence. The double cross (#) is interpreted by Downes as 'shake' and by Board as 'for a long shake'. Robinson's 'relish' no doubt means the same thing as their 'shake', because the double cross was the commonest sign in Robinson's time, and Robinson refers to the 'relish' as a general term for ornaments as well as indicating a specific grace. One may therefore accept the fact that the sign # represents a 'shake', equivalent to the keyboard tremolo. The cross (#) in Board ('for a long shake') suggests that the scribe who wrote out pieces 111-186 distinguished between long and short shakes by means of signs. This would be true only if the 'pull back' of fol. 32^V were the short shake or 'quick jerke' to which Robinson refers. No other English or Continental source confirms this practice. Robinson's 'fall without a relish' seems the closest counterpart of Downes 'falle' (x), and 'a fale forward' (c) in Board, fol. 32^V. The sign + ('to beat down the finger with a shake') in Board is a fall extended by shaking, similar to Simpson's 'shaked beat'.

English lute ornaments fall into two distinct categories: those made with the upper and those made with the lower auxiliary note. If Robinson's relish were the same as Downes' shake and that found in Board (likely, because it was the commonest ornament of the period), it would mean that the shake was always made as an alternation of the main note with the upper auxiliary. It is significant that in none of the discussed sources is any reference made to the mordent, either long (as the mirror image of the shake) or short, in the same way as in contemporary Continental keyboard sources. The only quasi-reference to a mordent in English sources is the sign '·' used in Board, which is explained in the Manchester Lyra Viol Book as a short mordent. Whether they meant one and the same thing is impossible to ascertain.⁵⁴ We know from Robinson's explanation ('... in a quicke time a little touch or jerke will serve ...') that short shakes as well as long shakes were employed according to the

⁵⁴ Spencer, Board, fols. 10^V, 22^V; and Spencer's Introductory study, n.p.



musical context, but whether the long mordent (tremulus descendens) and short mordent (Ammerbach's mordant ascendendo) were used, remains enigmatic. The double cross (✕) occurs in Elizabethan lute music in situations where such an interpretation would be possible, and at least one commentator feels that it should be included in the performance of this music, even though the sources do not mention it.⁵⁵ The sign x involves a lower auxiliary in all the sources described above. In the earlier sources (before c.1615), the single cross signifies a 'fall', or appoggiatura from below, but by the late Jacobean period the sign c had replaced the single cross as the sign for a 'fall'. In Board the single cross apparently indicates a 'fall' extended by shaking, but still it remains an ornament involving the lower auxiliary. The similarity of this latter ornament to the longer mordent complicates the issue of the use of the mordent in Elizabethan lute sources even further. The single cross may also be interpreted as a slide if the preceding letter is two letters below the written note. None of the sources discussed mentions a slide; Board is the only one to use this name and a sign (c) for it. The same sign is referred to as 'whole-fall' by Mace, a much later source. Mace's reference to the effect that it was an ornament much in use earlier, strengthens this supposition.⁵⁶

This still does not solve the problem of whether one should assign various meanings to the two commonly used lute ornament signs of the Elizabethan period: can the double cross signify both upper-note shake and lower-note mordent, and can the single cross be seen as indicating an appoggiatura from below as well as a slide? In view of the differentiation of signs which became the practice in the Jacobean period, where each ornament received its own symbol, two hypotheses are possible. Firstly, one can take the viewpoint that the signs had specific, singular meanings, as Robinson's explanations suggest: the double cross suggests a long or short shake, the single cross an appoggiatura

⁵⁵ D. Marriott, 'English Lute Ornamentation', Guitar and Lute, no.9 (April 1979), pp.31-32.

⁵⁶ See p.98.



from below ('fall'), and the 'fall with a relish' is a combination of these two ornaments:⁵⁷

Ex.2.10

Shake 

Fall 

Fall with a relish 

Secondly, in the light of the little information available concerning lute ornamentation of the Elizabethan period, it would also be possible to formulate an hypothesis whereby one could say that the ornaments described by Robinson probably signified the commonly-used ornaments. One might then occasionally interpret the two signs in appropriate musical situations as signifying other, related ornaments popular during the period, such as the mordent (as interpretation of #) and the slide (as interpretation of x).

2.5 Later Sources for the Lute, Viol and Violin

John Playford's Introduction to the Skill of Musick (1654) is the first English source of any kind to include the interpretation of ornaments in musical notation.⁵⁸ The table is also found in the seventh edition of 1674, with a few changes, and here it is clear that this table was taken from Simpson's table of ornaments, first published for the viol or violin in 1659.

⁵⁷ See also Marriott, Lute Ornamentation (April 1979), p.32.

⁵⁸ As I was unable to obtain a copy of the 1654 edition, my only source of information is Marriott, Lute ornamentation (July, 1979), p.25.

The other important source, for lute, is Mace's Musick's Monument published in 1676. In all these sources stenographic signs are used which also appear in the virginal and lute music of the Elizabethan and Jacobean era. As usual, there is some disparity between the sources with regard to the signs and their interpretation, as well as the placement of signs.

Christopher Simpson's The Division - Viol (1659) gives the following table:⁵⁹

Ex.2.11



Beat. exp: Backfall exp: Double-Backfall exp: elevation. (+)

exp Springer. exp: Cadent. exp: Backfall shakod. exp:

Shaked graces

Close Shake. exp: Shaked Beat. exp: elevation exp:

10 Cadent. exp: Double-Relish exp: or thus: exp:
For this, I am obliged to the ever famous Charles Colman Doctor in Musick

As can be seen at the bottom of the table, Simpson obtained his information from Dr. Colman, an expert in these matters. Some similarities to earlier sources, either in the sign used or the written-out form, are apparent. Of these, the demisemiquaver figures in the double relish (♫) resemble the gropetto plus groppo which is often found written out at cadence points in virginal music. The springer is identical to Diruta's accento, and the sign for the elevation (+) is the same as that found in some of the earlier lute sources already discussed. The back-fall resembles the sign found on fol.32^v of Board.

⁵⁹ Christopher Simpson, The Division-Viol or The Art of Playing ex tempore Upon a Ground (London, 1667), facs. ed. (London: Curwen, n.d.), p.12.



Simpson also makes interesting general statements about ornaments. He classifies them in two ways: those made with the bow, and those made with the fingers, as Downes did many years before. Those made with the fingers are again subdivided into two groups: 'smooth' graces and 'shaked' ones. The 'smooth' graces are of the non-alternating type, and the 'shaked' ones speak for themselves. One is immediately struck by the similarity of this classification to the accenti e trilli of the Italians, discussed earlier. The 'smooth' graces are more specifically those 'when in rising or falling a Tone or Semitone, we draw (as it were) the Sound from one Note to another, in imitation of the Voyce.'⁶⁰ One recalls the analogy with the accentus described by Praetorius, which is also explained in terms of vocal performance. From Simpson's table and his text it is clear that the direction of the melodic line determines which type of 'smooth' grace is to be used: ascending, the 'plain-beat' and 'elevation', and descending, the 'backfall' and 'double-backfall'.⁶¹ Of the 'elevation' (a slide), he says that it is 'now something obsolete',⁶² thereby suggesting that it had once been commonly used.

The 'shaked' graces are divided into 'close-shakes' and 'open-shakes'. The 'close-shake' is the equivalent of the vocal trillo described by Caccini and others and would, in effect, constitute a vibrato on the viol. The 'open-shakes' may be equated with the groppo, here used in combination with the 'smooth graces'. The most important feature of Simpson's 'open-shakes' is that they start with the upper auxiliary, not the main note. The groppo design has therefore superseded the tremolo. The 'shaked' beat is simply a 'beat' or forefall 'shaked', the inversion of the 'backfall shaked'. Simpson's verbal description strengthens this reasoning: 'The Beat is the same in nature with the Plain-Beat, the difference only a short shake of the finger before we fix it on the place de-

60 Simpson, Division, p.10.

61 Ibid., pp.10,11.

62 Ibid., p.11.

signed.⁶³ This is no doubt the same as the ornament described in Board on fol. 32^V, 'to beat down the finger with a shake', where Spencer suggests a forefall repeated in alternation with the upper main note. Simpson's 'shaked beat' bears, however, a close resemblance to the later 'beat', as explained by Purcell, which is a mordent preceded by a forefall. Further, the Manchester lyra viol book's sign '·', which is a short mordent, is equated with the three dots used by Simpson. In Simpson's case, the compound sign for the 'shaked beat' '·/' can likewise be interpreted as a forefall plus mordent, if the sign '·' of the Manchester book is the same as Simpson's three dots:

Ex.2.12



Simpson also remarks that the above ornament and the plain 'beat' are usually made with a semitone. (There is a similarity here with Praetorius' example of the tremulus descendens, which is also made with the lower semitone.) It is unlikely, though, that Simpson intended it as such; his 'shaked beat' is clearly only the forerunner of what was to become the later 'beat' (= forefall plus mordent) for keyboard instruments.

Another interesting feature of Simpson's table is that for the 'beat', 'springer' and 'cadent' only one sign is used, but its placement and direction of slant determines the difference between them: the upward slanting stroke for the 'beat' is placed between notes, that for the 'springer' above the note, and that for the 'cadent' between notes, but slanting downwards. That the viol was much influenced by vocal ornamentation, is indicated by Simpson's remark that 'any Movement of the Voyce' may be imitated on the viol. Finally, he divides ornaments once again into two categories: firstly, 'masculine' ones, such as 'backfall' and 'shaked beat', which are more appropriate for use in the bass;

⁶³ Simpson, Division, p.11.



secondly, 'feminine' ones such as the 'close shake' (vibrato) and 'plain graces' (= smooth graces?), which are more suited to the treble. Nevertheless, these are interchangeable if the situation demands it, e.g., if one wishes to express 'courage or cheerfulness' in the treble or 'sorrow' in the bass.⁶⁴ Simpson's table must have been highly regarded, because it was included in the seventh edition of Playford's Introduction to the Skill of Musick.⁶⁵ The fashion of changing ornament symbols is reflected in the differences between the 1654 and 1674 editions:⁶⁶ whereas the comma › is used in both for the backfall, two commas designate the 'backfall shaken' in the 1654 edition and a double-backfall in the 1674 edition; in the latter, the 'backfall shaken' is indicated `); .

The second important source is Mace's Musick's Monument (1676) for the lute. The book was published only towards the end of his life (he was born in 1613), and by then lute playing was already a dying art. His explicit directions on ornamentation reflect seventeenth-century English lute practice and he is the most coherent of all writers on the instrument, therefore being a very important source. French lutenists exerted a dominant influence on seventeenth-century lute playing, and Mace can be regarded as an English representative of the French School.⁶⁷ He describes the following ornaments as those 'graces commonly in use upon the lute', unfortunately without giving notated examples for all of them:⁶⁸

64 Simpson, Division, p.12.

65 John Playford, An Introduction to the Skill of Musick (London, 1674), facs. ed. (New Jersey: Gregg Press, 1966), p.116.

66 See Marriott, Lute Ornamentation (July 1979), pp.25-26; and Playford, Introduction, p.116.

67 Neumann, Ornamentation, p.67.

68 J. Dodge, 'Ornamentation as Indicated by Signs in Lute Tablature', Sammelbände der Internationale Musikgesellschaft IX (1907-8), pp.328-331.

(i) 'The shake': .a

The 'first and chiefest' ornament, it can be performed either 'hard (loud) or soft'.

Ex.2.13



(ii) 'Beate': /c

Explained as a quick ornament, it can be made with the lower semitone.

Ex.2.14



(iii) 'Back-fall':)a

It can be 'shaked' afterwards, becoming a trill. It uses either the whole tone or semitone from above.

Ex.2.15



(iv) 'Half-fall': /a

Always made with a semitone.

Ex.2.16



(v) 'Whole-fall': +a

'A grace much out of use in These our Days'.

Ex.2.17



(vi) 'Elevation': † a

It is always made on the middle note of three ascending or descending notes.

Mace's tablature suggests an ascending and descending slide:
Ex.2.18



(vii) 'Single Relish': ∴ a

'This grace is akin to the true shake: it is played with the fingers as upon a Viol'.

The tablature explains it as a shake which starts with a Back-fall (?c), and terminates with two notes in the manner of the gropo:

Ex.2.19



(viii) 'Double Relish': ∴∴ a

'In Encient Times the Well and True Performance of It, upon the several Keys, throughout the Instrument (either Lute or Viol) was accounted an Eminent piece of Excellency, though now, we use it not at all in our Compositions upon the Lute'.

forward' and 'pull back', the sign for the backfall being identical in Board, Simpson and Mace. The lack of uniformity which characterizes seventeenth-century signs and their interpretations is also a feature of Mace and Simpson, for here, too, there is not always agreement. Simpson's 'beat', for example, is an appoggiatura from below, whereas Mace's 'beate' is a mordent. Mace's sign for the elevation (≠) appears in Board on fol.20^v. Simpson also uses it for an elevation, but obviously he must have meant a 'shaked elevation'. Mace's 'shake', which starts on the main note, is described for use on an open string, which leaves the possibility open that an upper-note shake may otherwise have been used, as in Simpson's case. Indeed Simpson says: 'The shaked Back-fall is also the same in nature with the plain ...'⁶⁹

2.6 Contemporary Lute Ornamentation on the Continent

The graces described by contemporary European lutenists will be briefly discussed here. Although the English lutenists need not necessarily have copied their Continental counterparts, they must have been acquainted with their techniques; Le Roy's lute instruction book which was translated into English, and Dowland's inclusion of Besardus' short treatise in Varietie, are evidence of this. The earliest lute ornaments (Capirola, Borrono) have already been discussed, as well as the ornaments described by Sancta Maria which apply as much to the keyboard as to the vihuela.

In 1557 Venegas, in his Libro de Cifra (for keyboard, harp and vihuela), described two quiebros and four redobles. The quiebro is described as 'to shake the finger on the string and fret' or 'to keep it in place and shake with the second and third finger one or two frets higher': the first interpreted by Poulton as a vibrato and the second as a tremolo.⁷⁰ The

⁶⁹ Simpson, Division, p.11.

⁷⁰ Poulton, Graces, p.109; and Venegas, Libro, 1:159.

redobles are described by their fingering, which differs in each case. The first method is called dedillo and is made with the second finger of the right hand; the second is called Castillean, which is the crossing of the first finger over the second; the third is the 'foreign' way, which is the opposite of the second, i.e. crossing the second finger over the first; the fourth method is done with the second and third fingers. Unfortunately, these descriptions do not make the actual execution clear. The fact that Venegas discusses them separately from the keyboard quiebros is a definite indication that they were idiomatically conceived for the lute, and not likely to be applied to the keyboard. None of the other vihuelists is clear in his descriptions of ornaments. Luys Milán says that redobles are commonly called 'making dedillo' (dedillo = fingertip) and they must be played fast. Elsewhere he refers to a redoble called dos dedos (dedos = finger). Also, he refers to an ornament as a quiebro; yet nowhere is it explained. Alonso Mudarra distinguishes more clearly between the dos dedos redoble and dedillo redoble. He prefers the dos dedos, but states that if one can play both, it is a good thing, as both are needed at times.⁷¹ The dedillo is for descending passages, and dos dedos for ascending passages and cadences. Redobles are to be made on notes of this value: ♪, but should the tempo be faster, for example, if the tempo indication is ϕ, notes of ♩ may also have redobles. Dos de means a redoble with two fingers, and de di means dedillo.⁷² Miguel de Fuenllana describes three ways of playing redobles on the vihuela: firstly the dedillo, secondly dos dedos played with the thumb and index finger, and thirdly played with the first two of the four fingers (sic) of the right hand.⁷³ It is unfortunate that in spite of the des-

⁷¹ Luys Milán, Libro de Musica de vihuela de mano intitulado el Maestro (Valencia, 1535), ed. by L. Schrade (Wiesbaden: G. Olms Hildesheim, 1967), pp.48,64,170.

⁷² Alonso Mudarra, Tres libros de Música en cifra para vihuela (Sevilla, 1546), ed. by E. Pujol, Monumentos de la Música Espanola VII (Barcelona: Instituto Espanol de Musicología, 1949), p.40.

⁷³ Miguel de Fuenllana, Libro de Música para vihuela intitulado Orphénica lyra (Sevilla: Martin de Montedoca, 1554), fols.5^v-6; and Johnson, Spanish Renaissance, pp.109-110.

criptions, one cannot ascertain exactly how these redobles were played. It is nevertheless an affirmation of the fact that various ornaments were in use in Spain at mid-century, and that two distinct kinds of redobles were in use.

The lute manuscript Arie e Canzoni in musica di Cosimo Bottegari (1574), contains Italian music for voice and lute.⁷⁴ The symbol # appears a few times and could be an ornament similar to the tremolo. The very existence of this sign in an Italian lute source is extraordinary, since I know of no other Italian source which employs it; it is possibly not an ornament sign, as the signs #, x and + in Francesco da Milano's music indicate that the note or chord should sound 'as long as the consonance thus produced is perfect.'⁷⁵ The same possibly applies here. Kapsberger describes a trillo in his Libro Primo d'Intavolatura di Chitarone (1604). It is indicated by two dots above the tablature number, and seems to be a tremolo with the upper auxiliary, as it is always placed on an open string.⁷⁶ He also gives two signs indicating a slur and an arpeggio. Pietro Melii's Intavolatura di Liuto Attiorbato Libro Secondo (1614) uses a capital T to mark places where he desires a tremolo.⁷⁷

Nicolas Vallet is the earliest French lutenist to give explicit directions about ornamentation. In Secretum Musarum (1615) he explains two ornaments. The first is indicated by a comma , , which is an appoggiatura from above. The second is a single cross (x), which is similar to the first, but indicating that it should be repeated two or three times, according to the length of the written note, therefore being a tremolo commencing with the upper auxiliary.⁷⁸ In the example Vallet adds

74 C. MacClintock, ed., The Bottegari Lutebook, The Wellesley Edition no.8 (Wellesley, Mass: Wellesley College, 1965).

75 A.J. Ness, ed., The Lute music of Francesco Canova da Milano, 2 vols. (Cambridge: Harvard Univ. Press, 1970), p.11.

76 Dodge, Ornamentation, p.321.

77 Poulton, Graces, p.111; Dodge, Ornamentation, p.322.

78 Text published in Dodge, Ornamentation, p.323.

a turn of two notes, which he writes out in the tablature, and this would equal a grosso. It is significant that at the time of Vallet's writing, the backfall comma and backfall plus shake (' #) began to appear in English lute manuscripts (e.g., the Sampson Lute Book).

Alessandro Piccinini describes three ornaments in his Intavolatura di Liuto e di Chitarrone Libro Primo (1623). He uses signs for tenues and slurs only, but not for ornaments, 'since the places where tremoli should be made are infinite, I have not wished to obscure the tablature by making any'. He adds, 'in all places where there is a pause ... there must be a shake, sometimes one sort of shake, sometimes another, according to convenience'.⁷⁹ Elaborate directions are given for three tremoli, which he calls first, second and third. The first should last for the whole value of the note, and Piccinini seems to imply the use of the semitone above the main note. The second is fast and short, and uses the lower semitone, therefore being a mordent; it 'may be done in an infinite number of places, and yields a lovely grace'. The third is a vibrato, which is not often used, as it takes the hand out of its playing position.

Finally, Basset, writing in Marin Mersenne's Harmonie universelle (1636), introduces seven symbols, which is his attempt at classification. According to him, the ornaments of his time 'have never been so frequent as they are at present.' Clearly, at that time ornament signs were not very diverse, for he says of the comma:⁸⁰ 'Now the one which is formed in this fashion: > is called tremblement ordinarily, and most people use no other character to express all the different sorts'. By adding a dash or dot to the basic sign, he distinguishes between an ornament which uses a semitone, from that using a tone. The basic

⁷⁹ The original text of this and the following appears in Dodge, Ornamentation, pp.322-323.

⁸⁰ Marin Mersenne, Harmonie Universelle: The Books on Instruments (Paris, 1635), translated by R.E. Chapman (The Hague: Nijhoff, 1957), p.107.



ornaments described are:⁸¹

- (i) Tremblement:) Apparently a tremolo with the upper auxiliary, or sometimes an appoggiatura from above.
- (ii) Accent plaintif:) An appoggiatura from below.
- (iii) Martelement: ✕ or ^ A Mordent, using the lower auxiliary.
- (iv) Verre cassé:) A vibrato.
- (v) Battement: z A long tremolo? It is practised more upon the lute than the violin.
- (vi) Accent plaintif and battement: ·z Combination of (ii) and (v).
- (vii) Accent plaintif and Verre cassé:)· Contrary to the description, the given tablature letters suggest a mordent plus verre cassé.

Judging from the Continental evidence, one concludes that the English lutenists had developed an individual system of indicating ornaments. It is at once evident that they used signs more abundantly and at an earlier date than their European counterparts (but for Capirola and Borrono). The Spanish employed no signs, and the Germans began using them only much later than 1600. Vallet's two ornament signs resemble the two used by the English: the single cross (x) and the comma (,). Vallet's description of the comma accords with that given on fol.32v in Board, but the single cross employs the upper auxiliary and not the lower, which seems to have been standard in English lute music. On the Continent, Mersenne describes only the appoggiatura from below. For the rest, the signs used on both sides have little in common, strengthening the belief that there was little standardization. The English double cross is not found in lute music outside England (except for Bottegari). The tremolo (the equivalent of the early English shake) is the most commonly described ornament of the Continentals, therefore confirming the fact that it was the one most often used on the

⁸¹ Mersenne, Harmonie, pp.107-109; Poulton, Graces, p.111; and Dodge, Ornamentation, pp.324-325.

Continent and in England. The appoggiatura from above is the next most often mentioned (Kapsberger, Melii, Piccinini, Mersenne). In England, in contrast to this, the appoggiatura from below is the ornament first to be described (Robinson), whereas the later Board Lute Book mentions both and gives separate signs for each. The English and Continental lutenists agree on two ornaments: the shake or tremolo with upper ornamental note and the fall (appoggiatura), using the lower ornamental note. Robinson's 'fall with a relish' has a counterpart in Mersenne's accent plaintif plus batement, but is nowhere else described. Neither is the slide in Board mentioned elsewhere on the Continent. The mordent is described by both Piccinini and Mersenne. As with the English, a clear distinction is made between ornaments utilizing the upper note and those with the lower ornamental note. An example is Piccinini, who describes two tremoli, one with the upper, and one with the lower auxiliary note; Mersenne gives them different names and signs (tremblement, martelement).

In Tables 2.1 to 2.5 the ornaments discussed in this chapter are tabulated.

TABLE 2.1

ORNAMENTS IN ENGLISH KEYBOARD MUSIC 1530-1660

Source	Name	Sign	Notation and Fingering	Comment
GB-Lbm Add.15233 (before 1550)				Double stroke
GB-Lbm Add.29996 (c.1547, and c. the reign of Mary)		  		Single stroke occurs only in one piece Triple stroke
GB-Lbm Add.30513		 		The single stroke does not appear in this source
Marsh's Lib.D.3.30 (c.1560-70)		  		This sign occurs only in this source Simultaneous use of ornaments
Parthenia In-Violata (c.1625)				Not the same as the triple stroke
All sources of virginal music written c.1560- 1650		 		
GB-Lbm Royal 23.1.4 Priscilla Bunbury's Virginal Book(c.1630)				It occurs only in the second half of this manuscript
GB-Lbm Add.30485				These two signs are used in conjunction with double-stroke ornaments, up to fol.25 of <u>Wr</u>

Source	Name	Sign	Notation and fingering	Comment
Anne Cromwell's Virginal Book (1638)				
GB-Och 1236				The double and single strokes in this source appear above the note stem and through it
GB-Lbm Add.10337 (1656)				Only one appearance
Edward Bevin: 'Graces in play' (c.1700 or earlier)				<p>The fingering and notation are original</p> <p>'The graces, before, is here exprest in notes'</p>

TABLE 2.2

ORNAMENTS IN ENGLISH KEYBOARD MUSIC 1660-1696

Source	Name	Sign	Notation and fingering	Comment
Musick's Hand-Maid (1663)				In the latter part of the book the double stroke is no longer drawn through the stem of the note
Locke:Melothesia (1673)	Forefall			No note examples are supplied
	Backfall			
	Shake			
	Forefall and shake			
	Beat			
Purcell (1696)	Shake			
	Beat			
	Plain note and shake			
	Fore fall			
	Back fall			
	Turn			
	Shake turn'd			
	Slur			
	Battery			

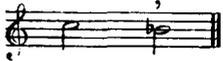
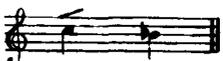
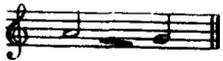
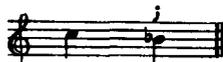
TABLE 2.3

LUTE AND VIOL ORNAMENTS OF THE ELIZABETHAN AND JACOBAN PERIODS

Source	Name	Sign	Notation and fingering	Comment
Robinson(1603)	Relish			Employs upper auxiliary note
	Fall without a relish			Appoggiatura from below (possibly a mordent too?)
	Fall with a relish			Combination of Relish and Fall
Board Lute Book (c.1620-30)	Pull back	)		Appoggiatura from above
	Fall forward	(		Appoggiatura from below
		+		'To beat down the finger with a shake' (= a forefall 'shaked'?)
		:		'Three pricks to be struck upward with one finger'
	Shake	#		A long shake
	Slide	∪		
Downes (Lyra Viol) c.1615	Relish			Vibrato?
	Shake	#		Alternation between main and upper note
	Fall	X		Forefall?
Sampson Lute Book c.1609		)		Backfall
		)#		Backfall 'shaked'?
		(#		Beat 'shaked'?
Cosens Lute Book c.1600-15		X#		Beat 'shaked'?

TABLE 2.4

ENGLISH LUTE AND VIOL ORNAMENTS AFTER c.1650

Source	Name	Sign	Notation and fingering	Comment	
Playford (1654)	Backfall	.a		'A smooth grace'; it takes a quarter of the value of the main note	
		ja			
	Elevation	a)		'A smooth grace'	
		+a			
Simpson: The Division-Viol (1659)	Beat			'Smooth graces'	
	Backfall				
	Double-Backfall				
	Elevation				A slide
	Springer				
	Cadent				
	Backfall shaked				'Shaked graces'



Source	Name	Sign	Notation and fingering	Comment
Simpson	Close shake			'Shaked graces'
	Shaked beat			
	Elevation			
	Cadent			
	Double relish			'Groppetto plus groppo'
	Or thus:			
Mace: Musick's Monument (1676)	Shake	.a		Main-note start, with upper auxiliary alternation
	Beate	/c		Mordent
	Back-fall	)a		Appoggiatura from above
	Half-fall	,a		Appoggiatura from below, semitone specified
	Whole-fall	+a		Slide

Source	Name	Sign	Notation and fingering	Comment
Mace	Elevation	⦿		Slide up and down
	Single relish	∩a		Similar to the <u>groppo</u> (<u>'akin to the true shake'</u>)
	Double relish	∩∩a		<u>Groppo</u> plus <u>groppetto</u>
	Slur	a		Sliding up with left hand, as many notes as possible
	Slide	a		Same as slur, used only descending, never more than two or three notes at a time
	Springer	a/		
	Sting	~ a		Vibrato

TABLE 2.5

LUTE ORNAMENTS OF THE CONTINENT

Source	Name	Sign	Notation and fingering	Comment
Capirola (1517)	Tremolo	..		Two kinds: upper or lower auxiliary used
Borrone	Tremolo	()		
Venegas	Quiebro Redoble			A <u>tremolo</u> and vibrato Described by fingering
Milán	Redoble Quiebro			Two types redobles: <u>dedillo</u> and <u>dos dedos</u>
Mudarra	Redoble			<u>Dedillo</u> : descending; <u>Dos dedos</u> : ascending
Kapsberger (1604)	Trillo	..		<u>Tremolo</u> ?
Melii (1614)	Tremolo	T		<u>Tremolo</u>
Vallet (1615)		) x		Note from above Repeat two or three times note from above
Piccinini	Tremolo			Three kinds: (1) Lasts whole value of note, uses upper auxiliary (2) Short mordent (3) Vibrato

Source	Name	Sign	Notation and fingering	Comment
Pieta Royale		≠		Vibrato
Mersenne (1635)	Tremblement	)		Start with upper auxiliary
	Accent plaintif	)		Appoggiatura from below
	Martelement	* or ^		Mordent
	Verre cassé	)		Vibrato
	Battement	Z		Long <u>tremolo</u> ?
	Accent plaintif and battement	·Z		
	Accent plaintif and verre cassé	)		Described as a mordent and vibrato combined

CHAPTER 3

3. THE PRINTED EDITION OF THE FITZWILLIAM VIRGINAL BOOK:
A CRITICAL COMMENTARY OF THE ORNAMENTATION

3.1 Background to the Printed Edition

The original printed edition of the complete FVB available is that edited by J.A. Fuller Maitland and W. Barclay Squire, first published in 1899 by Breitkopf & Härtel. Dover issued a reprint in 1963, and in 1979-80 a revised edition with numerous corrections was issued under the editorship of Blanche Winogron. A careful comparison of ornamentation between a microfilm of the original manuscript (Tr) and the printed edition (FVB), reveals many discrepancies, these being mainly printer's errors and editorial misjudgements. Bearing the extensiveness of the collection in mind (418 hand-written, or 936 printed pages), a few misprints might well be considered inevitable, but taking into account the great number of errors in the FVB, the proofreading must have been careless. The FVB is not the only work to suffer in this way; mistakes have likewise been discovered in MB editions in pieces where Tr is the only source.¹

In spite of the revised edition's title page claim to be a 'corrected' version, most of the original ornamentation errors persist. In fact, while a few mistakes were rectified, new ones were made in the corrected edition. In Bull's Pavana of my L Lumley (FVB I p.149), for instance, four ornaments are missing in the printed edition of 1963. Yet the editor corrected only two of the four ornaments in the revised edition of 1979-80, even though they all occur in one bar.² Nonetheless, the editor

¹ For instance:
FVB I 48:3:3 B.1  not in MB XXVIII p.122, b.37.
 I 51:5:1 S.6  left out in MB XXVIII p.124, b.93.
 I 138:1:2 S.2  left out in MB XIV p.124, b.2.
 I 141:4:1 B.2 no ornament in Tr, MB XXIV p.44, b.16
 has 

² FVB I 149:1:2, A.4, T.7.



claims in the Preface that 'it was only after a thoroughgoing critical reexamination of the entire collection was undertaken by the present Editor ... that the full extent and nature of the corrections was realized.'³ Taking the number of errors into account, it becomes evident that little attention was given to ornamentation when the earlier edition was revised and that the editor was unaware of the extent of error, for it is further stated that the printer's errors include 'occasional omission of ... a few ornaments ...'.⁴

A detailed comparison of both the 1963 and 1979-80 editions with a microfilm of the original manuscript, forms the basis for the list of errors and textual deviations recorded in the following pages. This list deals with errors and peculiarities concerning ornament signs in the FVB (1979-80), of which misprints form the greatest part. There are three categories:

- ornaments which appear in Tr, but which are omitted in the FVB,
- ornaments which have been added in the FVB but which do not appear in Tr,
- ornaments placed on the wrong note.

Editorial misjudgement has caused certain signs to be printed as ornaments, when they are in fact slips of the pen, or correction signs, or signs whose meaning is uncertain. The exact shapes as they appear in Tr are reproduced here. Ornament signs or parts thereof which are blotted or incomplete, indistinct or difficult to read or indentify, are all mentioned. In these cases the appropriate ornament in the collated source is given as a guide.

The commentary on the text and the abbreviations are presented thus:

- The number and title of the piece appear as in Tr, followed

³ FVB (1979), vol.I, Preface to the revised Dover edition, n.p.

⁴ Ibid.

- by the composer's name and the page number in Tr in brackets.
- Thereafter the FVB page and bar number indication are given, with the Tr page number again in brackets.
 - To identify the notes, voices are indicated by the letters S A T B and followed by a number, so that S.3 indicates, for example, the third note in the soprano.
 - Notes are counted individually, whether tied or not, e.g. in  the last note is counted as the third. Rests are not counted, e.g. in  the last note is counted as the fourth. For example: 2:6:1 A.2 , read: on page 2, system 6, bar 1 the second note in the alto bears a double stroke on a minim.
 - Where divisi occurs in one of the voice parts, or where uncertainty may arise, the note pitch is indicated in brackets, by means of the Helmholtz system.

3.2 Errors Occurring in the FVB (1979-80)

3.2.1 FVB Volume I

- 1 Walsingham Doctor Jhon Bull (p.1)
2:6:1 (p.1) A.3  (b')
- 2 Fantasia Jhon Munday (p.9)
20:2:2 (p.10) S.2 
20:3:3 (p.10) S.3 
- 3 Fantasia Jhon Munday (p.12)
23:4:2 (p.12) S.6 
S.9 
26:6:2 (p.13) B.5 The lower line is vague and short 
- 4 Pavana Ferdinando Richardson (p.14)
27:1:1 (p.14) S.8  Indistinct ( in Wr, f.75b)
27:4:2 (p.14) A.3  (horizontal line) (not in Wr,
f.75b)
- 6 Galiarda Ferdinando Richardsõ (p.16)
32:4:3 (p.16) S.9 

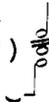


- 8 Fantasia William Byrd (p.19)
37:5:2 (p.19) S
- 38:3:4 (p.19) A.5
- 10 Jhon come kisse me now William Byrd (p.23)
47:3:2 (p.24) T.11 The lower stroke is faint
- 47:4:1 (p.24) A.6
- 47:5:2 (p.24) S.4
- 48:3:3 (p.24) B.1
- 51:3:2 (p.25) S.10
- 51:5:1 (p.25) S.2 . no =
S.5
- S.6
- 51:5:4 (p.25) S.3
- 11 Galliarda to my L. Lumley's Paven Doctor Bull (p.27)
55:4:3 (p.27) S.5
- 55:5:2 (p.27) T.3
- 12 Nancie Thomas Morley (p.28)
60:1:2 (p.29) S.20 d" i.s.o. f"
- 60:2:1 (p.29) B.2 (horizontal) In Tr
- 13 Pavana Doctor Bull (p.30)
62:1:1 (p.30) S.2
- 17 Galiarda Doctor Bull (p.34)
71:1:2 (p.34) S.1 Sign indistinct
- 18 Barafostus' Dreame (Anon) (p.35)
72:1:4 (p.35) T.1
- 73:2:3 (p.36) A.9 (f'
- 25 Praeludium (Anon.) (p.41)
86:4:1 (p.42) T.5
- 26 The Irishe Ho-Hoane (Anon) (p.42)
87:3:3 (p.42) S.1
- 31 The Quadran Pavan Doctor Bull (p.49)
99:3:3 (p.49) S.5
- 32 Variation of the Quadran Pavan Doctor Bull (p.54)
116:2:4 (p.59) S.1

- 34 Pavana Doctor Bull (p.63)
127:6:3 (p.65) S.9  Sign indistinct
- 38 (No title) Doctor Bull (p.70)
140:5:3 (p.72) S.1 The lower of the 2 lines is very faint and thin 
- 39 Pavana Rob. Jhonson. Sett by Giles Farnabie (p.72)
142:1:1 (p.73) S.4 
142:2:4 (p.73) A.7 
142:6:1 (p.73) S.1 
143:2:3 (p.73) A.1 
- 41 Pavana of my L. Lumley Doctor Bull (p.76)
149:1:1 (p.76) S.3  The lower line is short. Co has , none in Bu, D₂
149:1:2 (p.76) T.2  The lower line is only on the left side of the stem; no ornaments in Bu, D₂; Co has 
A.4 
T.7 
- 42 Goe from my window Jhon Munday (p.78)
153:1:3 (p.78) T.1  Not in Tr
153:3:4 (p.78) T.10  The top line is short, but distinct
154:3:3 (p.78) S.4  The note is wrong, it should read S.5 
155:3:1 (p.79) B.3 
B.7 
155:3:3 (p.79) B.9 
156:4:4 (p.79) T.4 
- 47 Variatio Doctor Bull (p.87)
176:5:1 (p.89) T.15 
- 48 Galiarda Doctor Bull (p.89)
178:5:1 (p.90) S.1 
179:5:1 (p.90) B.13  (misprint )



- 52 Fantasia William Byrd (p.97)
193:6:1 (p.97) S.11,12 should read c", d"
- 54 Spagnioletta Giles Farnabie (p.100)
201:2:1 (p.100) S.5
- 55 For Two Virginals Giles Farnabie (p.101)
202:1:1 (lower system) (p.101) S.5
- 56 Passamezzo Pavana William Byrd (p.102)
203:1:3 (p.102) S.1 Lower line short (Ne and Fo)
204:6:2 (p.102) T.8
- 58 The Carmans Whistle William Byrd (p.106)
214:1:4 (p.106) S.5
214:2:4 (p.106) S.3
214:3:3 (p.106) T.1
215:3:1 (p.107) A.2 \equiv B.2
215:3:2 (p.107) A.3
216:5:3 (p.107) S.10
217:4:2 (p.108) S.4
- 60 Treg Ground William Byrd (p.111)
228:3:1 (p.112) S.8 (e')
233:6:4 (p.115) S.2
- 61 Monsieurs Alman William Byrd (p.114)
235:1:2 (p.115) T.4
235:3:2 (p.115) S.7
235:3:4 (p.115) S.7
- 62 Variatio William Byrd (p.116)
244:3:4 (p.118) A.11
- 64 Sellinger's Round William Byrd (p.120)
248:3:3 (p.120) S.4
248:4:3 (p.120) B.1
248:6:1 (p.120) A.3 \equiv
249:2:5 (p.121) B.1 is very indistinct
251:2:5 (p.122) Last chord right hand:
252:3:3 (p.122) S.1

- 66 O Mistris Myne William Byrd (p.125)
 262:3:4 (p.126) T.6  Not in MS
 262:4:3 (p.126) T.6  Not in MS
 262:4:5 (p.126) T.6  Faint, short lines
- 67 The Woods so Wild William Byrd 1590 (p.127)
 263:5:2 (p.127) S.1 
- 68 Walsingham William Byrd (p.129)
 267:4:2 (p.129) A.6 
 270:4:1 (p.130) S.1 
 271:3:3 (p.130) S.8 
 273:5:3 (p.131) B.13 
- 91 Pavana Bray William Byrd (p.169)
 361:1:2 (p.169) Second chord (c'e'g') 
 362:4:3 (p.169) S.5 
 S.9 
- 94 Galiarda William Byrd (p.173)
 371:4:3 (p.173) S.5 . The top of the ornament consists of a thick blot; it was probably not intended as an ornament. In 371:5:1 the ornament is not repeated in the imitation.
 371:5:1 (p.173) S.3 is a very indistinct 
- 95 Toccata Giovanni Pichi (p.174)
 373:5:3 (p.174) Second chord right hand 
- 101 Ut, re, mi, fa, sol, la William Byrd (p.187)
 395:2:3 (p.187) S.2 
 396:6:1 (p.188) S.11 
 399:1:3 (p.189) B.3 
- 102 Ut, mi, re William Byrd (p.190)
 401:2:4 (p.190) S.2 
 S.4 
 T.6 
- 104 All in a Garden Green William Byrd (p.194)
 412:1:1 (p.194) B.2 
- 109 Felix Namque 1562 Thomas Tallis (p.201)
 428:6:1 (p.201) A.6  is blotted

3.2.2 FVB Volume II

- 110 Felix Namque Thomas Tallis (p.205)
 1:5:1 (p.205) A.1 
 7:6:4 (p.208) S.7  is ambiguous in Tr
- 113 Pawles Wharfe Giles Farnaby (p.212)
 17:4:1 (p.212) S.4  is wrong, it should be S.5 
 17:5:3 (p.212) S.5 
 18:1:2 (p.212) S.12 
- 114 Quodlings Delight Giles Farnaby (p.213)
 19:3:3 (p.213) S.8  not in Tr
 19:5:2 (p.213) S.1 
- 117 Praeludium (Anon) (p.215)
 25:2:3 (p.215) S.3 
- 119 In Nomine John Bull (p.219)
 34:1:4 (p.219) T.1 
 35:5:2 (p.219) T.1  There is a blot in Tr, which makes it difficult to determine whether there is a double stroke
- 121 Pavana Lachrymae Jhon Dowland, sett foorth by William Byrd (p.222)
 45:2:2 (p.223) B.5 
- 122 Galiarda James Harding, sett foorth by William Byrd (p.223)
 47:1:2 (p.223) S.1  not in Tr
 50:2:2 (p.224) S.1  not in Tr
- 123 Pavana Thomas Tomkins (p.225)
 51:1:1 (p.225) S.5 
 51:1:2 (p.225) S.2 
 53:6:1 (p.226) S.1 
 56:3:1 (p.227) Right hand, first chord 
- 126 The Maydens Song William Byrd (p.231)
 70:1:1 (p.232) B.5 
- 127 Put up thy Dagger, Jemy Giles Farnaby (p.233)
 74:5:2 (p.234) S.2 no  in Tr
 5:4 (p.234) B.1 

- 128 Bony sweet Robin Giles Farnaby (p.235)
77:3:1 (p.235) S.9  not in Tr
79:1:3 (p.235) A.5 
79:6:3 (p.236) S.3 
- 130 A Grounde Thomas Tomkins (p.239)
87:4:1 (p.239) S.5. 
92:3:3 (p.241) S.1 
3:3 (p.241) S.3 
3:3 (p.241) A.4 
93:6:2 (p.241) A.3 
- 131 Barafostus Dreame Thomas Tomkins (p.241)
94:3:1 (p.241) T.4 
95:3:1 (p.242) S.3 
- 133 The Quadran Paven William Byrd (p.245)
104:5:2 (p.246) A.3 
- 135 The King's Hunt Doctor Bull (p.250)
116:5:2 (p.250) A.9  A blot makes the stroke doubtful
117:3:3 (p.251) B.7 
- 136 Pavana Doctor Bull (p.252)
121:1:3 (p.252) B.2  Horizontal thick line, doubtful as a single-stroke ornament
124:4:2 (p.254) A.3  not in Tr
- 143 Rosasolis Giles Farnaby (p.262)
148:2:1 (p.262) T.7  Tr has only one faint line
- 146 Alman Rob. Johnso (p.267)
159:2:2 (p.267) S.3  There is no ornament in Tr
- 150 Malt's come downe William Byrd (p.269)
167:4:2 (p.270) S.9 
- 154 Galiarda Thomas Morley (p.274)
178:2:4 (p.274) S.4  The lower line is blotted
179:4:4 (p.275) A.1 
- 155 La Volta William Byrd (p.275)
181:3:1 (p.275) S.1 No  in Tr



- 157 Wolseys Wilde William Byrd (p.276)
184:1:3 (p.276) T.4 ♯ appears in Tr, not ♯
- 160 Rowland William Byrd (p.278)
191:1:1 (p.279) T.5 ♯
- 164 Galliard William Byrd (p.281)
198:2:1 (p.281) S.7 ♯ 
198:4:2 (p.282) A.4 ♯ 
198:5:2 (p.282) A.4 ♯ 
5:2 (p.282) S.7 ♯ 
199:5:2 (p.282) S.5 ♯, S.7 ♯ 
- 167 Pavana William Byrd (p.284)
205:5:2 (p.285) S.1 ♯ 
206:1:4 (p.285) T.2 ♯ 
2:1 (p.285) S.2 ♯ 
3:3 (p.285) A.2 ♯ 
- 168 Galiarda William Byrd (p.285)
208:2:3 (p.286) A.2 ♯ 
208:6:1 (p.286) S.1 ♯ 
- 169 Pavana Thomas Morley (p.286)
212:5:1 (p.287) B.8 is difficult to read. The stem is broken, thus ♯. It is uncertain whether an ornament is intended.
- 172 The Queenes Alman William Byrd (p.289)
218:5:3 (p.290) S.5 ♯ 
- 177 Miserere William Byrd (p.295)
233:3:1 (p.295) T.3 ♯ above chord; rather indistinct
- 182 Pipers Paven Martin Pierson (p.298)
240:5:2 (p.299) S.5 ♯ 
241:2:1 (p.299) S.7 ♯ 
- 191 Sr. Jhon Grayes Galiard W.B. (p.307)
258:4:2 (p.307) S.6 (d"')  The double lines in the FVB are vague
- 197 Fayne would I Wedd Richard Farnabye (p.309)
263:2:3 (p.309) S.3 ♯ 
- 199 A Maske Giles Farnabye (p.310)
265:3:3 (p.310) B.3 ♯ Indistinct horizontal line

- 203 Corranto (Anon) (p.311)
267:2:1 (p.311) S.6 ♯• looks like ♯
- 207 Worster Braules Thomas Tomkins (p.312)
269:1:4 (p.312) S.1 ♯
S.2 ♯
S.3 ♯
S.4 ♯
269:2:3 (p.312) S.1 ♯
269:3:2 (p.312) A.3 (d") ♯ ambiguous in Tr
- 208 Fantasia Giles Farnabye (p.312)
270:3:1 (p.312) S.3 ♯ is faint
S.5 ♯
S.7 There is no ♯ in Tr
270:3:1 (p.312) S.3,5 are faint. The sign below
the note is added to ♯,
thus: ♯
270:5:4 (p.312) S.4 ♯
- 214 Pavana Chromatica William Tisdall (p.315)
278:1:2 (p.315) A.6 The ♯ is not in Tr
- 220 Pavana William Tisdall (p.328)
307:4:3 (p.328) S.2 ♯
- 236 27. (no title) Giles Farnaby (p.343)
340:2:1 (p.343) A.4 ♯ is faint
- 238 Fantasia 29. Giles Farnaby (p.346)
347:3:1 (p.346) S.1 ♯•
- 239 The L. Zouches Maske 30. Giles Farnaby (p.347)
350:2:1 (p.347) S.8 ♯ The lower line is thin
and short; ♯ is more
likely in view of the
imitation of the first
bar
2:2 (p.347) S.1 ♯
352:1:4 (p.348) B.9 ♯
- 240 Groude 31. Giles Farnaby (p.349)
354:2:2 (p.349) S.8 ♯



- 251 The Leaves bee greene 2. William Inglot (p.362)
381:2:2 (p.362) A.1 ♯
- 252 Pavana William Byrd (p.364)
384:1:1 (p.364) In the first right hand chord the
ornament on the middle note is
missing ♯
384:2:1 (364) S.8 ♯
- 253 Galiarda William Byrd (p.365)
387:2:1 (p.365) S.10 ♯
S.11 ♯ S.10 is clearer than the
faint S.11
387:5:1 (p.365) S.6 ♯
- 254 Pavana William Byrd (p.366)
389:2:1 (p.366) S.2 ♯
389:6:4 (p.366) S.5 ♯
390:6:3 (p.367) S.1 ♯
- 255 Galiarda William Byrd (p.367)
392:4:3 (p.367) S.5 ♯ is not in Tr
- 256 Pavana William Byrd (p.368)
394:1:1 (p.368) S.4 ♯ is very faint in Tr
1:2 (p.368) S.1 ♯
397:1:3 (p.369) S.3 ♯ is not in Tr
- 257 Pavana Fant William Byrd (p.370)
398:1:1 (p.370) A.3 ♯ is not in Tr
- 262 The Duchesse of Brunswick's Toye Doctor Bull (p.377)
412:1:4 (p.377) S.4 ♯
- 265 Corranto. Lady Riche (Anon) (p.378)
414:4:6 (p.378) S.1,4 Neither ornament is in Tr
5:5 (p.378) T.3 ♯ has a very short horizontal
stroke
- 267 A Gigge Giles Farnaby (p.379)
417:1:1 (p.379) S.1 ♯
S.3 ♯
- 271 The Primerose Martin Peerson (p.381)
422:4:1 (p.382) S.1 ♯ faint

- 274 Allemanda (Anon) (p.383)
426:1:3 (p.383) B.7 f is not in Tr
2:1 (p.383) S.1 f is not in Tr
- 275 Pavana, Canon, Two parts in one William Byrd (p.384)
429:2:1 (p.385) S.5 f
- 294 Lady Montegle's Paven William Byrd (p.411)
485:3:3 (p.412) S.1 f

3.3 The New Edition

In spite of some ornamentation errors having been eliminated in the FVB (1979-80), the fact that the subject was neglected is once again proven by the presence of other, new mistakes in the 'corrected' edition, not one of which is to be found in the FVB (1899/1963). In five instances ornaments are omitted, and in another an ornament is added where none exists in Tr. All the mistakes given below are found in 3.2, but ought to prove useful to those who do not possess the later edition of 1979-80.

3.3.1 Mistakes peculiar to the New Edition, FVB (1979-80)

Volume I:

- 38:3:4 (Tr p.19) A.5 f ($f^\#$) There is no d' in Tr.
373:5:3 (Tr p.174) The second chord in the right hand should read f . (The ornament has been omitted in the new edition.)

Volume II:

- 1:5:1 (Tr p.205) A.1 f (Omitted in the new edition.)
181:3:1 (Tr p.275) S.1 f is not in Tr. (This has been incorrectly added by hand, therefore it is not a misprint.)
218:5:3 (Tr p.289) S.5 f (The note values have been corrected, but the ornament has been omitted.)
387:2:1 (Tr p.365) S.10 f , S.11 f ; S.11 is very faint.



3.3.2 Corrections Introduced into the New Edition, FVB
(1979-80)

Volume I:

- 23:1:1 (Tr p.12) S.1  (a") There is no ornament;
FVB (1963) has g" 
- 23:2:3 (Tr p.12) A.6 
- 53:1:2 (Tr p.26) S.16 has no double stroke
- 58:2:1 (Tr p.28) T.3 There is no  (c')
T.6 
- 131:3:3 (Tr p.67) T.9  (c') Tr has 
- 149:1:2 (Tr p.76) T.2  (Tr has )
T.4 

Volume II:

- 218:5:3 (Tr p.290) S.5 to 8   
- 398:1:1 (Tr p.370) A.1 (d') has no 

3.4 Non-Ornament Stenographic Signs in Tr

In autographs of virginal music, signs which were never intended as ornaments, occasionally appear. Unless these are identified for what they are, they may add greatly to the confusion surrounding single- and double-stroke ornaments. Many of these signs were printed in collections of virginal music because the editors failed to understand their meaning. Rather than leave them out, the editors incorporated them into the text, as has been the case with the FVB. Comparison with other virginal autographs reveals them to be cancellation signs, either of the note value, the note stem or of an ornament. Occasionally none of the above reasons applies, in which case the sign may be either a slip of the pen on the part of the copyist, or cryptic. In the FVB four such signs occur: the horizontal line (single or multiple  ), the horizontal line flanked by two vertical lines (), the double stroke flanked by two vertical lines (), and a cross (+).

3.4.1 The Horizontal Line Through the Stem

In the case of a minim, the horizontal line drawn through the stem of a note, thus: , cancels the stem, altering the note value to a semibreve. In another example,  becomes . The sign also appears in other virginal music autographs. In the Tudor organ music of L₁, the horizontal single line is definitely intended to cancel the erroneously written stem of a note, in other words to alter the note value. It may be found in nos. 18,37,55,56,57 and 60, where  is meant to be . In this manuscript, the horizontal line is always much thicker than those of the double strokes of the ornament and also in the one instance of the oblique stroke. In no. 55 (folio 51^V, EECM 10, p.41, b.129, tenor E), the horizontal line converts the value of an erroneously written crotchet () to a minim (). Another source in which the horizontal line cancels the stem of a note ( = ) is the Mulliner Book (Mu, fols. 92,96^V).

In FVB I 60:2:1, the horizontal line is used once by Tregian as in the above-mentioned examples. It indicates a wrong note value in the manuscript, where  should read . In the FVB this has been interpreted as a single-stroke ornament (). This has baffled many a scholar, for its peculiar location on the bottom note of a chord makes the accepted interpretation as a slide impossible. The horizontal line is also found in FVB I 27:4:2, A.3. It must be a slip of the pen, as there is no ornament in the other copy, Wr fol. 75b. In FVB II 414:5:5 T.3, the cross-line is very short () , and is unlikely to be either an ornament or a cancellation sign. In FVB II 121:1:3 B.2, the thick horizontal line at the top of the stem could be an inkblot: . It is not to be found in the collated sources Fo, D₂ or Co. In view of its unique appearance, it is unlikely to be a horizontally drawn single-stroke ornament.

The horizontal line occurs twice in Tr in conjunction with the double stroke:

FVB I 153:3:4 T.10  (very short top line)
 II 412:1:4 S.4 

These have been reproduced as double strokes in the FVB. They cannot be regarded as triple-stroke ornaments, for in the sources where such ornaments occur they all present the same lateral disposition:  - slanting upward. The paucity of other such signs in Tr weakens the theory that they were simply carelessly written by the copyist. The horizontal line is not intended to cancel the double stroke, for the sign employed for that in Tr is . As the note values in both instances are correct, the horizontal line cannot indicate a change in note value. In PI  is found as a composite ornament, but again its isolated appearance in the FVB makes it unlikely to be a cancellation sign. In the case of FVB I 153:3:4 there is no other source to collate with, but in the case of FVB I 412:1:4, the reading in Bu is a double-stroke ornament. One concludes that in both cases they are slips of the pen. In many virginal sources multiple strokes through the note stem are used to cancel the note completely, as in Fo p.110 (), L₁ fol.19^v, 16^v () and fol.63 (). Here the strokes slant more or less in an upward direction, one line being drawn through the note head. No such example is found in Tr.

3.4.2 The Horizontal Line Flanked by Vertical Lines

There are two instances of an almost horizontal line flanked by vertical lines drawn through the stem of the note, for example, FVB I 72:1:3 A.2 . Here the horizontal line slopes slightly downward. It indicates the cancellation of the stem, changing the note to a blackened one, in accordance with the black notation (which is stemless) throughout the piece. In FVB II 381:2:1 () the horizontal line is flanked by two vertical lines which do not extend below the horizontal.



As there is only one double-stroke ornament in the piece, this isolated sign cannot indicate an ornament. The vertical lines may well be the cancellation of the accidentally drawn horizontal line. PB is another source containing a sign of similar shape, where the sign  is used to neutralize a note flag.⁵

3.4.3 The Flanked Double-Stroke Ornament

The sign  is used in Tr to cancel the double-stroke ornament and should not be confused with the sign  of the DVM.⁶

<u>FVB</u> I	71:1:1	S.1		(In <u>Bu</u> this ornament has been removed.)
	73:1:1	A.2		
	86:2:3	A.3		
	127:6:3	S.9		

3.4.4 The Cross

A cross (+) is used to draw attention to grammatical irregularities: it appears between the two staves in I 119:4:4, where attention is focused on the dissonant first quaver.⁷

3.5 Alignment of Ornaments

It remains to be proved whether significance may be attached to the position of ornament signs on the stem of the note, or, in the case of stemless notes, above, below or through the note. One can speculate that the position distinguishes between ornaments which are either on or before the beat (for which there is no equivalent in Continental sources), or to indicate a specific

⁵ Boston, Priscilla Bunbury, p.371.

⁶ See 2.2.

⁷ See the editorial note in MB XIX, no.127e, p.236.

type of ornament. In Tr, which is written throughout in a very careful, neat hand, the position of most ornaments is consistent throughout the manuscript, although exceptions occur which are not reflected in the printed edition. In the FVB a policy of normalization has been followed, placing double and single strokes about two-thirds up the stem, without reference to their original position in Tr.

3.5.1 Alignment of the Single Stroke

In Tr, the most puzzling aspect regarding the positioning of ornament signs is the manner in which the single stroke is written. Most single strokes appear as upward slanting lines at the top of the stem: . However, a sizeable number of single strokes are drawn through the stem: . In a few rare instances the single stroke appears as a horizontal line, where circumstances rule it out as a cancellation sign; here, slips of the pen are a distinct possibility, especially in a collection as large as Tr. Most of these different single strokes appear slanting upwards about two-thirds of the way up the note stem, and a few halfway up the note stem. In a few cases it is only a very short horizontal stroke. In three pieces single strokes are placed successively above or below the note head. Twice the ornament is drawn through the stem where the note is tied over the bar line (), and at least here it must have been done because of the horizontal flag of the tied note. Noticeable, too, is that most of these strange alignments are found in conjunction with crotchet and minim note values.

In Table 3.1 a list is given of single-stroke ornaments other than those drawn through the top of the note stem, excepting the horizontal lines already discussed. The exact alignment and degree of slant are given as they occur in Tr. The alignment in collated sources is given in brackets.

3.5.2 Alignment of the Double Stroke

This ornament is treated with more consistency in Tr than is the case with the single-stroke sign. It ordinarily occurs about two-thirds up on the note stem (), slanting upwards. Only rarely does it occur at the top of the stem (), where it is more a matter of carelessness than of imparting new significance to an ornament. More exceptionally, the ornament is found above the note stem:  . Other ambiguities occur only on stemless notes and chords. With semibreves, the double stroke is as a rule placed above the note, the double stroke drawn through the note being the exception (). In chords, the ornamented note has the double stroke either close to it  or through it:  . Whether these placings have special meaning or not has yet to be established. The original alignment of double strokes in Tr is not reproduced in the FVB, except in a few instances where the position of double strokes on the middle note of a chord is shown.

A list of the exceptions, i.e. double strokes drawn through, above or below the note, is given in Table 3.2.

3.6 Coloration (Blackened Notation)

The ornamentation of blackened or coloured notes in Tr is consistent.⁸ The ornament appears above the note when it is standing alone (), and where the lower note of a group of two or more is to be ornamented, the sign is placed below that note:  . It is drawn through the note head itself only when the note occurs in the middle of the chord:  . In the FVB the coloration has been translated into modern notation, examples of which appear in FVB I pp.51,66,72,214,224 and 248; FVB II pp.14,15,79,92,94,138,305,317,412 and 414.

⁸ For a discussion of this phenomenon, see W. Apel, The Notation of Polyphonic Music, 5th ed. (Cambridge, Mass.: The Medieval Academy of America, 1953), pp.10 ff., 126ff.

3.7 Duration of Notes and Ornaments

As the value of the note upon which an ornament is made is of crucial importance - it is a factor influencing the length of the ornament in execution - it is necessary to understand the composer's original intention.⁹ In this example, it is clear that the composer intended the ornament to last for the full value of the tied notes:

Ex.3.1 Richardson, Galiarda (FVB I 93:4:4)



There are, however, many examples where the original notation has not been preserved in the printed musical text, so that ♯ in Tr becomes ♯, ♯ is given as ♯, and ♯ becomes ♯ in the FVB, resulting in a distorted view of the original. Particularly noteworthy are the semibreves which are often divided into two tied minims, the reason for this being not because they straddle a barline. Often, only one of these minims is ornamented: ♯. In this way one may clearly distinguish between shorter and longer ornaments, should the latter be taken as ♯. The correct note values of the particular cases as they appear in Tr, are given in Table 3.3.

3.8 Note Value Ambiguities

In Tr one encounters the practice of notating triplets and groups of short notes in a single metric diminution, i.e. semiquavers are written as demisemiquavers and demisemiquavers as semi-demisemiquavers. This phenomenon is due to the practice

⁹ See 1.4, where treatises recommend that ornaments take up half the value of the note.



of coloration which was applied in the notation of virginal music.¹⁰ Tregian's practice is, however, far from consistent. Although most examples are written in a single metric diminution, there are sporadic examples written in a single metric augmentation, or even in a double metric diminution. In FVB I:271, for instance, all three deviations appear within a span of four bars. It may well be that the sources at Tregian's disposal utilized these note values. In all of Peter Philips' works in Tr, the demisemiquavers are consistently written as semi-demisemiquavers, while this is not the case in the works of Byrd and Bull in Tr.¹¹ Adjacent bars may have eight demisemiquavers and eight semi-demisemiquavers juxtaposed, the one group notated correctly, the other in a single metric diminution (e.g. FVB I 83:3:1,2).

3.8.1 Notations in a Single Metric Diminution

In Tr, groups of six sextuplets notated as the equivalent of a crotchet appear as demisemiquavers, thus corresponding to a modern sextuplet of semiquavers:

Ex.3.2

Tr

Modern values



Groups of eight notes corresponding to the value of a crotchet appear as semi-demisemiquavers, rather than as demisemiquavers:

¹⁰ The editors of the FVB realized this, and discussed it in FVB I, Introduction, p.xv; see also M.B. Collins, The Performance of Coloration, Sesquialtera and Hemiolia (Ph.D. dissertation, Stanford University, 1963), p.175.

¹¹ The works of Byrd and Bull are preserved in many different sources, which may be used to confirm or authenticate the notation in Tr. The MB editions mention the differences between the sources, e.g. MB XIV, XIX, XXVII and XXVIII.



Ex.3.3

Tr

Modern values



It is important to be aware of these notational irregularities when comparing Tr with the FVB, where the note values of such passages have been modernized. One may easily blame the copyist for carelessness (indeed this is sometimes the case), since certain editors of virginal music do not explain this phenomenon. The MB editions of virginal music are an example, where only the varying number of alternations between the sources is mentioned.¹²

It is necessary to know the original notation, for although one could normally adapt the note value to a single metric augmentation, there are ambiguous cases where the grouping of notes provides more than one interpretation:  in the original may be transcribed as either  or , for example FVB I 260, II 108. The written-out ornaments affected by this manner of notation involve groppi, groppetti and tirate. Six-note groppi often occur as two plus four (), or as a group of six notes. Eight note groppi occur either as four plus four notes (), two plus four, or one group of eight notes. The grouping is entirely left to the composer's (scribe's?) fancy, with an apparent measure of carelessness. The majority of 'incorrect' note values are groups of four, six or eight demisemiquavers notated in a single metric diminution as semi-demisemiquavers ( notated as ). Semiquaver sextuplets () are almost uniformly notated as demisemiquavers, and in a few cases, eight semiquavers are written as demisemiquavers. There are also two cases of quavers notated as semiquavers. In Table 3.4 these notations in a single metric diminution are given.

¹² MB XIX, p.xvi.

3.8.2 Notations in a Double Metric Diminution

In a few cases semiquavers are notated as semi-demisemiquavers. They are tabulated in Table 3.5.

3.8.3 Notations in a Single Metric Augmentation

There are a few instances of notation in a single metric augmentation, and in at least one case it is due to the coloration of a whole section written in a single metric augmentation, e.g. FVB I:53. A list of these appears in Table 3.5.

3.8.4 Inconsistent and Incorrect References

In the FVB most of the notations in a metric diminution or augmentation have been corrected without comment, but in a few cases they are inconsistently referred to in footnotes, e.g. FVB I 83:3:1 and I 260:4:2, 5:1. Incorrect references to the original note values are made on pp.76,111,112,127,452 and 459 of FVB II. A list of these is also given in Table 3.5.

3.9 Textual Variants in Virginal Music Sources

A comparison of the pieces in Tr with the same preserved in other sources exemplifies the problems involved in establishing a definitive text. A collation of sources reveals variants in both the text and the ornamentation. This is largely due to the fact that music printing in England was still in its early stages, the first printed book of virginal music (Parthenia) having been published only in 1612/13. Most virginal music from this period was therefore copied by hand. Because of the variants it is not always possible to ascertain the original intention of the composer, nor to distinguish it from the additions and omissions of the copyist. A collation of sources may sometimes date a copy as an earlier or later version, depending on the textual variants.

3.9.1 Textual Variants in Dr. Bull's Juell

A collation of four sources of Dr. Bull's Juell (FVB II p.128, Tr no.138, p.255), reveals the textual differences which are typical of those found in other sources when collated: they differ in detail in matters such as the indication of accidentals, rests, number and distribution of voice parts, constituent notes of passages and ornament signs.

In Ex.3.4 sixteen bars of Dr. Bull's Juell are reproduced. Taking Bu as the point of reference, the variants in Me, Co and Tr are marked thus: . It is evident that variants in note values (i.e. rhythmic changes) and the layout of chords are substantial. Differences between chord notes and dissolution of chords are apparent in b.1 (Me, Co), 4(Co, Tr), 6(Me), 7(Tr), 8(Me, Tr, Co), 9(Co, Me), 10(Co, Me, Tr) and 12(Tr, Co, Me). Rhythmic differences occur in b.1 (Co, Tr), 2(Co), 3(Co, Tr), 4(Me), 12(Me, Co, Tr), 13(Tr), 15(Me), 16(Me). Parts where texts differ completely occur in b.2 (Co), 3(Me, Tr), 4(Co), 9(Me), 12(Me, Co, Tr), 13(Tr), 14(Co, Tr) and 15(Me). A study of all four sources reveals that, in spite of the differences, the sources never stray far apart. At any given moment the relationship between each is clearly recognizable. None of the four sources seems to be more closely related to any particular one more than the others (except perhaps Bu and Tr). Two or more sources may agree at various places, sometimes within one bar. In b.3, for example, the right hand agrees in Me and Tr, whilst the left hand is identical in Tr and Co. One concludes that each of the four versions is a valid text: each was made from differing copies. Me is sixteen bars longer than Bu and eight longer than Co and Tr, while Bu and Me are slightly more elaborate than the other two.

3.9.2 Variants in Ornamentation

When considering the differences in ornamentation between various sources of the same piece, the independence between

Ex.3.4 Bull, Dr. Bull's Juell (MB XIX no.141, p.210)

Me: 3
Co: 3
Tr: 3
Bu: 331

Me
Co
Tr: 10
Bu: 10



Me:
Co:
Tr:
Bu:

Me:
Co:
Tr:
Bu:

15

them emerges as the most striking feature. Not only does the number of ornaments differ from one to the other, but no two agree completely on their placement, the type of sign used, or the written-out ornamentation. Frequently, a sign in one source is substituted by a written-out ornament or an ornamental figure in others. In the Galliard Saint Thomas Wake by Bull (Tr no.36), this is the case in b.23,39,40,49,60 and 61. The readings in Tr differ from the primary source Pa (no.11) and are supported by Co (p.122) in two instances. The readings in the corresponding sources are given below in the primary source, Pa, in Ex.3.5:

Ex.3.5 Bull, Galliard St. Thomas, Wake! (MB XIX no.126b, p.147)

b.23 Pa:



b.39,40 Pa:



b.49 Pa:





b.60,61

Pa:

Four sources of a Byrd Pavana follow, illustrating the differences in the occurrence of ornaments (Ex.3.6). All ornaments in all sources are listed, as well as other small differences in the text which affect the ornaments. The signs used to indicate the differences, are:

- ✓ : This denotes that the ornament in Tr also appears in the particular source.
- x : The ornament in Tr is not found in the particular source.
- # } : A double- or single-stroke ornament appears in the source concerned, the note upon which it is made being encircled in Tr.
- + }

Different note values are notated on separate staves.

The following discussion concerns the ornament signs in Ex.3.6.

- Number of ornaments in each source. Wr, Ne and Tr are within fair agreement, Ne having the most ornaments. Wr and Tr have almost the same and D₂ has very few by comparison:

<u>Ne</u>	:	91 ornaments
<u>Tr</u>	:	83 ornaments
<u>Wr</u>	:	81 ornaments
<u>D₂</u>	:	8 ornaments

- Ornaments which accord in all four sources. Only three ornaments are common to all four sources (b.1,26,35). This represents 3,6% of the Tr total. The number of common ornaments is higher for the three sources Ne, Wr and Tr, namely 28, which represents 33,7% of the Tr total. Differences between individual sources are fewer:

Ex.3.6 Byrd, Pavana (FVB II 384)

Wr (fol.4)	✓		x	#	x	✓	#	✓	✓
D ₂ (p.62)	✓		x		x	x		x	x
Ne (fol.67)	✓		x	#	✓	✓	#	✓	✓

Tr (p.364)



Wr		#	x	#			#	
D ₂		✓					x	
Ne		#	x	#			#	x

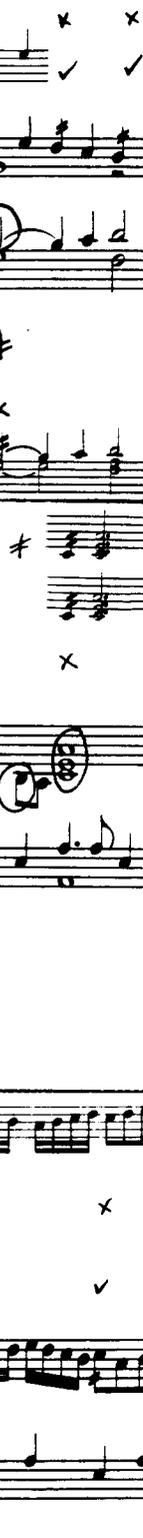
Wr	✓	x	✓	x	x	#	#	x	x	#
D ₂	x	x	x	x	x			x	x	
Ne	✓	✓	✓	#	#	x	#	x	✓	x



Wr		#		#		#	x	
D ₂							x	
Ne		#		#		#	✓	

Wr	x	#			x			
D ₂	x				x	x	x	x
Ne	x	#			x	✓	✓	

Rep.



Wr	✓							
D ₂		x						
Ne		✓						



Wr	x	x	≠	≠	✓		x
D ₂	x	x			x		x
Ne	x	x	≠	≠	✓		x

Wr
D₂
Ne

≠

Wr
D₂
Ne

Wr
D₂
Ne

Wr
D₂
Ne

♯
♯
♯

≠
≠
≠

Wr
D₂
Ne



Wr	✓	✓	x	✓	✓	♯	♯	∞	✓	✓	xx	✓
D ₂	x	x	x	x	✓		♯		x	x	xx	x
Ne	✓	✓	x	✓	✓	♯			✓	✓	xx	✓

Wr		♯		x		♯	
D ₂					x		
Ne		♯		x		♯	♯

Wr		♯		✓	✓	♯	♯	✓
D ₂				x	x			x
Ne		♯	✓	✓	✓	♯	♯	✓

Wr					♯	♯		✓
D ₂								x
Ne					♯	♯		✓

Wr		♯	✓		x	x
D ₂			✓		x	x
Ne		♯	✓		✓	x

Wr		x	x	x			✓
D ₂		x	x	x			x
Ne		x	x	x			✓



Wr x x x x ✓ ♯ ♯ ♯
 D₂ x x x x x ♯
 Ne x x x x ♯ x ♯ ♯ ♯

Wr ♯ ♯ x
 D₂
 Ne ♯ ♯ x

Wr x ♯ x ♯ ♯
 D₂ x x x
 Ne ♯ ♯ ♯ x ♯

Wr ♯ x
 D₂ x
 Ne ♯ x

Wr ✓ 6 ♯
 D₂ x 8 ♯
 Ne ✓ 8 ♯

Wr ♯ x
 D₂ x
 Ne x



Wr	x	.	x
D ₂	x		x
Ne	x		✓

Musical score for measures 64-66. Measure 64 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef begins with a quarter rest, followed by a series of eighth notes. The bass clef part consists of a steady eighth-note accompaniment. Measure 65 continues the eighth-note accompaniment in the bass clef. Measure 66 features a more complex rhythmic pattern in the treble clef, including sixteenth notes and a quarter note, while the bass clef continues with eighth notes.

Wr	
D ₂	
Ne	

Wr		x (8)
D ₂		x (8)
Ne		x (8)

Musical score for measures 67-70. Measure 67 continues the eighth-note accompaniment in the bass clef. Measure 68 features a more complex rhythmic pattern in the treble clef, including sixteenth notes and a quarter note. Measure 69 features a more complex rhythmic pattern in the treble clef, including sixteenth notes and a quarter note. Measure 70 features a more complex rhythmic pattern in the treble clef, including sixteenth notes and a quarter note.

Wr	
D ₂	
Ne	



<u>Tr</u> and <u>Ne</u>	:	42 ornaments	(50,6% of <u>Tr</u> total)
<u>Tr</u> and <u>Wr</u>	:	31 "	(37,3% of <u>Tr</u> total)
<u>Ne</u> and <u>Wr</u>	:	66 "	(72,5% of <u>Ne</u> total)
<u>D₂</u> and <u>Tr</u>	:	4 "	(4,8% of <u>Tr</u> total)
<u>D₂</u> and <u>Wr</u>	:	7 "	(8,6% of <u>Wr</u> total)
<u>D₂</u> and <u>Ne</u>	:	6 "	(6,5% of <u>Ne</u> total)

These calculations reveal that Ne and Wr are in closer agreement with each other than with Tr, which is a more independent source.

- Ornaments unique to each source. Thirty-five ornaments, or 42,1% of the ornaments in Tr do not concur with any of the other sources. This contrasts with Ne which has far fewer (twelve, or 13,1%), and Wr (twelve, or 14,8%), and D₂ which has none. This indicates that Tr either copied this piece from a revised or reworked text, or that he modified it himself, the sources to which Tregian had access being unknown. The independence of Tr as a source for this piece is further seen in its use of single-stroke ornaments, none of which are found on the same notes in the other sources.

The independence of the texts is further revealed by the fact that the various sources agree at different moments: Wr, D₂ and Ne may have a double-stroke ornament where Tr has none (b.24, 53). While Ne and Wr have more in common, there are still thirteen instances where Ne and Tr accord with each other, whereas Wr does not. Differing signs occur on the same note in the various sources: in b.50 (Tr has , Wr and Ne have ); b.57 (Tr has , Wr and Ne have ); in b.56 (Wr has , Ne has ). Tr is also the most independent text as far as written-out ornaments are concerned: b.64 and 67 have different ornamental figurations before the groppi, whereas Wr, D₂ and Ne agree. The number of notes and note values differ, nevertheless, greatly in all four sources: in b.22, all sources have eight notes for the gropo, with Tr being the sole one to write it in a single metric diminution. In b.63,64 and 67 the

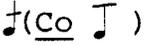
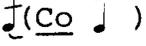


note values between Ne, Wr and D₂ agree, but the number of notes in the groppi is different. Except for b.64, Tr consistently employs eight semi-demisemiquavers.

TABLE 3.1

ALIGNMENT OF THE SINGLE STROKE

FVB I

25:1:3	S.2	
54:1:1	S.1	
56:4:1	S.8	
57:4:1	S.3	
74:2:1	S.17	
75:1:3	A.5	
77:2:2	S.4	
131:5:3	S.1	
132:4:3	S.1	
196:1:3	S.1	
2:2	S.3	
2:3	S.1	
	S.3	
3:1	S.2	
202:1:1	S.5	
218:4:1	S.7	
4:3	S.8	
5:1	S.1	
5:3	A.6	
221:5:2	S.10	
	S.13	
229:3:3	S.8	
231:5:3	A.1	
233:4:1	A.3	 (Fo  , <u>Wr</u> )



242:2:3	S.8	
254:1:3	S.8	
262:3:1	S.1	
3:3	S.1	
358:6:2	A.7	
401:1:1	S.6	(through stem because of tie?)

FVB II

51:1:1	S.5	
75:3:1	T.6	(virtually horizontal)
117:1:3	B.11,13,15	
117:2:1	B.9	
117:2:2	B.3,5,7,9	
2:3	B.1,3,5,7	
3:1	B.9,11,13,15	
3:2	B.5,7,13,15	
3:3	B.1,3,5,9,11,13,15	
193:5:1	S.1	
203:1:1	S.5	
208:5:2	S.5	
217:1:1	S.9	
265:3:3	B.3	(indistinct horizontal line)
270:3:1	S.5	
	S.3,5	have additional -below notes:
386:3:3	A.1	
387:2:1	S.10	



TABLE 3.2

ALIGNMENT OF THE DOUBLE STROKE

FVB I

23:1:3	S.7		
2:3	S.5		
37:5:2	S.1		
114:2:2	S.1, S.3		
3:1	S.3		
120:1:1	S.1		
131:3:3	T.9		(c')
132:3:2	S.1		
3:3	S.1		
3:4	S.1		
4:3	S.2		
4:4	S.1		
5:2	S.1		
133:1:2	S.1		
2:1	S.1		
2:2	S.1		
4:1	S.2		
4:2	S.1		
5:2	S.1		
150:5:3	T.5		
167:1:3	B.4		
183:3:2	A.3		
203:3:2	T.1		
226:2:3	S.1		

- 248:2:5 right-hand chord  (upper line not through note)
- 250:6:4 first chord right hand 
- 6:5 first chord right hand 
- 251:2:5 right-hand chord 
- 254:2:2 right-hand chord 
- 274:1:2 S.1 
- 1:3 S.1 
- 274:2:1 2:2, 2:3, 2:4, 2:5, 2:6 
- 391:2:3 right hand last chord 
- 401:2:4 A.5 
- 406:5:4 second chord right hand 
- 408:2:1 third chord right hand 

FVB II

- 51:3:2 A.1 
- 53:3:1 first chord right hand 
- 56:3:1 first chord right hand 
- 92:4:3 right-hand chord 
- 94:3:1 last chord right hand 
- 97:6:2 S.2  (given as  in the FVB)
- 233:3:1 T.3 
- 234:5:2 T.1 (d) 
- 258:4:2 right-hand chord 
- 269:1:3 second chord right hand 
- 269:2:2 A.1  (a')
- 271:5:1 A.4 
- 293:5:1 S.1 
- 317:1:1 second chord left hand  (coloration)



384:3:1	right-hand chord	
3:5	first chord right hand	
387:3:1	S.2	
388:3:2	second chord right hand	
	fourth chord right hand	
388:3:3	right-hand chord	
391:2:1	A.1	
400:2:3	S.4	
422:1:1	right-hand chord	
422:1:2	right-hand chord	
425:3:3	S.3, S.5	
4:1	S.3	



TABLE 3.3

DURATION OF NOTES AND ORNAMENTS

<u>FVB I</u>		<u>FVB II</u>	
44:2:2	S.7	12:3:1	T.1
49:3:2	B.9 (e)	17:3:2	B.2
50:3:2	A.4	18:4:4	S.1
179:4:3	A.2	22:2:2	A.3
183:3:1	A.5	39:5:2	S.2
201:4:2	S.3	46:3:1	S.1
208:2:2	S.12	51:1:1	A.2
215:3:1	A.2	51:1:3	T.1
	B.2	51:1:4	B.2
3:2	A.3	52:5:2	T.5
249:3:3	A.1	52:5:3	T.2
252:5:4	A.3		T.3
269:5:1	S.1	6:1	T.4
269:5:4	S.2	6:1	T.5
312:1:1	T.1	6:2	T.3
351:1:1	T.1	57:1:1	S.1
359:2:2	S.2	1:2	S.1
5:3	S.2	58:6:3	S.1
	S.5	59:3:3	S.1
	S.8	64:1:1	T.2
365:3:2	S.1	73:3:4	S.2
398:3:2	S.1	79:5:2	S.1
407:6:3	A.1	92:5:2	T.4



121:3:1	T. 1		297:4:3	S. 4	
135:2:2	A. 3		308:3:2	S. 8	
136:1:1	A. 1		310:2:1	T. 1	
158:2:3	T. 12		353:1:1-3	B. 1-9	
174:5:4	A. 1		360:1:4	S. 3	
175:1:1	A. 1		366:2:5	S. 7	
176:6:3	A. 1		369:4:1	A. 7	
6:3	T. 6		384:3:1	right-hand chord	
179:1:1	A. 1		386:1:1	T. 4	
4:4	S. 1, A. 1		388:3:3	A. 8	
198:2:1	S. 7		394:1:2	S. 1	
198:4:2	A. 4		400:1:5	S. 1	
199:3:1	A. 2		413:2:2	A. 1	
199:3:2	S. 3, A. 3		418:3:3	T. 2	
201:3:3	A. 1		419:4:1	S. 1	
207:1:2	S. 10		4:4	S. 1	
210:6:3	S. 1		430:3:3	A. 1	
221:3:1	A. 1		440:1:2	A. 3	
229:3:2	S. 1		483:1:2	T. 1	
245:4:3	S. 2		2:1	A. 1	
256:4:1	S. 4		486:1:2	T. 1	
270:2:4	A. 1	(e')	487:1:2	S. 1	
272:4:3	A. 3		2:1	S. 1	
280:4:4	S. 2		4:2	S. 1	
281:1:1	B. 1, 3				



TABLE 3.4

NOTATION IN A SINGLE METRIC DIMINUTION

Demisemiquavers Notated as Semi-demisemiquavers

FVB I

- 61:6:1
- 141:5:2
- 143:3:2,3; 4:1,2; 5:1
- 149:2:2
- 150, 151 (all groppi and gropetti)
- 189:1:1; 2:1; 3:1; 5:2,3; 6:2,3
- 190:2:1
- 191:6:2
- 193:1:3
- 194:2:1
- 195:2:2; 3:3; 4:3; 5:2,3; 6:1
- 198:6:2
- 238:5:3
- 239:1:1,2
- 240:2:2
- 242:6:2
- 243:2:2
- 246:2:1
- 256:4:1; 5:1
- 257:5:2
- 280-285 all  notated as 
- 287:5:1
- 288-295 all  notated as 

302, 305, 315, 316, 317-356 all  notated as 

360:5:2

362:2:1

363:6:1

367:3:2,3

368:3:1

373:4:2

374-377

385:3:2

386:1:2; 5:2

403:6:1

409:4:3

410:2:1, 6:1

415:3:1; 5:3

416:6:2

417:4:2, 6:3

419:1:2

FVB II

16:6:2

22:5:2 T.3 to T.14

24:5:1

25:4:2 right hand 10 , left hand 14 

30:4:2

32:6:1

33:1:2 T.10 - T.15

2:1 T.3 - T.6

3:1

6:1 S.5 and following bars



35:5:1; 5:3	103:4:1,2,3; 5:2
36:2:1; 2:3; 3:1,2,3; 4:1	104:1:1,2,3
40:2:1; 2:2	106:5:2 S.11 - 14
42:2:1; 2:2; 3:1,2,3	5:3 S.6 - 6
44:6:1	6:1 S.3 - 6, S.9 - 12
45:3:3; 6:2	119:1:1
45:6:3 T.14 - 21	121:2:1; 2:2
46:1:1	124:5:1,2; 6:1
51:3:2	127:2:2 T.4 - 11
52:1:2; 2:1,2; 3:1; 2:3; 5:1	145:4:2; 5:2
55:3:1,2; 4:1,2; 5:1; 6:3	149:4:1
56:1:2	158:2:1; 2:3; 4:2
58:1:3; 5:3	169:1:1
60:3:2; 5:1; 5:2; 6:3	170:4:2; 5:3
61:5:3	172:6:1
62:4:1; 5:1	174:1:1,2; 3:2; 4:3
63:1:2; 2:2; 3:2; 5:2	175:1:3
76:1:2; 2:1; 3:1; 3:2; 4:1	176:2:1,2,3; 5:1,2,3
77:3:2	197:3:1
78:6:1,2,3	205:1:1; 6:3
79:5:2	209:2:3; 3:1; 4:2
84:2:1	210:2:1; 3:1; 5:2; 6:1
93:1:1; 5:2; 6:1	211:2:1; 6:2
94:2:2	212:1:1
102:5:1 B.19 - 35	221:6:1
5:2; 6:1	238:5:1; 5:3



239:5:3		324:6:1	T.5 - 8
241:3:1; 6:1		329:3:3; 5:1; 6:2	
243:6:1		330:2:2; 3:1; 4:1	
244:3:2; 4:1; 5:1; 6:1,2		332:3:1; 3:2; 4:2; 5:1; 5:2; 6:2	
245:1:1; 3:1; 6:1; 6:2		333:2:1; 3:2; 4:4; 5:1	
247:1:2		334:1:1; 2:2; 3:1	
248:1:1,2; 2:1,4; 3:3		335:1:2; 6:2	
249:1:1		336:1:1; 5:1	
254:2:2		337:6:2	
255:1:1,2; 2:1; 6:2		340:1:3; 2:2; 2:3; 3:2; 4:2; 6:3	
259:5:1; 6:2		341:1:2,3; 2:1; 2:2; 3:2; 3:3; 5:4; 6:1; 6:3	
265:2:1; 6:2		342:1:2; 2:2; 2:4; 3:2; 3:3; 4:2; 4:3; 5:3	
269:6:3		345:5:1	
270:3:2; 3:4; 4:4; 5:2		349:4:4	
271:2:1; 2:2		351:4:1	
273:2:1; 2:3; 3:3; 5:2		352:5:1; 6:1	
274:4:1		358:4:3; 5:3	
276:5:1		372:2:3; 3:1; 4:1; 4:2; 5:2; 6:1; 6:2	
277:1:2; 2:3; 3:3		385:1:1	
278:3:2; 3:3; 4:1; 4:3; 5:2		386:4:3; 6:1	
301:6:2		390:3:3; 5:1	
303:6:1		391:3:2; 6:1	
304:5:2	T.14 - 17	394:3:3; 4:1; 5:1	
6:1	S.9 - 24	395:3:1; 5:1; 6:1; 6:2	
313:5:3		396:5:2; 5:3; 6:1	
316:1:3		397:2:4; 3:1; 6:1; 6:2	
323:5:2		403:6:1,2	



	Semiquavers Notated as Demisemiquavers
404:1:2; 5:3; 6:2	
411:5:4	<u>FVB I</u>
422:2:2; 2:4	
423:3:3	7:4:1
428:6:2	29:3:1
436:3:1	38:5:1
437:1:2; 6:5	39:2:3,4
438:1:3; 3:1; 5:3	40:3:2
439:5:3	59:4:2; 4:3; 5:2; 6:1
447:4:1	60:3:1,2; 4:1,2; 5:1; 6:2
450:4:2	61:3:1
452:4:2; 5:1	69:6:2
456:4:2; 5:1; 5:3	74:5:1
458:3:1; 4:3; 5:1,2	83:3:2
459:2:3; 4:1; 4:2; 5:1	83:4,5
460:4:1	84:1:1
461:3:1; 4:1,2; 5:1; 5:2;6:2	84:5:2
463:5:1	114:2:2; 3:1,2; 4:1,2; 5:1,2
468:5:2	128:2:3; 3:1,3; 4:2
469:5:2	158:1:1,2
478:4:3	171:1:1; 5:2
481:5:2	260:4:2; 5:1
484:6:2	271:1:3; 1:2
485:6:1,2	370:6:2
486:5:1	412:5:1,2; 6:1
489:3:3; 4:2	413:1:1,2; 3:1,2; 5:1
499:2:2	414:1:1; 2:1



FVB II

45:6:3	T.4 - 9	337:2:1
47:2:1; 3:1,2; 4:3		339:2:1; 2:3; 4:4
50:4:1		340:6:4
51:5:3		394:5:2
60:4:1		395:1:2,3; 2:1; 6:4
61:1:1		396:6:2
69:5:1,2		399:3:4; 4:2; 4:4; 5:3; 6:1
94:2:3; 3:2		401:2:3; 3:2
96:4:4		417:3:3; 4:1
97:6:1		484:2:3; 6:3
102:5:1	B.13 - 18	485:2:3; 5:1
161:2:2	S.6 - 9, 15 - 18	486:2:3
173:5:2	S.5 - 12	
5:3	S.6 - 13	Quavers Notated as Semiquavers
176:1:3		
199:1:2		<u>FVB I</u>
207:1:2		33:6:1
208:4:3; 6:2		206:2:2
212:3:1; 3:2		
323:4:1,2		
335:1:1		



TABLE 3.5

NOTATION IN A DOUBLE METRIC DIMINUTION

Semiquavers Notated as Semi-demisemiquavers

FVB I

154:4:2

193:6:1,2

195:3:3

FVB II

76:4:1 A.1 - 8

111:2:1 S.6 - 13

112:2:3; 6:3

158:6:2

452:6:1

NOTATION IN A SINGLE METRIC AUGMENTATION

Demisemiquavers Notated as Semiquavers, and Semiquavers as Quavers

FVB I

17:4:1

Tr



FVB



38:2:1



53:1:1

S.19, 20



S.21 - 26



78:4:2



83:3:1





FVB II

108:1:2	S.5 - 8, A. 4 - 7		
1:3	S.5 - 8, T. 7 - 10		

INCORRECT REFERENCES IN THE FVB TO Tr

FVB II

76:4:1		in <u>Tr</u>
111:2:1		in <u>Tr</u>
112:2:3		in <u>Tr</u>
6:3		in <u>Tr</u>
127:2:2		in <u>Tr</u>
452:6:1		in <u>Tr</u>
459:4:2		in <u>Tr</u>