



## CONCLUSION

In conclusion, this study has revealed musical ornamentation to be exactly that which the name implies: it ornaments and beautifies. The decoration of music may manifest itself as an improvisatory art, where ornaments are added spontaneously by the performer at his own discretion. The ornamentation can also be written out in note values in the music as part of the compositional structure, or be indicated by sign, demanding interpretation by the performer.

In essence, the sixteenth- and early seventeenth-century concept of ornamentation can be viewed as an ars diminutionis. This constitutes the breaking up of a note value into many smaller values, the result of which is a more elegant expression of the plain notes of a composition. This art of diminution manifests itself in the period under discussion in three ways: (1) as passaggi, (2) as ornaments which are written out in the music, and (3) as ornaments indicated by sign. All of these are expressions of the same technique, the diminution of note values, and have in common the changing of a pre-existing musical event. They cannot readily be classified into separate categories, although such a distinction already existed in the sixteenth century, albeit not a very marked one.

In principle, the passaggi and specific ornaments may be equated with what Quantz called the wesentlichen and willkürlichen Manieren in the eighteenth century - the short ornaments indicated by sign and the written-out florid embellishments. Clearly, seventeenth- and eighteenth-century ornamentation developed from the sixteenth-century practice: ornaments in use in the sixteenth century, such as the written-out grosso and slide, were still in use in the eighteenth century where they are found indicated by means of ornament signs in the sources.

The sixteenth- and early seventeenth-century Continental treatises and music present the standardized ornaments in use during this time, and provide a terminology with which they can be described in terms of their functions and applications. It is clear that these writers concern themselves mostly with a description of ornamentation in terms of what notes are involved, where the ornament should be played, on which note values it should occur, the length of its duration, and, also, how it should be realized, indicating, for example, the speed of execution, or whether the ornament is to be played crisply or with expression.

The ornaments are also shown to have a functional use, besides that of pure decoration, as manifested in cadences or to compensate for the decaying sound of keyboard and other stringed instruments. Two main groups of ornaments emerge: the alternating and the non-alternating type (according to the accenti e trilli principle), which may provide an important clue to a possible realization of the ornament signs of the Virginalists. The Continental ornamentation is predominantly written out in note values, with few ornament signs used; also, the Spanish, Italian and German practices agree in broad terms, which is indicative of a general ornamentation practice. For the most part, a performer was expected to introduce his own ornaments in the course of a performance, hence the occurrence of Continental treatises with instructions to this effect.

English ornamentation of the sixteenth and early seventeenth century is similarly an expression of the ars diminutionis. Both written-out ornaments and ornament signs occur in the music of this period, and equivalents of the passaggi are found in the intabulations of Italian songs, especially those set by Philips and Farnaby. English usage of ornament signs - both in virginal and lute music - is also highly individualistic, due to the profusion of their occurrence.

No English treatise discussing any facet of virginal ornamentation (including an explanation for the meaning of the single and double stroke) has survived: either such treatises were never written, or have disappeared. Those treatises written

for lute and viol give little attention to the subject, which leads one to believe that the general attitude in England was that ornamentation had to be learned by imitating a knowledgeable musician, as, indeed, Dowland recommended in his Varietie of Lute Lessons in 1610. The absence of English treatises may also be linked to the fact that ornament signs were indicated in the music by English composers, thus leaving little scope for the interpreter to add his own ornaments, in contrast to Continental practice.

A degree of independence existed in virginal and lute ornamentation in England - the English lute treatises never mention the keyboard, in contrast with the Continental treatises which often direct their information at both keyboard and stringed instruments. It is thus not surprising that ornament signs used in English virginal and lute music differ, and appear to be idiomatically conceived, a fact influenced by playing technique. The variety of signs used in English lute and virginal music, together with their often haphazard placings in manuscripts, compound the already difficult issues of clarifying their use and continuing the search for a meaning for them. The fact that English lute and virginal ornamentation shows great individualism in comparison to the Continental practice, complicates the issue.

In addition, the period 1625-1660 in English music does not contribute greatly to an understanding of the earlier ornamentation, as it was a time marked by stylistic conflict. The placement of the single and double signs underwent a change in this period, and at the same time the emergence of a new ornamentation system - French influenced - took place. Yet here again, English individualism manifests itself once more, for the signs used were adopted from earlier English practice, as Purcell's ornament table proves.

Despite the many differences which have been documented in Continental sources themselves, and also in the English sources, there are general tendencies in the ornamentation

practice which cannot be ignored. All sixteenth- and early seventeenth-century ornamentation belongs to the art of diminution, and uses the same basic techniques and ornaments. The tremolo used in Italy is the same as the quiebro reyterado of the Spaniards, the passaggi are in essence the same as the glosas; nonetheless it is a fact that individuals and music traditions will always cause differences to exist. The documentation of these in Chapters 1 and 2 has been found to provide an indispensable background against which the ornamentation in the FVB can be understood, compared and judged.

Before the ornamentation in the FVB was studied, the printed edition was compared with a microfilm of the manuscript, as editions do not always reflect the original state of the manuscript. The comparison has revealed the only printed edition at present available - that of 1979-80 by Dover - to have numerous ornamentation errors, despite claims of the revised edition to the opposite. These are corrected in the Musica Britannica editions where Tr is the only source of a piece, yet the latter forms but a small part of the total output of the FVB. A detailed list has therefore been supplied, correcting the misprints. Editorial misjudgements which incorrectly interpret certain signs as ornaments have also been corrected. Various peculiarities in the FVB are also pointed out and explained: the alignment of the single stroke which is inconsistent, the ornamentation of coloured notes, the careful notation of certain note values upon which ornaments occur, and the note value ambiguities concerning the written-out groppi and groppetti.

The textual variants between various sources of the same piece demonstrate the near impossibility of establishing a definitive text of virginal music and its ornamentation. A collation of sources reveals, for instance, differences in matters such as note values, constituent notes of passages and chords, accidentals and distribution of voice parts. In these sources ornament signs often disagree completely as to placement, the type of sign used and its alignment on the note stem, either above or below the note head. To add to the confusion, a sign in one

piece may be replaced by a written-out ornament in another.

Tregian appears to have been a careful copyist, yet it is not always easy to explain the differences between Tr and the other sources : on the whole, the most logical explanation would appear to be that various copyists had access to different copies, which had either been reworked, or were textual variants of the original. The latter could have been made by either the composer himself, or by another scribe, such as Cosyn, who frequently rewrote the music he copied. It is, therefore, extremely difficult to evaluate the ornamentation in Tr from a point of view of how closely it approximates the original intentions of the composer. In the case of works for which Tr is the only source, it is an impossible task, as there are no other sources with which they can be compared. In pieces that can be collated - which is the case for most of the pieces by Bull and Byrd in the FVB - it is safe to follow those that are in general agreement. This study has shown that he who wishes to study or play the music under consideration should make a comparison of the various sources and then decide upon a preference for any one over the others, or whether to combine various elements from them. The fact that little virginal music is holograph, does not facilitate this task or bring it closer to the composer's original intentions.

The written-out ornamentation in the FVB has been identified as consisting of ornamental melodic figures which form part of the passaggi and which stem from the diminution of note values. As virtuoso decoration, the written-out ornaments can be classified as ornaments only because of their repeated use and the stable melodic design; in all other respects they are inseparably part of the ongoing passagework, whether this be an intabulation of a song or variations on a folk tune. There are pieces in the FVB almost exclusively made up of such written-out ornaments, especially groppi, groppetti and tirate. Only when those pieces are reduced to their essential notes does the simple structure which accommodates this elabo-

rate ornamentation become apparent.

The written-out ornamentation also fulfills another important function in its decoration of cadences where, besides being part of the passaggi, it is used systematically to draw attention to the cadence event. The closes of these cadences are popular vehicles for ornamentation, and have been shown to be treated as entities in themselves; each employs written-out ornaments and related ornamental figures peculiar to it as diminutions of the notes of the individual closes. For instance, as decoration of the discant close - the most ornamented of all the closes - the gropo ornamentally resolves the suspended dissonance and actually creates harmonic tension by repeating the dissonance, thus postponing the feeling of repose. This in turn draws attention to the cadence event. Similarly, the presence of written-out ornaments associated with the various closes furnishes hallmarks by which the cadence event can be identified; this serves as fascinating study material in the application of diminution to the structure of Renaissance cadences. The systematic use which characterizes written-out ornaments is further elucidated by the different functions they fulfill in various closes, a fact especially applicable to the gropetto.

The written-out ornaments used in the FVB are all present in Continental sources, whether in the music or in treatises - in fact, the Continental ornaments supply the terminology without which these ornaments cannot be named and identified. Although the English usage differs in detail from that of the Spanish, Italian or German (just as the Virginalistic figuration is individualistic in comparison with the Continental passaggi, coloratura or glosas), the fact that the same ornaments are found in both English and Continental sources suggests that a uniform stock of ornaments was in use.

The ornaments indicated by sign in the FVB - and for that matter in all virginal music of the Elizabethan period - have been proven unique phenomena in the history of sixteenth- and early

seventeenth-century music, due to the profusion with which they occur. The extent of their indication by sign is a progressive tendency, followed by composers from other countries only later in the seventeenth century. The evidence presented by the music itself proves these ornaments to be inseparably part of the Virginalists' musical modus operandi. The single and double strokes may be seen as mere optional embellishment added to the music - indeed, the fact that they are scattered across the pages may well create such an impression. However, the overwhelming impression gained from this study is that these ornaments are also used systematically and with a definite purpose in mind. It is otherwise difficult to explain why the composers should have gone to the trouble of indicating the ornaments at all in the music. Consequently, the theories and misconceptions of many writers who regard these ornaments as inessential to the performance of this music have been disproved, despite the fact that the differences in placement and frequency of appearance of these signs - revealed by a collation of sources - may lend credibility to their arguments.

The metric application of the single and double signs is the most important characteristic to emerge from their use. Coincidence plays no role here, as the use of ornaments with metric and rhythmic shifts has shown. The rhythmic drive created by the coincidence of the ornaments with the pulse unit, is certainly one of the important functions of the single and double stroke. Evidence of their functional use is also provided by their consistent employment in imitative passages on characteristic melodic figures. The single and double strokes are also employed in different ways, which are similarly intentional: the single stroke appears much less frequently than the double stroke; the melodic contexts in which they appear show characteristic preferences; the single stroke does not occur in cadences, whereas the double stroke is used there; and both show preferences for certain textures - for example, the single stroke occurs mostly on a single note which is the highest note in a phrase, an application not peculiar to the

double stroke.

Seen against the background of their rhythmic and melodic use, the single and double strokes emerge as ornaments with differing functions at different times, each assuming individual characteristics. This may, in turn, present clues which aid the performer in arriving at a historically authentic performance. It is also clear that the ornaments cannot be compartmentalized with any ease, for the same ornament that coincides with the metric structure may also draw attention to a particular note or rhythm, or be used simultaneously to articulate a cadence progression. In other words, the ornaments may serve more than one purpose at any given time.

The differences between the written-out ornaments and those indicated by sign have also been demonstrated. Although their functions overlap at times - for example, a sign may replace a groppo on the penultimate note of a cadence - the main difference between them stems from the fact that the written-out ornaments in the FVB were regarded by the Virginalists as part of the passaggi. Being part of the musical fabric, they are not optional decoration. As a result, ornament signs frequently decorate written-out ornaments - being therefore diminutions of a diminution - where they appear on tirate and tremoletti. Just as the ornament signs are employed both for simple decoration and systematically with other purposes in mind, the written-out ornaments are used both as virtuoso decoration and functionally, as in cadences or to connect phrases. This explains why some ornaments were written out by the Virginalists and others indicated by sign : although their purposes may overlap, each tends to be associated with a particular mode of use. It is interesting to note in this regard that a written-out ornament such as the groppo came to be indicated by sign alone in cadences only towards the end of the seventeenth century in England (as Purcell's 'shake turn'd'); in the second half of the seventeenth century it was indicated by a double stroke, but always with the two-note suffix added in written notes. Other written-out ornaments again, such as the tirata and groppetto,



ceased to be classified as ornaments in the later seventeenth century.

The single and double signs in the FVB also display many facets which accord with the instructions given by Continental treatises, such as where they occur, the note values upon which they are made and the melodic contexts in which they are used. However, their indication by symbol (to the extent to which the latter occurs), together with the fact that certain ornaments are written-out instead of being indicated by sign, makes for a thoroughly individual approach on the part of the Virginalists. One recalls that only the tremolo (sometimes termed trillo, e.g., by Valente) was indicated with any degree of consistency by Continental musicians during the period under consideration. Other ornaments were employed only by individuals (e.g., Diruta: c for clamatione, Cavalieri: g for groppolo) and the Neapolitan school in Italy. Since the English written-out ornaments are similar to those encountered on the Continent, one may logically conclude that the single- and double-stroke signs are also related to the ornaments commonly in use at that time on the Continent.

This study endeavours to contribute to greater clarity concerning the interpretation of the Virginalists' ornament signs. Although one has been unable to furnish a foolproof solution to the problem, it is possible to formulate hypotheses. The research to date is evaluated and placed in perspective, and as a result, some theories previously advanced are now disproved. The problems surrounding the search for a meaning do not facilitate the task in any way: some of these problems include the fact that no contemporary explanation of the signs exists, the differences in placement and the frequency of occurrence of the signs in various sources of the same piece, and not least, the validity of applying the ornamentation of one composer, or country, or instrument to that of another's.

The problem of interpreting the single and double stroke can be tackled by comparing the use of the single- and double-stroke signs - as presented in this study by the music itself - with the information available from contemporary English lute and viol practice, the contemporary keyboard practice on the Continent, and the later keyboard practice in England which employed both signs. The evidence produced by the original musical text, the written-out ornamentation, the ornament signs themselves and original fingerings in the sources, reveals particular behavioural characteristics which shed light on the interpretation of the relevant signs. The latter approach as used in this study - one which to date has been much neglected - has contributed to a greater understanding of both the use and interpretation of the Virginalists' signs.

The following conclusions were reached concerning the interpretation of the single and double stroke. The evidence assembled in this study points to a classification of the single and double stroke according to the accenti e trilli principle. The single stroke can then be interpreted as a slide, played mostly on the beat. A forefall is a less likely possibility, to be used only in problematic cases where a slide is impossible to play. It is unlikely to signify a mordent. The double stroke can be interpreted as a tremolo or tremoletto, depending on the note value upon which it appears, especially in descending passages. In all likelihood the double-stroke sign has a dual meaning, so that it can also represent the mirror image of the tremolo/ tremoletto, the long or short mordent. The latter is especially appropriate in ascending passages. Where the double stroke occurs in cadences together with a two-note suffix, a gropo seems desirable. Its specific use in cadences in this manner authorizes such an interpretation. Consequently, the reasoning behind the interpretation of all double strokes as beginning with the upper auxiliary, has been thoroughly discussed and criticized. A fast and crisp performance of these ornaments provides the most satisfactory musical realization of the signs, and it is borne out by the recommendations of Continental treatises.

As the spirit of ornamentation is by its very nature free, a specific manner or context in which an ornament sign is used should by no means be seen as the only possibility. As the research of the present study into the characteristic melodic contexts of the single and double strokes has shown, these ornaments occur in every conceivable melodic pattern; what is clear, however, is that ornaments attach themselves to general behaviour patterns.

Finally, the conclusions drawn from this study can be seen as representative of the Virginalist repertoire, due to the large scope of the FVB. There is, nevertheless, a large body of virginal music outside the FVB preserved in different source copies - some of which occur in texts more reliable than the FVB - awaiting research. Their textual differences and ornament-behaviour characteristics, as outlined in this study, need to be studied so that the evidence presented by the music can speak for itself. The subject of original fingering indications in the sources and the light these may shed on the interpretation of ornament signs, as well as the alignment of the ornaments on the note stems, also merits further investigation. Similarly, no major study concerned with English lute ornamentation has as yet been undertaken. What is needed, then, is a representative study dealing with the ornamentation of the total output of the Virginalist repertoire; this will of necessity involve all the known sources. The present study may contribute in some way towards forming the foundations for such factually grounded analyses - a formidable task indeed.

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