

A SURVEY OF ITALIAN AND FRENCH
ORNAMENTATION IN ORGAN MUSIC OF THE
RENAISSANCE AND BAROQUE

BY

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This thesis is submitted towards the fulfilment of the requirements
for the degree of Master of Music at the University of Cape Town.

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I hereby declare that this thesis, submitted towards the fulfilment of the requirements for the degree of Master of Music at the University of Cape Town, has not been submitted by me previously for a degree at another university.

Signed by candidate

Letoria

9th October, 1978.

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INTRODUCTION

The purpose of this thesis is not to give instant solutions to the problems of Italian or French ornamentation. Instead, a survey is made of the ornaments and ornament tables of the important composers, and conclusions are drawn therefrom.

What is of importance, is to distinguish between those cases which are determined by fixed principles (e.g. ornament tables), founded on historical evidence, and those in which the taste and judgement of the player plays a great role. One should know how to identify those practices which are foreign or stem from a later period, and this can only be done once the performer has a knowledge of the composer, the music performed and the general practices of the period.

Ornaments have an important mission to fulfil and belong to the primary components of a composition, especially in the seventeenth and eighteenth centuries. C.P.E. Bach writes on the subject:¹⁾ "Embellishments provide opportunities for fine performance as well as much of its subject matter. They improve mediocre compositions. Without them the best melody is empty and ineffective, the clearest content clouded."

Ornaments are a matter of immediate playing impulse; therefore, their actual rhythmic and dynamic values often cannot be determined, neither in the player's mind nor in notation. This rhythmic solution is left to the player's taste and skill, and is part of the particular charm inherent in ornamentation.²⁾ A table of ornaments, written out in exact note values, can only give an approximate indication of its execution, hence the introduction of symbols to indicate the ornaments. Since the fourteenth

1) C.P.E. Bach, Essay on the True Art of Playing Keyboard instruments. (Mitchell, 1974), p. 79.

2) Musik in Geschichte und Gegenwart, G. von Dadelsen, ed., Bd.13 (1966), p. 1528.

century, ornamentation has been associated with improvisation, as part of the "diminution" practice (diminuere = making smaller). In the fifteenth and sixteenth centuries ornamentation was a generally applied practice, and it was often required of the performer to add his own ornaments. This practice forms the basis of much of the confusion which exists today in the application of ornaments: tempo, articulation and ornamentation were matters of tradition to these musicians, and the interpretation of these was simply left to the performer's skill. It is only natural to assume that many small differences of opinion existed between individual performers, as the personality and taste of the performer would inevitably have placed its mark on the performance of a composition.

Johann Mattheson summed it up, when he wrote:¹⁾ "... this matter [ornamentation] does not only depend upon rules, but far more upon tradition, practice and experience: so it has been since earlier times until now."

1) H.M. Linde, Kleine Anleitung zum Verziern alter Musik, p. 6.

CHAPTER 1.

1.1 A DEFINITION AND POSSIBLE CLASSIFICATION OF ORNAMENTATION

So many combinations and crosses between various kinds of ornaments exist, and the names given to them overlap so much, that it seems to be almost impossible to define ornamentation without confusion.

A possible definition might read:

"Ornamentation can generally be said to be graces or decorations around a single note or a series of notes, often indicated by a sign".¹⁾
The Latin word "diminutio", of which the English equivalent is "Division", has been synonymous with ornamentation since the fourteenth century and clarifies the meaning of the definition: "diminuere" means "making smaller". Thus a note value is split up into quick figures, giving many possibilities for the ornamentation of a melody. There are many terms implying "ornamentation" of some kind or another. If one retains "ornamentation" for freer, longer ornamentation, and "ornaments" for specific ornaments, the following list may be drawn up:²⁾

1.1.1 Terms implying "Ornamentation":

English: Figuration
Division
Diminution
Embellishment
Flourish
French: Diminution
Broderie
Passage

1) Musik in Geschichte und Gegenwart, p. 1528.

2) R. Donington, The Interpretation of Early Music (1974), p. 160.

Italian:	Coloratura
	Fioritura
	Gorgia
	Fioretti
	Passaggio
German:	Koloratur
	Setzmanieren
	Veränderungen
Spanish:	Diferencia
	Glosa
Latin:	Diminutio
	Minuritio

1.1.2 Terms for "Ornaments"

English:	Ornaments
	Graces
French:	Agréments
Italian:	Abbellimenti
	Effetti
German:	Verzierungen
	Manieren
	Ornamente, Zierrathen
Latin:	Lepores

The different terms seem not to have been clearly distinguished during the Baroque period.

A possible explanation of some terms could be as follows:¹⁾

- (1) Figuration - all ornamental matter by whomsoever and in whatsoever manner provided.
- (2) Written figuration or passage work: such ornamental figuration provided fully written out
- (3) Embellishment: such ornamental matter provided by the performer (normally impromptu)
- (4) Ornamentation: such embellishment as is provided by the performer under the guidance of appropriate conventions (e.g. koloratur, diminution, passage).
- (5) Ornaments: Such embellishment provided by the performer under the theoretically exact signs provided by the composer, in the shape of more or less standard forms. The performer is expected to shade it with intelligible and expressive nuance.

The above classification lends itself to disagreement, mainly because of the overlapping of the different terms.

We can thus differentiate between:

- (a) written out ornaments, and ornamental figuration provided written out
- (b) ornaments indicated by sign
- (c) ornamentation or embellishment left to the improvisatory skill of the performer, which will combine elements of (a) and (b).

1) Grove's Dictionary of Music and Musicians (1975), Vol. VI, p. 365.

If one turns to the 18th century, it will be found that the Germans divided the subject into "Wesentlichen Manieren" and "Willkührlichen Manieren".

From J.J. Quantz (1697-1773), in his treatise "On Playing the Flute", we learn that the "Wesentlichen Manieren" are essential or invariable graces which have a limited compass and relatively fixed form, such as appoggiaturas, turns, mordents and shakes.¹⁾ They are distinguished from the "Willkührlichen Manieren" (also called extempore, variable or arbitrary variations), which may have a wider compass and variable form, and are created for each composition that the performer feels requires then.

Quantz uses four terms, i.e. Manieren (graces), Veränderungen (variations), Verzierungen (embellishments), Zierrathen (ornaments). "Manieren" is nearly always used in connection with fixed graces, and "Veränderungen" with free figuration; the remaining terms apply to any type of ornamentation.

It is interesting to note here that J.S. Bach was criticized for writing out these "Willkührliche Manieren"²⁾:

"To a good method belong the appoggiaturas, the grace-notes, the trills, the alteration or elaboration of the notes, certain small, agreeable additions and variations, and many other things which are better listened to than described."

"All embellishments, all title graces, and all that is understood by the method of playing, he (J.S. Bach) expresses in (written) notes, and not only deprives his pieces of beauty and harmony but makes the melodic line utterly unclear".

1) J.J. Quantz, On Playing the Flute (translated by Reilly)(1976), p. 91.

2) R. Donington, op. cit., p. 155.

Although C.P.E. Bach uses the same classification in his "True Art of Playing Keyboard Instruments", he does not use the same terms as Quantz:¹⁾

"Embellishments may be divided into two groups: in the first are those which are indicated by conventional signs or a few small notes; in the second are those which lack signs and consist of many short notes".

In the 18th century these two groups were also referred to as the "French manner" and the "Italian manner", without confining each group to that specific country.²⁾ On the contrary, a knowledge of Baroque music proves that the two groups developed in parallel, independently and in combination, so that a German composition may employ both techniques extensively. C.P.E. Bach writes on this matter:³⁾ "I believe that the best style of performance, on whatever instrument, is the one which skillfully unites the accuracy and brilliance of the French ornaments with the smoothness of Italian singing. Germans are in an excellent position to accomplish such a union ..."

Before 1650, one can state that most Italian trills start on the main note; Italian ornament signs are also limited to "t" or "tr" for trill, and to the small note to indicate the appoggiatura, even well into the 18th century. Most ornaments are also in written out form in Italian organ works.

The French, on the other hand, hardly ever wrote out their ornaments; instead, they created symbols by which the ornaments were represented. The upper-note trill is also a particular characteristic of the French school.

1) C.P.E. Bach, op. cit., p. 80.

2) H.M. Linde, Kleine Anleitung zum Verzieren alter Musik (1958), p. 6.

3) Donington, op. cit., p. 191.

1.2 FUNCTIONS SERVED BY ORNAMENTS.

C.P.E. Bach describes the function of ornaments in this way:¹⁾

"Ornaments join notes; they enliven them ... they give them emphasis and accentuation ... they bring out their expression."

These functions overlap. Ornaments serve as melody, rhythm, harmony, coloration (e.g. long trills to sustain a note) or in some combination of these functions. One must decide what function the music requires, and then interpret the ornament to suit its context.

The three primary functions:²⁾

- (1) Melodic ornaments, whose natural function is to "join and enliven" notes. Such ornaments tend to be between beats, and little accented. Turns are excellent examples of this.
- (2) Rhythmic ornaments, whose natural function is to "give emphasis and accentuation". Of these, mordents, short trills and slides are typical examples. They are characteristically on the beat and highly accented.
- (3) Harmonic ornaments, whose function is to "bring out the expression". Long appoggiaturas and cadential trills are good examples. They are on the beat, accented or with a slight stress, long enough to delay their resolution on to their main notes expressively.
- (4) Where more than one of these functions appear, it has to be reconciled. Thus a long trill must have its initial upper note stressed long enough to fulfil its harmonic function, but it must be continued smooth enough to fulfil its melodic function. (A cadential trill's harmonic function is of course particularly prominent.)

1) Ibid., p. 194.

2) Ibid.

The period in which the music in question was written, must also be taken into consideration. In the sixteenth and early seventeenth centuries the trill has primarily a melodic function, and it is thus begun optionally with its main note or its upper auxiliary. During the later seventeenth century and eighteenth century the trill has a primarily a harmonic function, and thus is begun obligatorily with its upper auxiliary.¹⁾ It is also entirely the baroque attitude to regard signs for ornaments as suggestions; the performer must be guided by taste, context and suitability.²⁾

The interpretation of an ornament must be such as to make good harmony - which does not necessarily mean correct harmony. Diego Ortiz (1553) and several sixteenth century Italians instruct the use of incorrect progressions (e.g. parallel fifths), when they occur in ornamentation, "since at that speed they cannot be heard".³⁾

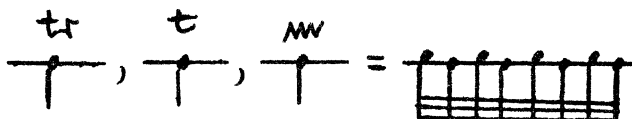
Michel de Saint-Lambert (Traité, Paris, 1707):

"Since music is made only for the ear, a fault which does not offend it is not a fault".⁴⁾

1.3 BASIC ORNAMENTS.

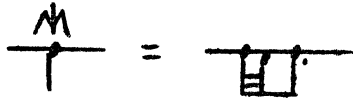
There are six basic ornaments, most of the others either being deducted from them or used in combination with them:

1) The trill (shake, trillo, tremblement):

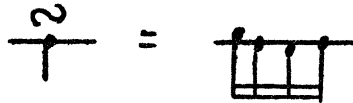


- 1) Ibid., p.195.
- 2) Donington, A Performer's guide to Baroque Music, (1973) p. 179.
- 3) Donington, ibid., p. 180.
- 4) Ibid.

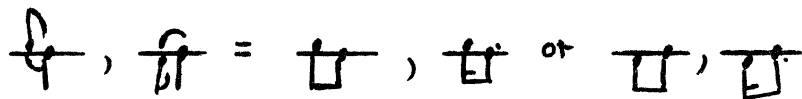
2) The mordent (Pincé):



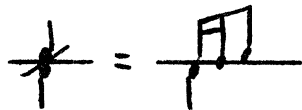
3) The turn (Double, double cadence, doppelschlag):



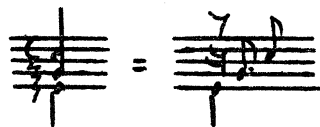
4) The Appoggiatura (Port-de-voix, accent, vorschlag):



5) The slide (Tierce coulée, Coulé de tierce, schleiffer)



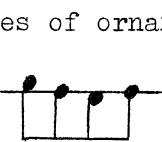
6) The arpeggio (harpégement):



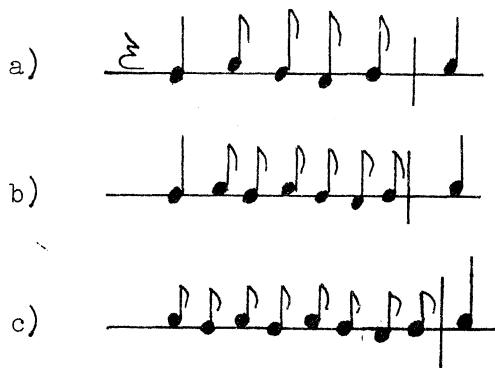
CHAPTER 2.

ITALY: THE SIXTEENTH CENTURY

Early Italian ornamentation is more in the nature of passage-work (diminution) than mere graces, and it seems that most ornamentation of the sixteenth century was to an extent a personal matter, to be used only at suitable moments or cadences.

The first examples of ornamentation in sixteenth century Italy clearly developed from the turn  , a figure used excessively in fifteenth century organ literature.

One encounters three basic formulae at cadences:



One observes that the first two examples start upon the main note, whereas the third starts on the upper note. They appear to be used indiscriminately. These ornaments usually take place upon the third of a chord, especially when the progression is dominant-tonic. The upper note start is consequently nearly always a dissonance.

All the ornaments are in written out form, mostly because it is part of the passage work - it thus is difficult to distinguish between this and specific ornaments. The formulae illustrated above became known as "groppo formulae" in the late sixteenth century. They were part of the passage work which usually ended with a final cadence; later they developed into what has become known as the "Baroque trill".

Girolamo Diruta was the first Italian to give names to ornaments, and Antonio Valente was the first to indicate an ornament with a sign: "t" for a tremolo. The appoggiatura and mordent is absent from sixteenth century Italian organ literature.

2.1 MARCO ANTONIO DA BOLOGNA (1490 - 1570)

The "Recerchari Motetti Canzoni" of 1523 is one of the most significant sources of organ music from the early 16th century. All the ornaments are in written out form, and are mostly in the form of cadential ornaments. A great variety of cadential ornaments appear, all of them being variations on the turn.

The most frequent cadential ornament starts upon the leading note and is preceded by a rest, all the others being derived from this one:¹⁾



This ornament seems to be reserved for less important cadences in the middle of a composition. The first note may either be a consonance or a dissonance:²⁾



The other cadence ornaments are more elaborate, the following ornament being favoured for the final cadence:³⁾

- 1) K. Jeppesen, Die Italienische Orgelmusik am Anfang des Cinquecento (1960) Vol. I, p. 103.
- 2) Ibid., Vol. II, p. 9.
- 3) Ibid., p. 16.



The dissonant upper note is very prominent here.

The following four examples are mostly found at cadence points in the middle of a piece:¹⁾



In (a) the first note is always a dissonance. In (b) the first two notes are consonant, in (c) the first note is dissonant, and in (d) the first note is consonant.

It therefore follows that in (b) and (d) the initial notes are a short consonant prologue to the actual cadence ornament which starts on a dissonance. Scale passages sometimes precede the ornaments, and because of the short note values obviously form an integral part of the ornament:²⁾



Very few figurations appear in Marco Antonio's compositions, other than these cadence ornaments, and when they do appear in short note values, they are invariably connected to the ornament itself.

1) Ibid., Vol. I, p. 103.

2) Ibid., Vol. II, p. 28.

An example of a double trill appears in the second ricercare:¹⁾



An interesting figuration, not as easily recognisable as a cadence ornament and starting on the main note, is employed when four ascending minims appear in the other voice:²⁾



2.2 THE "FROTTOLE INTABULATE DA SONARE ORGANI" (1517) AND THE TABLATURE SCRIPTS IN CASTELL' ARQUATO.

- (i) The "Frottole Intabulate da Sonare Organi" of Andrea Antico only contains intabulations of Italian songs, and is the earliest sixteenth century source of organ music. The ornamentation is often similar to that of Marco Antonio, except that the combination of scale passages with ornaments is never used.

The cadence points are usually decorated with quavers, using the turn formula:³⁾




1) Ibid.

2) Ibid., p. 36.

3) Ibid., Vol. I, p. 65.

Variations include the use of semiquavers:¹⁾



The first four notes of the next example, taken from the "Per dolar mi bagno el viso", consist of an inverted turn, followed by a turn; the same ornament, only more elaborate, is later to be found in seventeenth and eighteenth century sources, indicated as :²⁾



Two examples of short trills appear, showing that this practice must have been known in Italy:³⁾



The first is a short mordent, whilst the second is a short main note trill. Similar practices are found in 16th century Spanish sources, as described by Santa Maria.

A characteristic of this music is the fact that the ornaments appear either in the descant or tenor, whilst the bass remains unchanged.

(ii) The tablature of Castell' Arquato is another early sixteenth source and contains compositions by Jacobo Fogliano (1468 - 1548), Giulio da Modena (1498-1530), Marco Antonio Cavazzoni, and Jaches.

1) Ibid.

2) Ibid., p. 10.

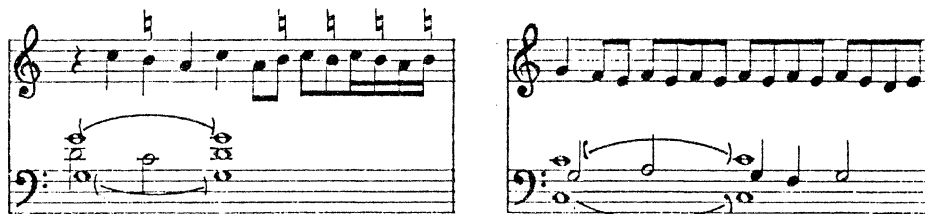
3) Ibid., p. 67.

The ornament formulas are essentially the same as that of Marco Antonio, except on a more modest scale.

These three examples from a ricercare by Jacobo Fogliano illustrate the freedom of expression and variation on the same formula, the first beginning with a dissonant suspension, the second with a dissonant, and the third being consonant:¹⁾



Cadence ornaments are usually prepared in this period, and it is a particular characteristic of Jaches' mass. They may be prepared from below or from above:²⁾



2.3 GIROLAMO CAVAZZONI (1500? - 1560)

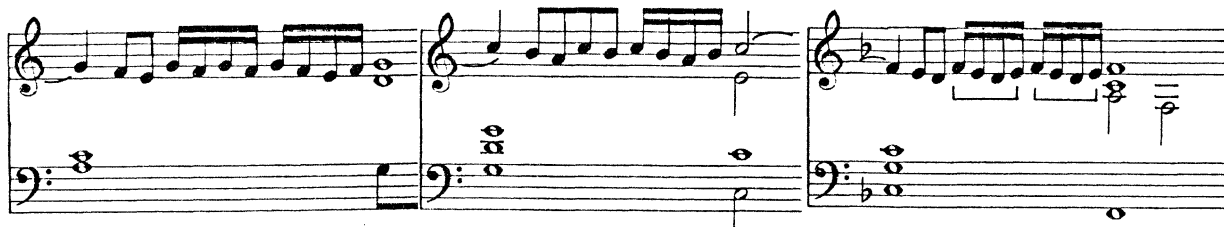
G. Cavazzoni, aptly called the father of organ playing in Italy, does not make use of profuse ornamentation. All the ornaments appear at cadence points, and often the cadences are not ornamented at all.

Most of the written out ornaments which appear at cadences, start with a dissonant upper note:³⁾

1) Ibid, Vbl. II, pp. 59, 62.

2) Ibid., pp. 83, 99.

3) L. Torchi, L'Arte Musicale in Italia (1898), Vol. III, pp. 7, 9, 17.



A slow start is characteristic of all three specimens. In the third example the double turn is rather unusual.

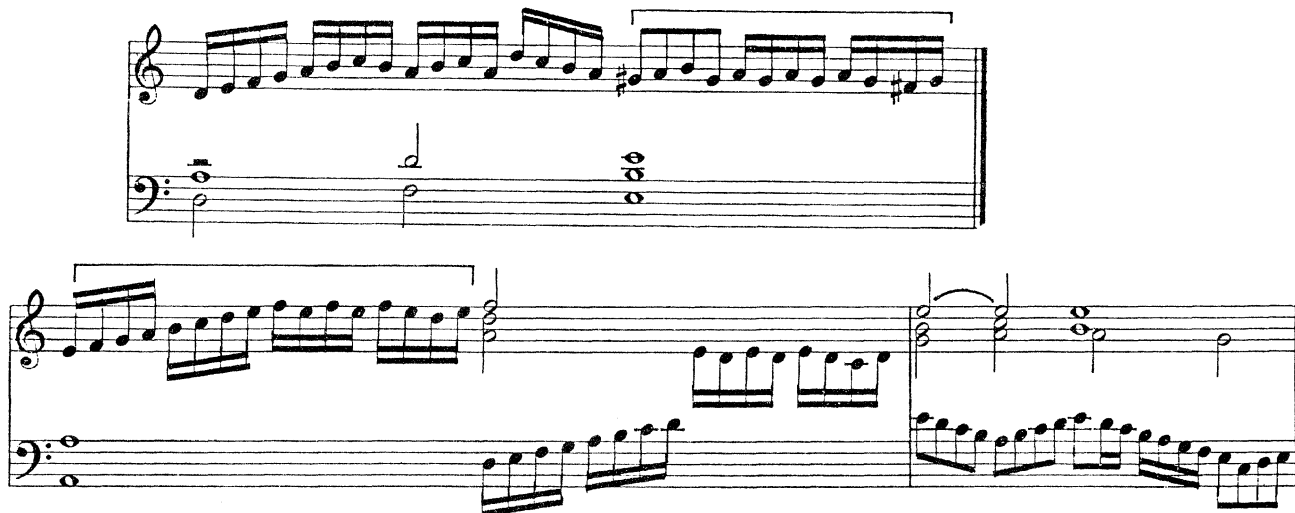
Ornaments with a consonant start are also frequent:¹⁾



2.4 ANDREA GABRIELI: (1510 - 1586)

Ornaments play a much more significant role in the works of Andrea Gabrieli. Besides their cadential function, they are actual thematic substance, becoming part of scale-like passages:²⁾

Toccata del decimo tono

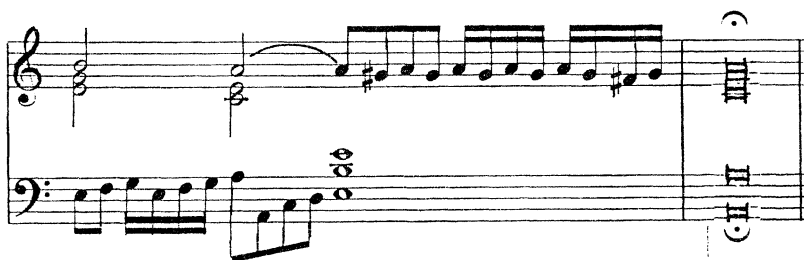


In this example the fifth of the chord A - C - E is ornamented, instead of the usual third.

1) Ibid., pp. 9, 23, 33, 39.

2) Ibid., p. 77.

In the final cadence of this piece an accelerating cadence ornament is found, being tied over from the previous bar and reminiscent of the 17th century French "lié" - ornaments.



2.5 CLAUDIO MERULO (1533 - 1604)

In the works of Merulo (published 1604) even the smallest ornament is written out in detail, the use of demi semiquavers also being very prominent. The form, thematic material and ornamentation is completely unified, so that the ornaments once more become the basic substance of thematic material.

Of particular importance is his use of "tremoletti" (short ornaments) beginning on the main note. They appear on both the weak and the strong beat:¹⁾



When they appear on the strong beat, they are usually dissonant with the rest of the harmony; the opposite being true when they appear on a weak beat.

To illustrate Merulo's profuse use of ornaments, the next three examples are taken from the Toccata sesta:²⁾

1) Ibid., p. 116.

2) Ibid., p. 94.

The image contains three musical examples, labeled (a), (b), and (c), each consisting of a piano (left) and a treble (right) staff. Example (a) shows a descending scale of eighth notes in the treble staff, with a tremolo on the tonic note. Example (b) shows a dissonant upper note cadence trill in the treble staff. Example (c) shows a cadence trill in the treble staff, prepared by a consonant note on the strong beat in the bass staff.

In (a) the tremoletti appear in a descending scale; in (b) a dissonant upper note cadence trill is used whereas in (c) a cadence trill, prepared by a consonant note on the strong beat is seen.

The tremolo or main note trill in (a) never appears at cadence points on the dominant, but on the tonic. The following examples illustrate this point:¹⁾

The image contains two musical examples. The first example shows a cadence trill on the tonic note in the treble staff, with a tremolo on the tonic note in the bass staff. The second example shows a cadence trill on the tonic note in the treble staff, with a tremolo on the tonic note in the bass staff.

Different expressions are also already incorporated into the upper note cadential trill:²⁾

(1) With equal note values

1) Ibid., pp. 122, 130.

2) Torchi, L'Arte Musicale in Italia, pp. 116, 98.

Toccato del decimo tono



- (2) With accelerating note values, e.g. quavers, semiquavers and demi-semiquavers



- (3) With the first note of the ornament stressed



- (4) Most cadential trills incorporate the turn at the end, as in the first two examples.

2.6 GIROLAMO DIRUTA: (1560 - ?)

As fewer ornament-signs were used in Italy than elsewhere, contemporary Italian treatises concern themselves less with elucidating ornament-signs than with discussing the improvisation and use of various kinds of florid decoration. Girolamo Diruta's "Il Transilvano - Dialogo sopra il vero modo di sonar Organi et Instromenti da penna" ('A dialogue upon the true way of playing the organ and quilled instruments', Venice, 1593), is the most important Italian source for information on organ playing and ornamentation in the 16th century.

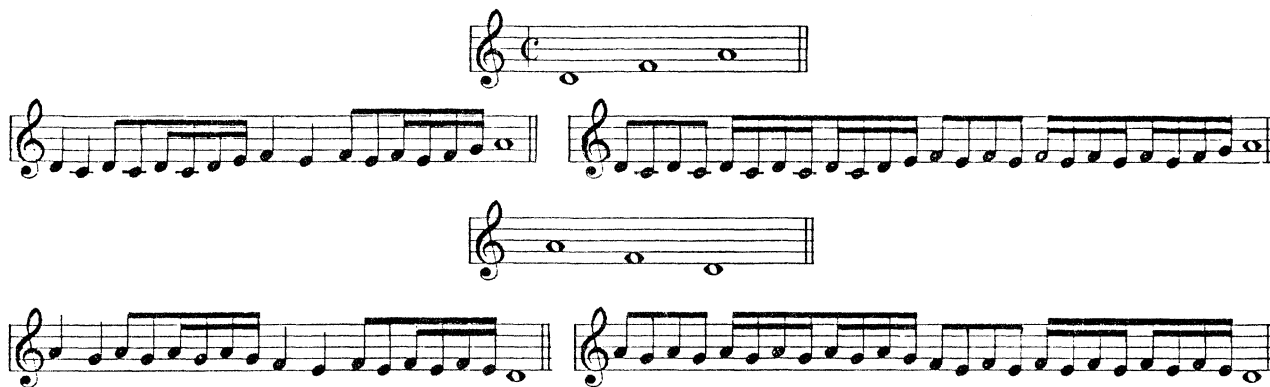
Of the performance on keyboard instruments, he says:¹⁾

"The player ought to adorn his performance with tremoli and accenti, so that the prolonged sound which is peculiar to the organ may in a measure be reproduced. For example: if you play a breve or a semi-breve on the organ the sound will continue so long as you hold down the key; but on a quilled instrument the sound will disappear before you have done with half the value of the note. It is therefore necessary to make up for this loss by vivacity and dexterity of hand; and also by lightly touching the key several times in succession. In a word, if you want to play with taste and dexterity, study the works of Signor Claudio (Merulo), where you will find everything needful."

Diruta divides ornamentation into two categories:

- (1) The Groppi (i.e. divisions, florid figurations) are played in various ways, that is, with crotchets, quavers, semiquavers and demisemiquavers. They move diversely, descending and ascending diatonically with the addition of accidentals:²⁾

Diatonic Groppi

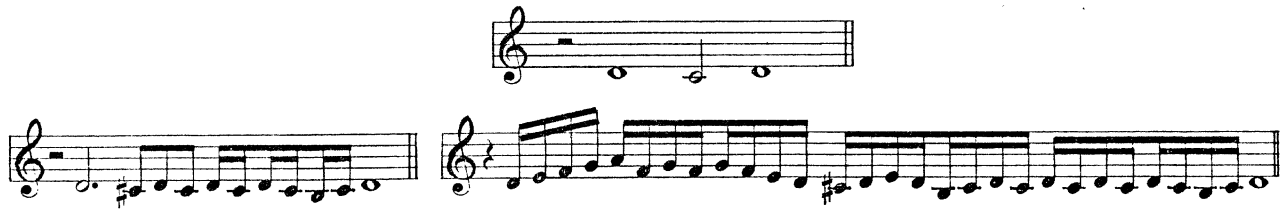


In these examples the groppi keep close to the melodic outline.

1) E. Dannreuther, Musical Ornamentation, Part I, p. 3.

2) Ibid., p. 5.

Groppi with accidentals:



Further examples of Groppi:



These examples depart fairly freely from the melodic outline, but the harmonic skeleton is always preserved.

From Diruta's examples it can be seen that Groppi are used to fill in disjunct lines. The cadence formulas which are found in the works of the earliest Italian organ masters, are employed at cadence points to connect the conjunct lines and to decorate them.

(2a) Tremoli

A tremolo is a trill, beginning and ending on the main note.

Diruta describes it thus:¹⁾

"You should take care to play all Tremoli lightly and with agility, and you should not perform them with the key below, as some do, but with the key above. If you have ever watched players upon the viols, the lute, etc., or players upon wind instruments, you must have seen that they accompany the main note of a Tremolo with an upper accessory note and not with a lower. The following examples of Tremoli on minims will show this":



The tremoli should use only half the value of the main note, as the above example shows. To quote Diruta:²⁾

"Moreover, to succeed well with Tremoli, you must take care of two things: first, the value of the notes upon which the Tremoli are to be made; and secondly the very name of these ornaments - Tremolo; by which you will understand that sometimes the fingers are to move slowly and softly, and at other times quickly and energetically".

Diruta describes in detail where the tremoli should be introduced:³⁾

"First, you may introduce Tremoli at the beginning of a Ricercare, a Canzone, or any other piece of music; also, when one hand plays several parts and the other hand one part only, then the hand which plays the single part may introduce Tremoli. Furthermore,

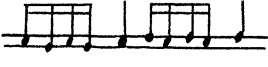
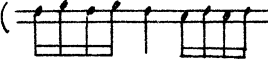
1) Ibid., p. 6.

2) Ibid.

3) Ibid., pp. 6, 7.

and subject to the approval of organists, I will repeat what I have said before: If Tremoli are played gracefully, and introduced in the proper place, they are sure to improve the effect and enliven the harmony. I will now give the examples I promised: The first shall be Tremoli upon minims; the second upon crotchets; the third upon quavers. Tremoli cannot be played upon semiquavers, because they are too quick. I shall first give a subject in minims and show how Tremoli can be applied to it in two ways. Then I shall do the same with a subject in crotchets and with a subject in quavers, and I shall write out the examples for the right hand as well as for the left":

The image displays musical notation for three examples of Tremoli. Example 1 (minims) shows a subject in the treble clef and its application with Tremoli in the bass clef. Example 2 (crotchets) shows a subject in the treble clef and its application with Tremoli in the bass clef. Example 3 (quavers) shows a subject in the treble clef and its application with Tremoli in the bass clef. A label '(a)' is present under the first Tremoli application in the first example.

- (i) It is significant that Diruta employs the tremoli in both ascending and descending passages. E.N. Ammerbach (*Orgel oder Instrument Tabulatur*, Leipzig, 1571) describes two kinds of Tremoli: a mordent ascending () and a tremolo descending (). As already stated by him, Diruta does not approve of a tremolo with lower auxiliary. One may thus accept that this form of the tremolo was not favoured in Italy in the sixteenth century, but in Germany.
- (ii) Another important fact to be pointed out is that at the beginning of a Ricercare or Canzone (thus in a composition where the subject is given out by a single voice or part) one may embellish it with tremoli.
- (iii) In (a) above, a tremolo starting with the upper auxiliary appears.
- (iv) Diruta's remark that the tremoli improve the effect of the harmony is of great importance. It shows that towards the end of the 16th century ornaments already started assuming a harmonic role.
- (2b) Tremoletti.

These are short tremoli. Tremoli and Tremoletti are diatonic, except where a cadence requires an accidental. According to Diruta, Merulo is in the habit of introducing them when the notes descend diatonically. They are in demisemiquaver note values.

The next examples are on minims, crotchets and quavers:¹⁾

1) Ibid., pp. 7, 8.



The Tremoletti marked (N.B.) are indeed tremoletti using the lower auxiliary. Diruta's rule thus does not agree with his example. It can either be ascribed to inconsistency on the part of Diruta, or perhaps to a misprint. In the last example a tremoletto with an upper auxiliary start appears, which is also unusual.

The tremoletti appear on strong as well as weak beats. When played on the strong beat, a finger which usually takes accented notes must be used, i.e. 232. On weak beats 343 can be used in the right hand.¹⁾

On Diruta's advice to turn to Merulo's works for guidance, a glance at Merulo's Canzon dita La Leonora will show the use of Diruta's examples:²⁾

1) Ibid., p. 8.

2) C. Merulo, Canzonen 1592, Ed. Pidoux, (Barenreiter 1759).

> La Leonora <

The image shows two systems of musical notation. The first system consists of a treble and bass staff. The treble staff has a first measure with a note marked (a) and a second measure with a tremolo marked (b). The second system also has a treble and bass staff. The treble staff has a measure with a tremolo marked (e) and a final measure with a tremoletto marked (d). The bass staff in the second system has a measure with a note marked (c) and a final measure with a note marked (f).

(a) The first note may be embellished with a tremolo, being a canzona.

(b) A tremolo, main note and before the beat, dissonant.

(c) A tremolo, main note and on the beat.

(d) A tremoletto, main note and on the beat.

(e) Three Groppi, the main note and on the beat, consonant.

Measure 20:

The image shows a single measure of music in a treble and bass staff. The treble staff has a note marked (f) and a tremoletto marked (g). The bass staff has a note marked (c) and a note marked (f).

(f) Tremoletto, main note, before the beat, consonant.

(g) A groppo, upper auxiliary and on the beat, dissonant.

SUMMARY:

A few salient points may be briefly mentioned again:

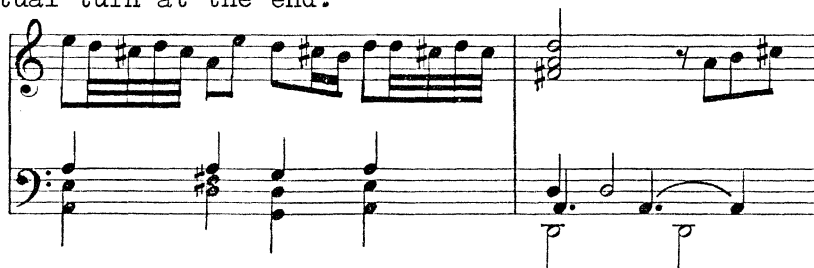
- (1) Tremoli and Tremoletti take up half the value of the main note and end upon it.
- (2) They start on the main note, and are played with the upper auxiliary. (However, in two examples they start with the upper note.)
- (3) They are diatonic, unless a cadence demands an accidental.
- (4) In the first and second examples of the tremoletti there is a case of the lower accessory note forming part of the shake, and the first example of diatonic groppi contains a shake with the lower diatonic auxiliary. Diruta stigmatizes this practice as not being desirable, yet they appear in both his examples and compositions. It can therefore be supposed that they were common in his time, though used to a lesser extent than the conventional tremolo.
- (5) The Tremoli can be performed as either consonant or dissonant. They appear more often on the weak beat, and seldom as cadence figurations.
- (6) The Tremoli are both slow and quick; thus the number of notes which constitutes a tremolo is not as rigid as the examples demonstrate.
- (7) The Groppi clearly fall into the category of "Divisions", whereas the Tremoli and Tremoletti are specific ornaments. The cadence formulas found in the Groppi, became the standard ornaments for cadence points in the early seventeenth century.
- (8) The introduction of names for specific ornaments is important - even though they were then still part of the melodic line and diminution formulas.

2.7 MARCO FACOLI AND GIOVANNI M. RADINO.

In Facoli's "Il secondo libro" (1588) and Radino's "Il primo libro" (1592) the first examples of the slide (German: Schleiffer) in Italy appear in their works. That of Facoli is the most characteristic and resembles the seventeenth century French "Coulé de Tierce":¹⁾



Facoli also employs a short upper note trill at cadences, without the habitual turn at the end:²⁾



In the following example Facoli first ornaments the fifth of the dominant chord, then the third:³⁾

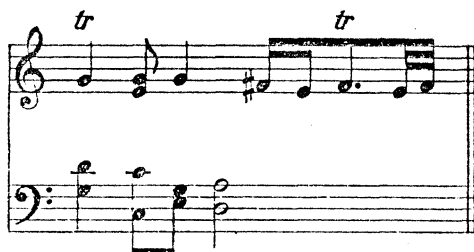


2.8 ANTONIO VALENTE (1520 - 1580)

Valente indicates a single form of ornamentation by the letter "t" in his "Intavolatura de Cimbalò" (Naples 1576). The composer never describes or gives an example of the ornament; the only reference being in the introduction:⁴⁾

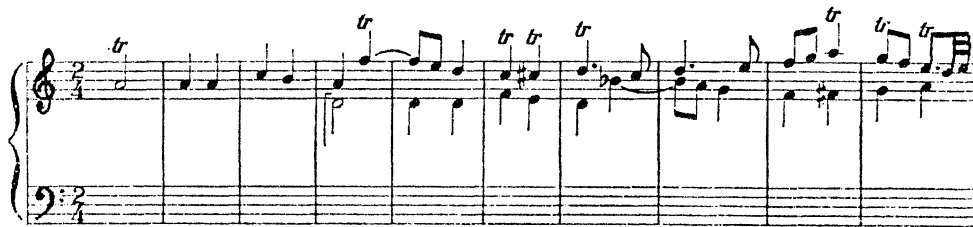
- 1) W. Apel, History of Keyboard Music (1972) p. 243.
- 2) Corpus of Early Keyboard Music, Vol. 2. (1963), p. 1.
- 3) Ibid., p. 12.
- 4) A. Valente, Intavolatura de Cimbalò (Naples 1576), ed. C. Jacobs (1973), p.8.

"Because, in playing, it is necessary in some cadences ("accadenza") to apply the trill ("il trillo"), for clarity, you can see how in (the) example":



"The 't' above the tr (*g'*) in the right hand represents nothing but that the said key, numbered tr, requires the trill; and thus in the right as in the left hand, wherever the said 't' is found, the trill must be performed; and similarly, wherever the said 't' is found on the semitone, that is, the black key, [there] the trill will be performed."

Valente is among the first composers for whom 't' represents a trill (or perhaps a mordent). They appear on long and short note values, as in this Ricercar in Mode I:¹⁾



The trill occurs, almost without exception, in the highest voice of the music. Valente probably had in mind a trill with an upper auxiliary, when the value of the principal note was sufficiently lengthy; when it was of a short value, a mordent or short main note trill, thus as Santa Maria's "quiebro sencillo" for short note values. If one takes into account the fact that the music of the Viceregal Chapel in Naples was under the direction of the Spanish musicians Diego Ortiz (1555 - 70) and Francisco de Loscos (1570 - 83), and that Santa Maria's treatise of 1565 may have been known to Valente, such an interpretation seems justifiable. Nevertheless, no documentary evidence substantiates the exclusive use of any form of ornament.

1) Ibid., p. 22.

In Valente's most habitual written-out cadential formula, the upper auxiliary note in the opening section of the formula receives accentuation:¹⁾



The upper note formula, prepared by a main note consonant, is used to a great extent. It is used at both stronger and weaker cadences:²⁾



The main note trill hardly ever appears in written out form, thus strengthening the supposition that 't' on short note values has that meaning. However, an exceptional case is found in the Ricercare in Mode VIII, where it appears as a complete cadential formula:³⁾



There are thus examples of both upper note and main note trills at cadences. The performer himself will have to decide which form he prefers, and when to play tremoli and tremoletti. Diruta's information on the subject will contribute much to the performer's ability to judge aptly.

1) Ibid., p. 25.

2) Ibid.

3) Ibid., p. 52.

2.9 VOCAL ORNAMENTATION IN ITALY

Vocal ornamentation in sixteenth and seventeenth century Italy is characterized by two things: firstly, the abundance of treatises on the subject (in contrast to one treatise for organ, that of Diruta), and secondly, the use of ornaments seldom encountered in organ music of the period. Of these, the ribattuta of Caccini appears frequently in Frescobaldi's Toccatas.

The Zymbalo (Ribattuta) first appears in E.d. Cavaliere's ornament table (Rome, 1600):¹⁾



- (1) The zymbalo starts on the main note, alternates with the upper auxiliary, and usually appears in accelerating form before a tremolo or trillo.
- (2) The monachina is in fact a mordent.
- (3) The Groppolo starts on the main note, in contrast to the instrumental upper note Groppo.
- (4) The trillo is the main note tremolo of Diruta.
- (5) The use of letters (ornament signs) to indicate the ornaments is of specific importance. Before Cavaliere, one recalls A. Valente's t for trillo (earliest keyboard evidence), and Ganassi (1535), who describes Tremoli for the flute as t (tremolo), s (suave) and v (vivace).

1) A. Beyschlag, Die Ornamentik der Musik, (Leipzig 1953), p. 21.

G. Caccini, in his "Nuove Musiche" (1601) describes the Zymbalo as a "Ribattuta di gola", but with the notes and note values exactly the same as Cavalieri's.

Caccini's trillo, however, is completely different and consists of an accelerating, repeated note:¹⁾



(This could be what Diruta meant when he spoke of "lightly touching the key several times in succession.")

Francesco Rognoni (1592, Venice) describes it in a similar way, and with a variation, adding the trillo to a groppo-like figure:²⁾



These trillo's are also described in a similar way, but called tremolo, by Zacconi (Venice, 1592), Rognoni, and Bovicelli (1594).³⁾

That this trillo is meant as a vocal ornament, is clear from M. Praetorius's Syntagma Musicum III (p. 235), where the trillo is described in two ways: Firstly, as an accelerating repeated note, secondly as an alternation between main note and auxiliary. Praetorius adds that the latter is used more on organs and keyboard instruments, than by the human voice.⁴⁾

Finally, Diruta and the various vocal treatises agree on two important issues:⁵⁾

1) Ibid., p. 22.

2) Ibid., p. 24.

3) Ibid., p. 16.

4) M.G.G., Vol. 13, p. 1534.

5) A. Beyschlag, op. cit., p. 16.

- (1) When a fugue is adorned with ornamental figuration, the ornaments should be consequently applied in the various voices.
- (2) Parallel octaves and fifths are of no importance, when they appear in fast passages, as they cannot be observed at such a speed.

CHAPTER 3.

ITALY: THE SEVENTEENTH CENTURY

The seventeenth century can be divided into two sections: the period before and after 1650. This approximate date distinguishes the daring harmonies and bold dissonances of the early baroque from the functional harmony and smooth chordal progressions of the later seventeenth century. Consequently the function of the ornaments become more harmonic.

In seventeenth century Italy the ornaments are still mostly written out, except for the use of "t" or "tr" for a "trillo" or "tremolo". The cadence trills start on the main note or upper note, as a dissonance or consonance. In the second half of this century the ornaments are more and more indicated by sign. Numerous interesting examples of trills which combine repeated notes with the normal trill also appear. Generally, the seventeenth century Italian ornamentation is a continuation of the sixteenth century tradition, except that the ornaments tend to become more conspicuous and daring, especially from Frescobaldi onwards.

3.1 THE FIRST HALF OF THE SEVENTEENTH CENTURY (EARLY BAROQUE)

3.1.1 First generation, North Italy.

The tradition of North Italian organ music and ornamentation, founded by the two Cavazzonis and developed by Andrea Gabrieli, Merulo and others, was completed by A. Gabrieli's nephew, Giovanni Gabrieli (1557 - 1612). The ornamentation in his organ compositions presents nothing new. An interesting characteristic, however, is the frequent use of the subdominant - tonic cadence. Here it is also as in the dominant - tonic cadence, the leading tone which is ornamented from above, but with a completely different effect.

The upper auxiliary here is a consonance, being the fifth note in the subdominant chord, with the leading note as the dissonance:¹⁾

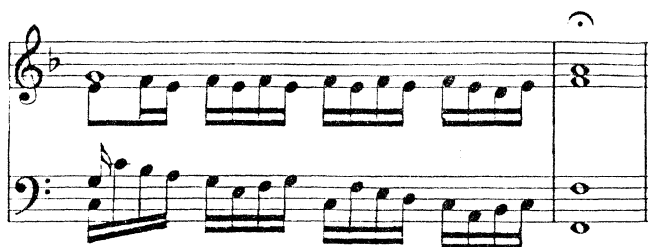
Terzo e quarto tono from "Intonazioni d'organo"



3.1.2 First generation, South Italy.

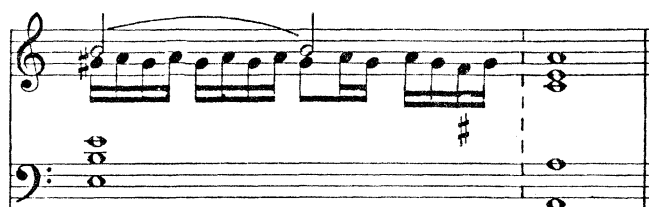
Ercole Pasquini (1560 - ?) was Frescobaldi's predecessor at St. Peter's in Rome. His toccatas are the first of a type to be associated with Frescobaldi, and play an important role in the keyboard music of the early Baroque. Various details of Pasquini's toccatas are similar to those of the Neapolitan composers Macque, Mayone and Trabaci, who exerted a decisive influence on Frescobaldi.

The following cadence formula (a written-out trill above quick figuration) taken from a Toccata by Pasquini is frequently used by Frescobaldi in his toccatas of 1627:²⁾



Other unusual cadence ornaments which appear:³⁾

Toccata I



1) Torchi, op. cit., p. 132.

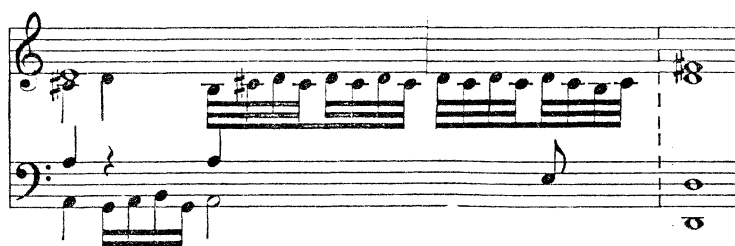
2) W. Apel, op. cit., p. 423.

3) Corpus of Early Keyboard Music, Vol. 12 (1966), p. 2.

Here the groppo is prepared by a main note tremolo.

In the next example the ornament begins on the lower auxiliary with an inverted turn:¹⁾

Toccata VI



More exceptional is the main note cadential trill, complete with turn at the end:²⁾

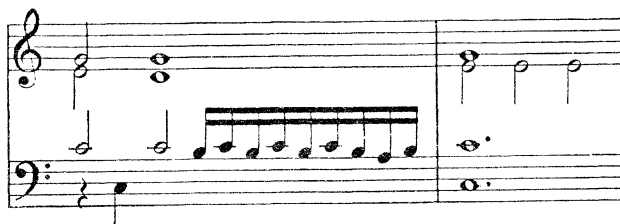
Canzona



However, the upper auxiliary appears briefly, though only as preparatory notes and not as a part of the trill.

An example of the same type, but with a long, prepared note can be seen here:³⁾

Canzona



This example resembles the 18th century "tremblement appuyé", where the upper auxiliary is held as a dissonant appoggiatura.

1) Ibid., p. 13.

2) Ibid., p. 33.

3) Ibid., p. 42.

3.1.3 The Neapolitan composers:

Whilst the North Italians took over and continued the tradition of the sixteenth century, the South Italian attempted to find new formulations which greatly influenced Frescobaldi.

One recalls the earliest pioneers such as Antonio Valente, the first known composer to use the sign "tr" for an ornament, and Rocco Rodio, whose works occasionally exhibit early Baroque features.

Giovanni de Macque (1550 - 1614), teacher of Mayone and Trabaci, is the first to exhibit clearly the characteristic traits of the early Baroque - the then current problem of harmonic dissonance (*seconda patta*), is represented in the "durezza e ligature" *toccatas*, compositions pervaded by dissonant harmonies and suspensions. They are conscious attempts to create a new tonal language.

The ornamental passages at cadences are especially brilliant, as can be seen here:¹⁾

Capriccio sopra re fa mi sol

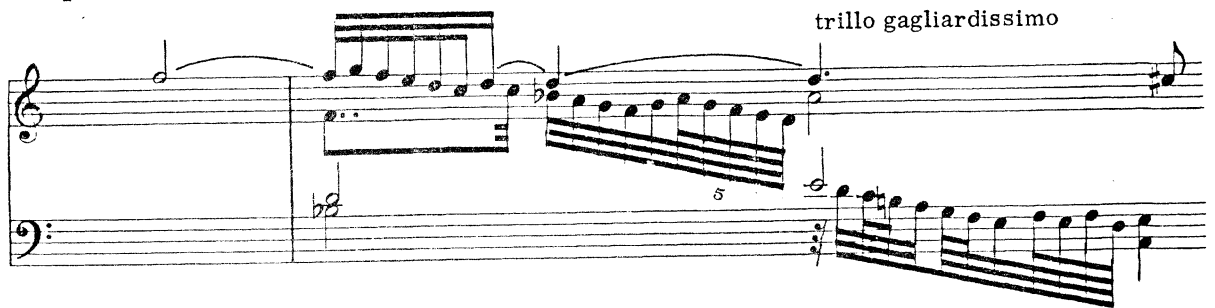
The image shows a musical score for a piece titled "Capriccio sopra re fa mi sol". It consists of two staves, a treble clef on top and a bass clef on the bottom. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The score features a complex texture with many sixteenth notes and trills. A large bracket spans across the top staff, indicating a long note with a trill. The bottom staff has a similar texture with many sixteenth notes. The piece ends with a final cadence in the second last bar, featuring a trill on the upper note.

Observe the main note trill with an ending, and the final, upper note trill in the second last bar.

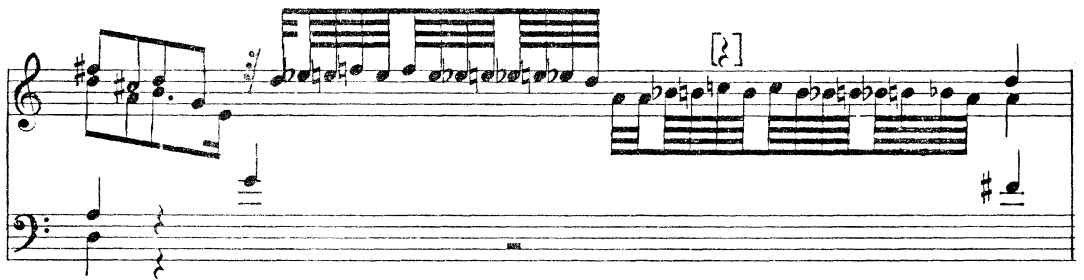
The Rossi manuscript contains pieces by composers who seem to have belonged to the same circle as Macque. A piece entitled "Canzon francese del Principe" contains figures in special braces which are called "alternate" or "trillo galliardissimo" (= lively ornament),

1) Monumenta Musicae Belgicae, Ed. J. Watelet, (Amsterdam 1968), Bd. IV, p. 36.

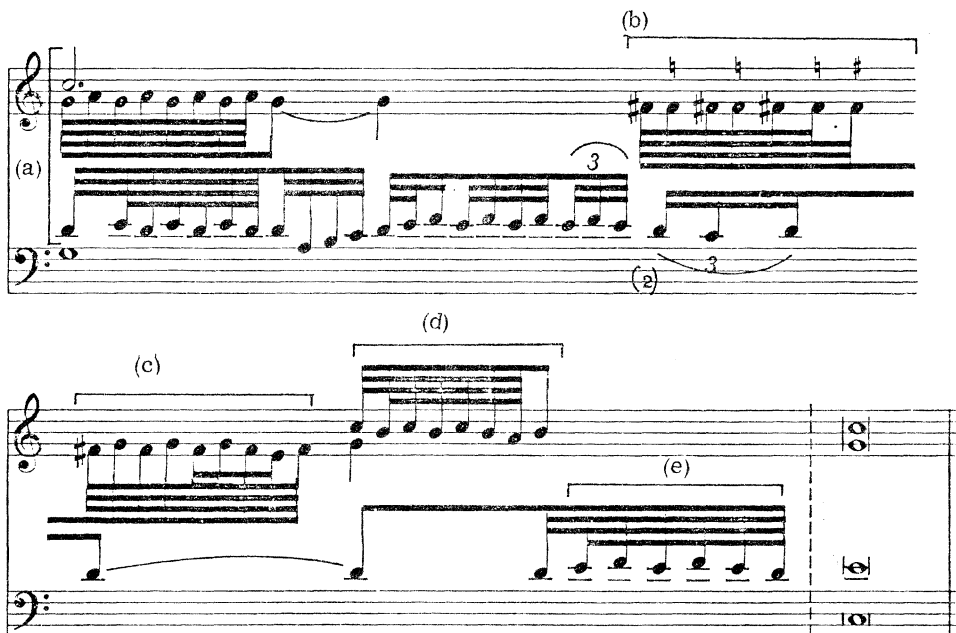
inserted at internal cadence points. They are the clavieristic counterpart of the "gorgia", a vocal ornamentation practice of the period:¹⁾



Other extraordinary ornamental figuration from the manuscript is the use of chromatic trills:²⁾



The last measures from the manuscript are completely unconventional when judged by early seventeenth century standards:



1) Corpus of Early Keyboard Music, Vol. 24, (1967) p. 38.
2) Ibid., p. 40.

- (1) In (a) a double trill appears at a strange interval.
- (2) In (b) either a chromatic trill or a trillo with repeated notes must be played, depending on the interpretation of the accidentals.
- (3) In (c) the main note tremolo with lower auxiliary at the end is unusual - normally it appears in an upper note trill.
- (4) In (d) the upper note of the trill is accentuated.
- (5) The final ornament is a main note trill (e).

3.1.4 Ascanio Mayone (? - 1627)

In the preface to the "Secondo Libro" (Napoli 1609)¹⁾ there appears an "Alli Studiosi", in which Mayone says inter alia:

"... When one plays passing notes or when one ornaments a passage, there is always some note which will be found to be contrary to the rules of counterpoint, a note without which we cannot create a beautiful effect."

"... there are trills in the cadences and I have written them as a semitone on only the first note of the given trill in order to save space."²⁾

An example of this, where the performer has to add the trill, appears in the Canzona Francese Prima:³⁾

The image shows a musical score for a cadenza. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff contains a series of sixteenth-note runs, with a trill on the final note. The bass clef staff contains a few notes, including a trill on the final note. The text "[Cadenza tempo libero]" is written below the treble clef part, and "[a tempo]" is written below the bass clef part. A small box containing a trill symbol is positioned above the final note of the treble clef part.

- 1) A. Mayone, Secondo Libro di Diversi Capricci per Sonare (Naples 1609), Ed. M.S. Kastner (Orgue et Liturgie Vols. 63, 65).
- 2) Ibid., preface.
- 3) Orgue et Liturgie, vol. 63, p. 17.

Mayone's imaginative use of written-out ornaments fore-shadows Frescobaldi:¹⁾

(a) Toccata Prima

(b) Toccata Terza

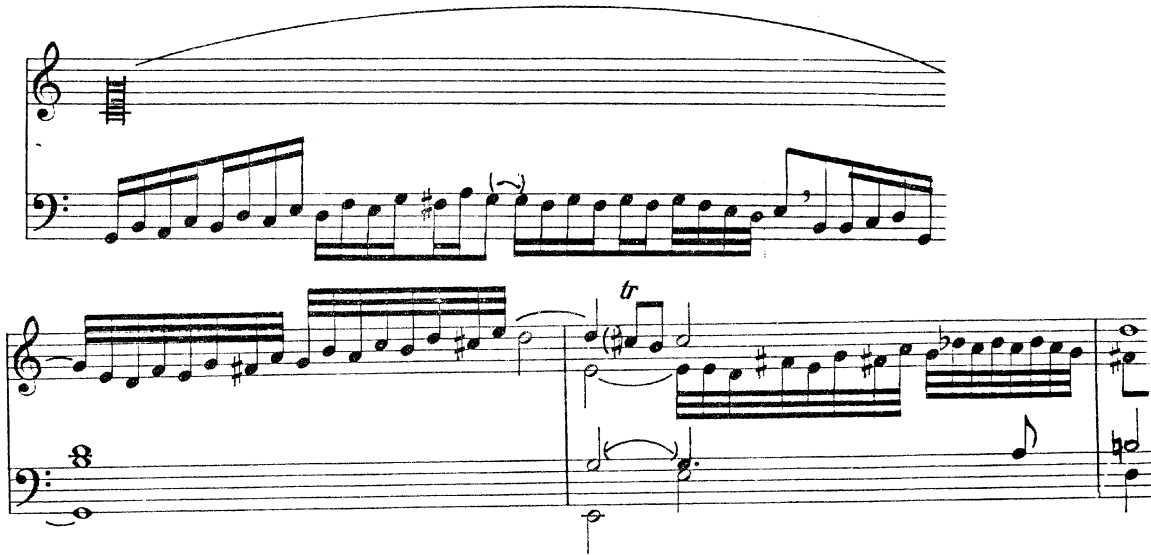
(c) Canzona Francese Seconda

(d) Io mi son giovinetta del Fera

These examples show interesting rhythmical variants on the main note trill, being used here on strong cadences. However, the main note cadence trill is not used exclusively; many examples of conventional upper-note trills occur. In (b) above, the main note trill becomes an upper-note trill.

1) Ibid., pp. 29, 23; Vol. 65, p. 38.

Mayone has a companion in Giovanni M. Trabaci (1575 - 1647), although the peculiar trills do not occur in Trabaci's works, who tends to prefer an unornamented contrapuntal structure. The ornamentation and contrasts in his Toccata's, however, also foreshadow Frescobaldi:¹⁾



3.1.5 Frescobaldi

Girolamo Frescobaldi (1583-1643) was organist at St. Peter's in Rome. His life there was interrupted by a journey to Flanders in 1607, as well as a five-year leave (1628 - 33) as court organist in Florence. His journey to Flanders has led to speculation that he may have met Sweelinck, or at least have heard and seen manuscripts of his music. Frescobaldi enjoyed fame and recognition during his lifetime, and was known far beyond Italy's borders, particularly in France and Germany.²⁾

For the first edition of the toccatas, Frescobaldi wrote a foreword "Al Lettore", in which he provided explanations about the execution of the toccatas and partitas. Some information on the execution of the ornaments is given, but he does not describe any specific ornaments in detail.

1) I. Fuser, *Classici Italiani dell' Organo* (Zanibon no. 4039), p. 95.

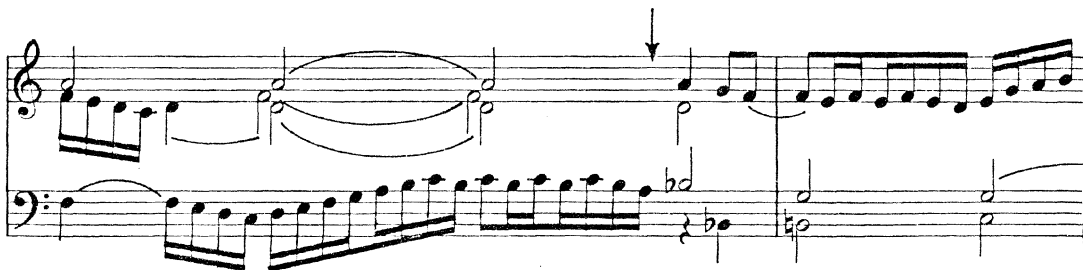
2) W. Apel, *History of Keyboard Music*, p. 448.

The fourth rule reads:¹⁾

"In trills as well as in runs, whether they move by skips or by steps, one must pause on the last note, even when it is an eighth or sixteenth note, or different from the next note. Such a pause will avoid mistaking one passage for another."

This seems to apply to ornaments especially at the different ends of sections. Interestingly enough, Michelangelo Rossi writes them out as Frescobaldi describes them.

The Toccata terza from the Secondo Libro di Toccate (1627) has numerous examples illustrating this practice:²⁾



The sixth rule³⁾

"Caesurae or ends of sections occur where both hands simultaneously play a consonance in half notes. Where a trill in one hand is played simultaneously with a run in the other, one must not play note against note, but try to play the trill fast and the run in a more sustained and expressive manner, otherwise confusion will result."

Sometimes, however, examples appear not against a run, but played simultaneously with equally rapid but very different figures. The two motions lead to dissonant clashes, which slow down the preceding motion. Often these clashes provoke a beautiful musical effect,

1) Ibid., p. 456.

2) Frescobaldi, Orgel und Klavierwerke (Pidoux), Bärenreiter no. 2204, Vol. II, p. 15.

3) W. Apel, op. cit., p. 456.

leaving one hoping that Frescobaldi's direction only applies to runs and not to different figures.

These examples manifest themselves in the Toccata terza from the Primo

Libro:¹⁾



In the foreword to the "Fiori Musicali" the following remarks are knowledgeable:²⁾

"There remains nothing more for me to say, than that experience is the great teacher in all things. Trial and experiment will prove to him who would progress in his art, the truth of what I say.

1. If in the Toccata, one comes across a passage with trills or expressive melismata, one should play it adagio; quaver passages in both hands together somewhat quicker. With trills one should slow down the tempo. (I mention this, although the Toccatas are to be played according to the judgement and taste of the player.)"

The above is self-explanatory, showing that the ornaments should not be played metronomically - the words "slow", "adagio" seeming to imply an expressive character.

1) Frescobaldi, op. cit., Vol. I, p. 13.

2) Frescobaldi, op. cit., Vol. V, p. 3.

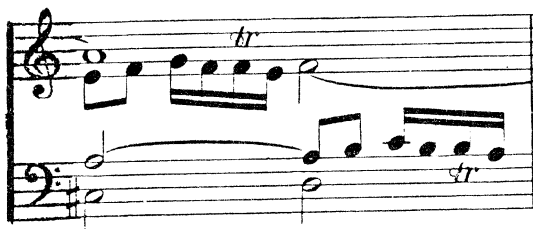
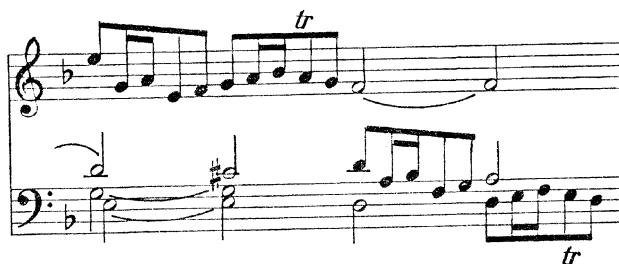
Nothing is said about the use of accidentals, but the characteristic notation practice of the early Baroque is that an accidental is valid for adjacent notes of the same pitch, sometimes for a figure covering a beat, and for running passages of notes beamed together, but never for a whole measure without a question.¹⁾

The exception must be applied to trills, where the repeated note is only separated from the previous transposed note by a single note, thus:



In true Italian fashion, most of Frescobaldi's ornaments are written out in the text. He does however use the signs "t" and "tr". They appear almost exclusively in the Fiori musicali, although they also appear in the first toccata from the Libro Primo.



These examples from the Toccata Prima and Toccata avanti la Messa delli Apostoli (from the Fiori Musicali) probably must be executed as Diruta's tremoletti:²⁾



1) Apel, op. cit., p. 435.

2) Frescobaldi, op. cit., Vol. I, p. 6 and Vol. V, p. 24.

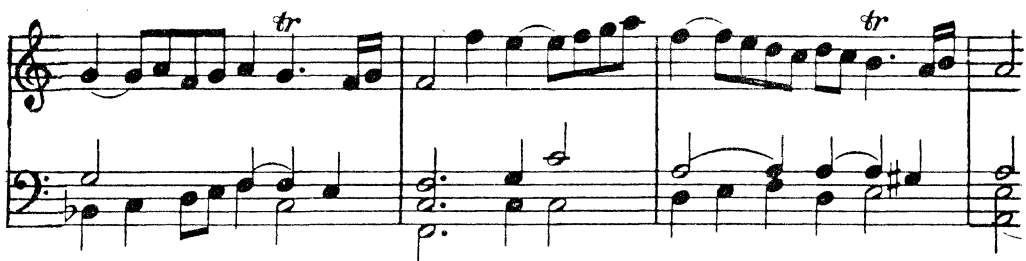
They are virtually always encountered in descending figures.

The tr-sign is often employed on the rhythms  or , sometimes with a cadential function, and sometimes not. Here the player must use his own discretion, preferably using the tremolo on the non-cadential sign, and a groppo-like figure, starting on the main note or upper auxiliary, at the cadence point:¹⁾

Toccata per l'Elevatione:



Not much doubt exists in the Cento Partite sopra Passacagli, for here the "tr" is followed by an afterbeat of two notes:²⁾



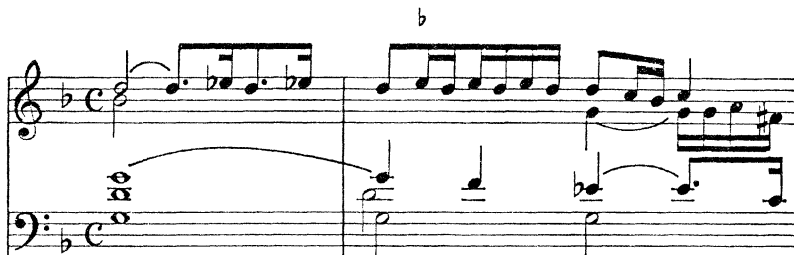
Here it is not the leading note which carries the ornament sign, but the fifth of the chord; an upper note trill here will initially also result in a consonant start, whereas the main note start will produce a dissonance. The groppo, in either form, is doubtless what Frescobaldi intended. If so, it is one of the first manifestations of the use of the sign "tr" with afterbeat to indicate a cadence trill.

1) Frescobaldi, op. cit., Vol. V, p. 43.

2) Frescobaldi, op. cit., Vol. III, p. 78.

Among the written out ornaments, the Ribattuta is often encountered in the toccatas:¹⁾

Toccata Prima



The second part of the ribattuta is in fact a trill, and it is possible here to add more notes to it than are written out.

Of the written out ornaments, the tremolo and groppo dominate. They are, however, not abrupt ornaments but are inseparably woven into the melodic line.

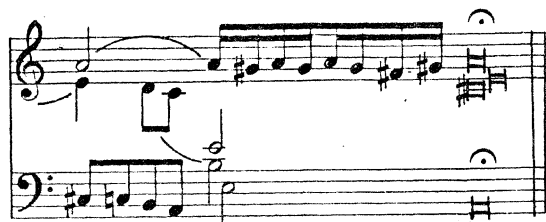
The cadence trills are in the form of the groppo, beginning on either the main or upper note, with or without dissonant beginning, often also written out in accelerating form. If one follows Frescobaldi's advice to slow down at trills, the correct execution is probably a slow start, accelerating, and slowing down again at the end, playing the last two notes rather slowly.

At final cadences, when Frescobaldi writes out cadence groppos, it is remarkable that he leaves the right hand free to execute the trill alone, probably with the fingers 3-2. This is a practice that appeared before Frescobaldi right throughout the sixteenth century.

Toccata quarta:²⁾

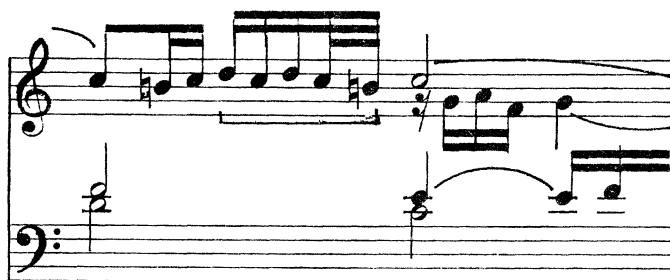
1) Frescobaldi, op. cit., Vol. IV, p.3.

2) Ibid., p. 18.

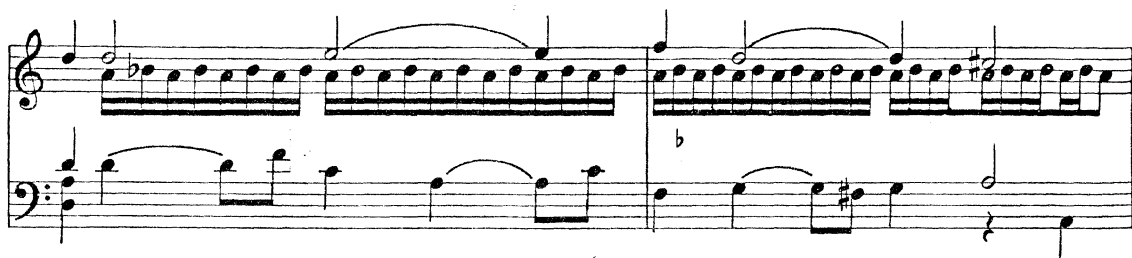


It is, of course, possible here to add more notes to the trill than are written out.

Another groppo like figure, but without the turn at the end, appears not as a cadence figure, but loosely between shifting harmonies, connecting them:¹⁾



The tremolo is in most cases written out, but does not necessarily last for only half the value of the note as Diruta prescribes:²⁾



It appears mostly as a consonant. Frescobaldi also changes the appearance of the tremoli somewhat, adding a descending note at the end or starting from below:



1) Ibid., Vol. I, p. 3.

2) Ibid., Vol. III, p. 78.

The tremolo is described as a "trillo" in Frescobaldi's preface, thus corresponding to Cavalieri's trillo.

The lombardic rhythm takes its place, especially in the toccatas, and can be seen as a forerunner of the appoggiatura:¹⁾

Toccata quarta



The Mordent is absent from Frescobaldi's works.

3.1.6 Second generation:

The great importance of the Neapolitan keyboard school, who laid the foundation for Frescobaldi's works, has already been pointed out. This was not their only role - they had other successors in South Italy who were musical personalities of rank. They were Bernardo Storace, Gregoria Strozzi as well as the two Scarlattis.

In North Italy Merula dominates, with other composers like Croci, Pesenti, and Fasolo. One can add a central Italian school represented by Ercole Pasquini, Frescobaldi, Rossi and Bernardo Pasquini.

3.1.7 Tarquinio Merula (C. 1590 - C. 1652)

Merula makes use of the typical Frescobaldian tremolo figure:



; this is evidence that Frescobaldi's influence had spread to the North of Italy.

Merula uses them in different rhythmical form, and both as dissonances and consonances:²⁾

1) Ibid., Vol. IV, p. 18.

2) Italienische und süddeutsche Orgelstücke des frühen 17. Jahrhunderts, Reihe II, no. 9 (Kistner und Siegel), p. 2.

Toccata Secundi Toni



An interesting cadence trill appears at the end of this piece. It starts, in groppo fashion, on the dissonant upper note, but instead of continuing as an alternation between upper and main note, it presents itself in the form of an alternation between main and upper, thus like a tremolo:¹⁾




This is the same as the 18th century appoggiatura and trill, with the emphasis on the first note. In this example, the rallentando effect of the last two notes is important, as this is seldom written out in organ literature. (One recalls Frescobaldi who advised the performer to slow down at the end of a trill.)²⁾

3.1.8 Michelangelo Rossi (c. 1600 - c. 1670).

More than any other composer, Rossi follows in Frescobaldi's footsteps. Rossi's toccatas offer figures that do not stand back for Frescobaldi's either in originality or in boldness.

1) Ibid., p. 5.


2) See section dealing with Frescobaldi.

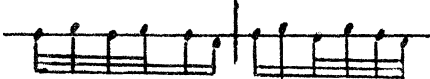
The ornament sign "tr" is once again encountered in varied contexts. It often appears on the rhythm  , sometimes preceded by a tremolo:¹⁾



The execution is probably a tremolo, starting on the main note. Many similar written out examples exist:²⁾



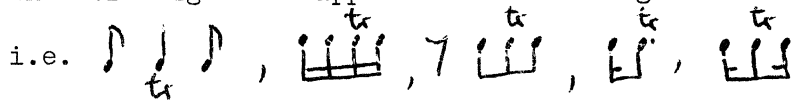
Once again, the tremoli may be either dissonant or consonant. The question arises here why at times the sign "tr" is used, while at others the same ornament is written out. The answer lies in the fact that the "tr" is always used, in this context on a dotted quaver with a semiquaver, whereas the written out ornament has on the last beat a tremoletto on a quaver, with a quaver following. The only logical explanation is that it is too difficult to write out the tremolo in note values on  , hence the sign "tr".

The typical tremolo figure  of Frescobaldi rarely appears in this form in the works of Rossi, but mostly in a rhythmically changed form as in the first example above:



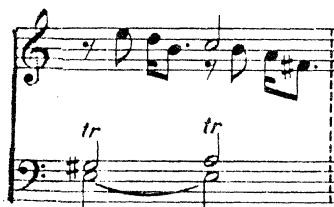
1) Corpus of Early Keyboard Music, Vol. 15 (1966), p. 3.
2) Ibid., p. 1.

The "tr" sign also appears on descending notes with varying rhythms,

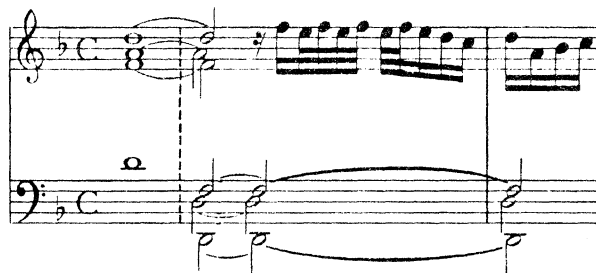


i.e. all most likely to indicate a tremolo lasting half the value of the note.

The sign is often also encountered on longer note values, especially minims, where a long tremolo must be meant:¹⁾



Rossi's written out tremolo-figurations do not always conform exactly to Diruta's description, and novel figures like this appear:²⁾



The normal cadential, written out groppi appear, often being replaced by a "tr" sign. A comparison between the last measures of the Toccata Seconda, Terza and Nona shows that "tr" here does not indicate a tremolo, but a groppo or cadence trill:³⁾



1) Ibid., p. 7.

2) Ibid., p. 17.

3) Ibid., pp. 5, 8, 30.

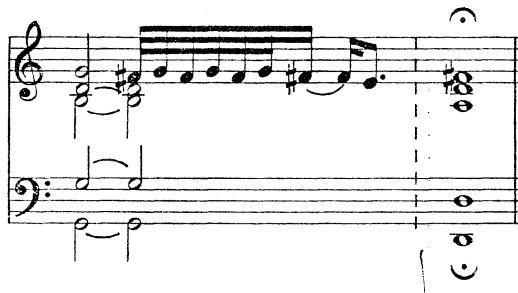
The ribattuta also appears at cadences:¹⁾



One draws the conclusion that the "tr" sign has a variable meaning - either tremolo or temoletto, or groppo (cadence trill), according to the context.

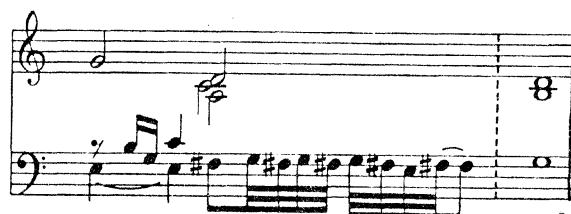
The appearance of tr-signs for tremolo on the one hand and written out examples on the other may be accounted for on the assumption that:

- (1) It may either be too problematic to write them out.
- (2) The composer's intention of an expressive ornament may be destroyed by writing it out in full note values.
- (3) Where examples appear that deviate from the customary, as in this final cadence from Toccata settima, it is written out:²⁾



Here we have the exceptional example of a tremolo in a dissonant context at a final cadence.

The groppo also appears (though rarely) in another rhythmical form:³⁾

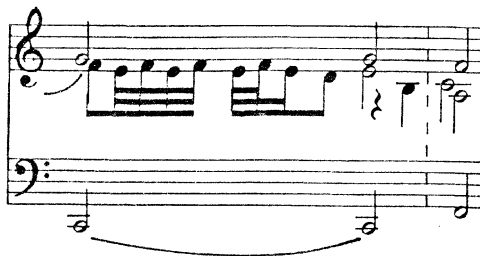


1) Ibid., p. 32.

2) Ibid., p. 20.

3) Ibid., p. 16.

Whereas Frescobaldi only prescribes that the last note of a trillo (or tremolo) be held back at the end of a section, Rossi writes this out:¹⁾



3.2 THE SECOND HALF OF THE SEVENTEENTH CENTURY

3.2.1 Bernardo Storace's work is an interesting monument of the South Italian school. This work clearly shows the fundamental differences between keyboard music before and after 1650, and the innovations of the middle Baroque.

The absence of many written out ornaments is immediately apparent; instead the "t" sign is used excessively, both at cadences and at other places. Whenever a written out ornament appears, it always starts with the main note and bears the "t" sign. On longer note values the "tr" sign appears:²⁾

Ciaccona



It would seem that the "t" sign is reserved for shorter note values. Often the sign is written on a dotted rhythm, so that

1) Ibid., p. 18.

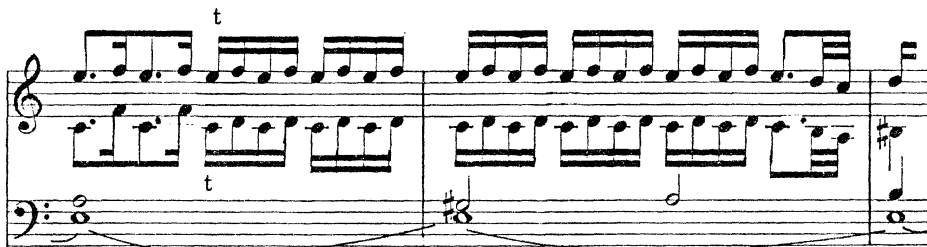
2) Corpus of Early Keyboard Music, Vol. 7 (1965), p. 117.

one would expect a similar effect in performance as in the written out example above. Whether there is any difference between the written out ornament with the ornament sign, and the examples with the ornament sign only, is doubtful. Whether the cadence ornaments carrying the "t" sign should start on the upper note is an open question - the written out examples all start on the main note, with a dissonance.

One gets the impression that the ornaments are written out when it is convenient, otherwise the "t" or "tr" sign are simply used. The complete absence of the groppo at cadences (at least in written out form) is very obvious. They seem to be replaced by main note tremolo figures.

3.2.2. Giovanni Salvatore (c. 1610 - c. 1675).

The toccatas of this Neapolitan organist reveal several interesting ornaments. A double tremolo, starting as a ribattuta, appears in the Toccata Seconda:¹⁾



The fact that the "t" sign appears above the written out ornament, could mean that more notes must be added.

The "t" sign appears mostly on quavers when not written out.

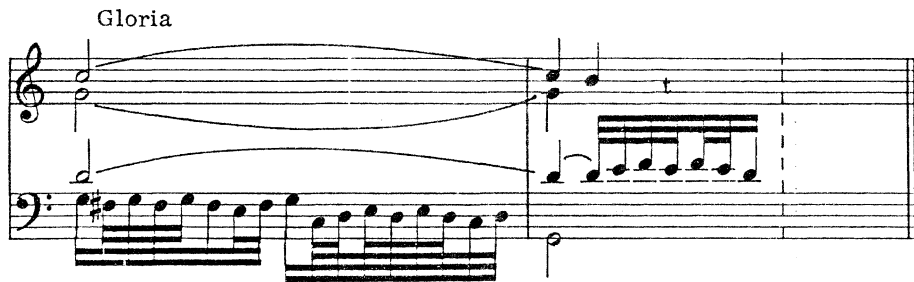
The end of the following tremolo is also exceptional:²⁾

1) Corpus of Early Keyboard Music, Vol. 3 (1964), pp. 49, 50.

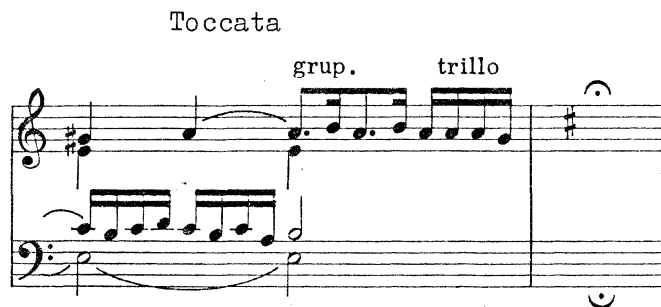
2) Ibid., p. 65.



The "t" sign not only appears above tremolo figures, but also when an alternation between upper and lower auxiliary is required:¹⁾



An example of a ribattuta and trillo, with repeating note, appears once:²⁾



As is the case with other composers of the South Italian school of the late seventeenth century, the groppo seems to have disappeared from Salvatore's vocabulary.

3.2.3 Gregorio Strozzi (c. 1610 - c. 1690)

This Neapolitan composer is the last figure of the South Italian school of keyboard music.

1) Ibid., p. 74.

2) Ibid., p. 77.

The ornaments used by Strozzi are quite unique amongst the literature of this school. The only stenographic ornamentation used is that denoted by "tr". Here it probably indicates a trill beginning on the main note (whereas the French trill of the time starts on the upper auxiliary.) The ornaments seem to be haphazardly placed - they may not have a fixed meaning and could vary according to the context.¹⁾ The beginning and/or ending of a trill may be written out, or the main part of the trill can be represented by repeated notes, whilst the "tr" may appear at any point in the entire partially notated ornament:²⁾

Three examples of musical notation labeled a, b, and c. Example a shows a treble clef staff with a trill starting on a note, with 'tr' written below the first note. Example b shows a bass clef staff with a trill starting on a note, with 'tr' written above the first note. Example c shows a treble clef staff with a trill starting on a note, with 'tr' written above the first note, and a bass clef staff with a trill starting on a note, with 'tr' written above the first note.

Ancidetemi dell' Arcadelt

Musical notation for 'Ancidetemi dell' Arcadelt' in C major, 3/4 time. The treble clef staff shows a trill starting on a note, with 'tr' written above the first note. The bass clef staff shows a trill starting on a note, with 'tr' written above the first note.

Sonata seconda

Musical notation for 'Sonata seconda' in C major, 3/4 time. The treble clef staff shows a trill starting on a note, with 'tr' written above the first note. The bass clef staff shows a trill starting on a note, with 'tr' written above the first note.

A genuine tremolo, or trillo as it is called by Caccini in his "Nuove Musiche", may be required at the repeated notes, but an interpretation inserting the upper diatonic tone may also be possible. The "tr" often

1) Corpus of Early Keyboard Music, Vol. II (1967), p. 12.

2) Ibid., pp. 48, 84 and Apel, op. cit., p. 686.

as "t". In interpreting these signs, one must vary the interpretation according to the context - a fact which is evident from the next example:¹⁾

Suite 17: Alemanda



At the cadence point a groppo figure, with main or upper auxiliary (depending on whether one wants to stress the harmonic dissonance or consonance) can be used, whereas tremoli and tremoletti can be applied at the other "t" signs. Somehow, the player's judgement and good taste will also have to guide him in this respect.

The few written out ornaments may help as a guide; but once again, no specific preference of ornament appears. This is clear from the following passages:²⁾

(a)



Main note trill at cadence point.

1) Corpus of Early Keyboard Music, Vol. 5 (1964), p. 9.

2) Ibid., Book VI, p. 28; Bk. VII, pp. 113, 116, 120, 124.

(b) Ricercare



Upper note gruppo in conventional form.

Toccata

(c)



Both upper note trills, the first as a written out appoggiatura with trill.

(d) Toccata



Written out tremolo (similar to Frescobaldi).

(e) Toccata



Upper note trill, starting with a ribatutta - like figure.

CHAPTER 4

ITALY: THE LATE BAROQUE (1700 - 1750)

The 18th century Italian organ composers Domenico Zipoli (1688 - 1726), G.M. Casini (1670 - 1714), Nicolò Porpora (1686 - 1766), G.B. Martini (1706 - 1784) and to a lesser extent as organ composer Domenico Scarlatti (1683 - 1757) use few ornament signs. They left no explanatory tables or body of information concerning the execution of ornaments behind (as the French did) and therefore their ornaments must be interpreted in the light of contemporary practice.

Written-out ornaments have virtually disappeared, and the only indications for improvised ornamentation confine themselves to trills and appoggiaturas. Instead, many keyboard figurations and decorations appear in written notes, but so much a part of the melodic outline that they cannot be classified as specific ornaments as such.



The treatises of Quantz (1752) and Agricola's translation of Tosi's treatise on singing may have some bearing on these organ composers, because of the former's association with the Italian international school of singing and instrumental music. However, it would not be possible to reconstitute an "authentic" execution of their ornaments. Yet there is no evidence to show that their treatment of ornaments was any different from the practice of the time.

The tremolo, beginning on the main note and sometimes anticipating the beat, was ousted by another type towards the end of the 17th century. Its place was taken by the true baroque shake, which begins with the auxiliary, always coincides with the beat, and may or may not end with a turn.¹⁾

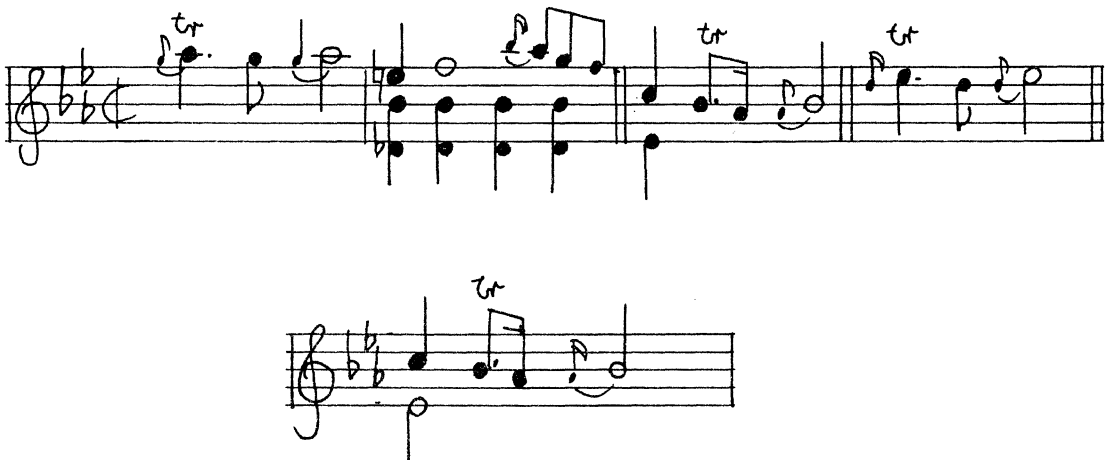
1) Early Italian Keyboard Music, Ed. H. Ferguson, Vol. II (1963), p. 10.

A look at D. Scarlatti's use of ornaments is fairly representative of 18th century Italian keyboard and organ music.


4.1 APPOGGIATURA:

The appoggiatura is indicated with a small note in any of the following ways:  and . (The last should not be confused with the later identical sign for an acciaccatura, to be played before the beat; it is the eighteenth century way of writing an isolated semiquaver.) They all indicate either long or short appoggiaturas on the beat, the length of which must be judged by the context as the value of the small note is not always a reliable guide.¹⁾ In many parallel passages they are omitted, and must surely be added by the performer. The value of the small note indicating the appoggiatura is never consistently indicated, as can be seen in this Scarlatti sonata:²⁾

Sonata K. 470



4.2 THE TRILL

The trill is indicated by the Italians by either "tr" or . (As they are used indiscriminately in parallel passages they clearly have no

- 1) Style and Interpretation (Early Keyboard Music in Germany and Italy), Ed. H. Ferguson, Vol. II, p. 10.
- 2) R. Kirkpatrick, Domenico Scarlatti, Princeton Univ. Press (1953), p. 368.

independent meaning). The common 18th century practice is either long or short, beginning with upper auxiliary on the beat. The length must be judged by the context, as well as by the adding of a termination. There is no evidence that they used the trill beginning on the main note; indeed, the 18th century trill was associated with the prepared and unprepared appoggiatura to the extent of being interchangeable with them.¹⁾

4.3 THE TREMULO:

This word sometimes appears written out above notes in D. Scarlatti's works, and possibly means a long trill. It is often also abbreviated as "Tre" or "Trem". In the seventeenth century the term Tremulo or Tremolo in Italy and Germany, either means:²⁾

- (1) a trill starting with upper auxiliary or on the main note
- (2) a mordent, or
- (3) repetition of the same note

Kirkpatrick, however, considers that none of these apply to Scarlatti.

Of the remaining ornaments, none are indicated by sign - the mordent never appears, at least not as indicated by sign, and the turn and slide are always written out. The acciaccatura is usually written out in the text, but can appear in small notes when intended to be arpeggiated. The application of the term acciaccatura to short melodic appoggiaturas has no foundation in eighteenth century sources.³⁾

1) Ibid., p. 381.

2) Ibid., p. 393.

3) Ibid., p. 395.

CHAPTER 5.

FRANCE: THE SIXTEENTH CENTURY.

Very little organ music is known from sixteenth century France. No sources exist before 1500, the earliest published music being Pierre Attaignant's "Deux Livres d' Orgue" and "Treize Motets et un Prélude" of 1531. At the beginning of the seventeenth century they must already have been unknown, as Titelouze writes in the preface to his "Hymnes de l'Eglise", 1623, that he is unaware of any published organ tablature in France.¹⁾

The principal difference between French and German organ music of this period is the importance of four-part writing - this is well-developed in Schlick (1510) and Buchner (1520), whereas the French music is mostly three-part. The diminution (coloratura) practice is also clearly in use, especially in Attaignant's transcriptions of motets. No ornament signs are used, and the cadence ornaments are in line with contemporary German and Italian practices, starting mostly on a dissonant upper note and being a variation on the turn. The turn itself is used less repetitively and monotonously than in some of the German sources.

5.1 CADENCE ORNAMENTS

Of the cadence ornaments, three main types appear:²⁾



1) P. Attaignant, Deux Livres d'Orgue, Ed. Yvonne Rokseth (1967), p. 5.

2) Ibid., pp. 41, 13, 3.



In all cases the trill starts on a dissonant upper note; it can clearly be seen how the cadence ornaments are variations on the turn, (c) being the nearest to the original form. The preparation of the ornament by means of a suspension (b) appears more often than the other examples, (a) appearing least. The two examples in (b) are also typical accelerating ornaments.

Consonant cadences appear as the exception, either in the form of (a) above, where the actual ornament is preceded by a consonant quaver, or as in the following examples:¹⁾

(a)



(b) Treize motets



Double cadence ornaments are also not infrequent:²⁾



1) Ibid., p. 9 and Attaignant, Treize Motets et un Prelude (Rokseth), pp.21, 23.



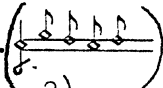
2) Attaignant, Deux Livres d'Orgue, p. 12.


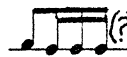
In an anonymous transcription of songs manuscript, the following figures can be found:¹⁾



5.2 SIMILARITIES WITH BUCHNER

It will be observed that the turn in the first example and the four descending semiquavers in the second are preceded by a quaver and two semiquavers, using the lower auxiliary. Numerous examples in similar

form, but with only one note with the ornament sign  or  preceding it, appear in the German sources of the 15th and 16th centuries.  Similarities with Hans Buchner's explanation of this sign is clear²⁾ -

both use the lower auxiliary except that Buchner demands that the main note be held and the lower one repeated several times:  ;  (?)

This sign never appears in the French tablatures, and the ornament as described by Buchner never appears in written out form in any 16th century source. It can thus be supposed that this type of "Mordent" was not known in 16th century France.

The Italian Tremolo and Tremoletto likewise are absent from sixteenth century French sources.

1) Chansons Francaises pour orgue, Ed. J. Bonfils, pp. 3, 13.

2) H. Buchner, "Fundamentum" (1520), in Das Erbe Deutscher Musik, Bd. 5. (Frankfurt 1974).

CHAPTER 6.

FRANCE: THE SEVENTEENTH CENTURY.

In France music for the organ is separated from that of the harpsichord to a greater degree than is the case in other countries. This is clear from the numerous "Livres d'Orgue" and "Pièces de Clavecin" which appeared in 17th and 18th century France. The organ books contain mostly music for the church service, while the harpsichord books are filled with secular music, mostly dances. This differentiation can also be applied to some of the composers - Nivers, Raison and Boyvin wrote exclusively for the organ; Chambonnières and Louis Couperin exclusively for the harpsichord. Some were active in both fields, e.g., Lebègue, Marchand and Clérambault.

One of the most striking elements of French organ music is the development of defined types of composition, which were largely determined by the sound qualities and registrational use of the French Classical organ. Similarly striking is the appearance of ornament tables which appear at the beginning of these books. In some cases, as in Nivers, they are given names, are indicated by signs, and are explained in detail. In others they are less complete: this stems from the use of certain basic rules for the "Agréments" which were known to all performers and composers, this being an old characteristic of ornamentation and Baroque music as a whole.¹⁾

The ornament tables are even more common in harpsichord books - here the ornaments grow out of the musical substance and are not added in the first instance as fashionable decoration. Since organists were often also harpsichordists, the "popular" music influenced the "old fashioned" organ music.²⁾

The French ornament tables provided the catalogue which was to be valid until the classic period. C.P.E. Bach wrote in 1753, "the French notate their

1) E. Harich Schneider, Die Kunst des Cembalospiels, p. 63.

2) C.R. Arnold, Organ Literature, (1973) p. 121.

ornaments with painstaking accuracy".¹⁾ His father, J.S. Bach, includes an ornament table in the "Clavierbüchlein für Wilhelm Friedeman Bach, which clearly points to French influence. In England, Purcell's ornament table (1696) bears resemblance to its French counterparts - evidence of the widespread influence of the French art. Even though the French composers disagree among themselves over details such as their use of signs, the differentiation between the main ornaments such as trill, mordent, turn, appoggiatura and slide remains essentially the same.

Today one generally speaks of the French school of ornamentation, and the Italian school. This is a differentiation which was already made by Quantz in his treatise on flute-playing in the 18th century.²⁾

The French ornamentation is a specific system of ornaments with signs indicating them, with certain preferences in mind, which developed from a keyboard style.

The Italian ornamentation is linked with the free diminution style, which is essentially dominated by a violinistic and vocal school of ornamentation.

Ornaments are also found more in written-out form than by indicated sign, which only came into general use in Italy in the late 17th century.

6.1 FIRST HALF OF THE SEVENTEENTH CENTURY.

6.1.1 Ornamentation as practised by lute players:

In his treatise, "Harmonie Universelle", 1635, Marin Mersenne describes several ornaments for the lute, indicating them by sign.³⁾ One may infer that the French organists and harpsichordists were aware of them, and that they were influenced by them. The unmeasured preludes of the harpsichordists are akin to those practised by the lutenists, which they used as a means of making


1) Early French Keyboard Music, Ed. H. Ferguson, Vol. II, p. 10.

2) Quantz, op. cit., p. 91.

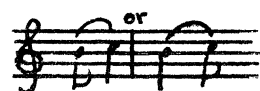
3) Marin Mersenne, Harmonie Universelle, 1635.

sure their lute was in tune, thus making such an assumption possible. However, the earliest systematic explanation of the French art of ornamentation for organ is only found in G.G. Nivers' "Livre d'orgue" of 1665 (thirty years later than Mersenne's publication) and for harpsichord music in Chambonnières's "Pièces de clavecin" of c. 1670.


Mersenne describes the following ornaments for the lute:¹⁾

- (1) "Tremblement": indicated by the sign  =

This ornament is a trill starting with the upper note.



- (2) "Accent plaintif": indicated  =

This is an appoggiatura from below. (Nothing is said about an appoggiatura from above.)



- (3) "Martèlement": indicated  =

This is a mordent.

- (4) The "Battement" (sign: **Z**): apparently this is a trill with upper auxiliary. It can be used in combination with the "accent plaintif".

- (5) "Verre cassé" or "soupon": indicated  or  - this is a vibrato, as performed on the violin.

The famous seventeenth century lutenist Denis Gaultier, employs the sign

, and he uses the upward slanting stroke  to indicate an arpeggio.²⁾

Mersenne makes the following general observations concerning ornamentation, as related to the keyboard:

1) Ibid., pp. 107 - 109.

2) Beyschlag, op cit., p. 56.

- (1) "Although the past centuries have produced very excellent men in all sorts of arts ... it can nevertheless be said that they perfect themselves as they go on ahead. This is easy to prove by the use of the ornamentations, which have never been so frequent as they are at the present."¹⁾
- (2) "As to the trills, "battements", the "martelements", plaintive accents, etc., one can almost make them on the keyboard as on the neck of the lute ..."²⁾

This point clearly indicates that keyboard ornamentation was influenced by lute practice.

- (3) Mersenne distinguishes between ascending trills and descending trills, saying that they can be marked by any sign you wish, or ascending by the letter c, and descending by the comma) .³⁾
- (4) "I omit many graces that the great masters perform on the keyboard, for example, certain passages, in which two neighboring tones are heard simultaneously, while one of the fingers hold one of the keys down, so that the string that has been played keeps sounding".⁴⁾

This is the ornament later known as the "acciacatura".

Observations concerning the organ:

- (1) "But it would be necessary to have many particular characters for marking the places of the Martelements, the tremblements, the battements, and the other grace notes, with which this excellent organist enriches his playing ..."⁵⁾
- (2) "Still some particularities can be noticed, which are not fitting to the organ and other keyboard instruments; but it is worth more

1) Mersenne, op. cit., p. 107.

2) Ibid., p. 214.

3) Ibid.

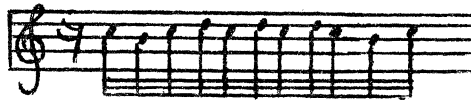
4) Ibid.

5) Ibid. p. 474.

to reserve all that can be said of it for Mons. Raquette, organist of the Notre Dame of Paris ... who will be able to give a treatise on composition more perfect than all those that have been seen, in which he will distinguish what is particular in music for voices, and more or less than that of the organ; what is better on the organ than on the harpsichord; what succeeds better on this than the lute, etc."¹⁾

(3) "... it merits having a particular example of the same hand as that which has taken the preceding air in tablature, in which it is seen what each hand can, or ought to, do while the other is occupied in passages, since an excellent organist ought to have the two hands equal, both in velocity and dexterity, to execute everything that can be proposed".²⁾

(4) In the musical example "Tu crois o beau soleil" the following ornament appears regularly:³⁾



Two factors emerge from this example: (1) it does not begin on the beat, and (2) the upper note is prepared by three notes from below.

The aforementioned quotations also prove the point of separate styles for different instruments in early seventeenth century France. Similarly, it proves that organists had virtuoso techniques for executing these ornaments, which indeed they must have performed frequently.

1) Ibid.

2) Ibid. pp. 475, 473, 476.

3) Ibid. p. 476.

6.1.2 Terminology of ornaments (English/French):

- 1) Tremblement, Cadence: Trill (Shake).
- 2) Pince (Agrément): Mordent.
- 3) Port-de-voix; Accent: Appoggiatura.
- 4) Coulé de tierce, Tierce coulée: Slide.
- 5) Double (also: double cadence): Turn.
- 6) Arpègement: Arpeggio.
- 7) Lié: tied over.
- 8) Appuyé: to sustain, dwell.
- 9) Coulé: literally to tie, connect; usually associated with descending appoggiaturas before the beat, between notes a third apart.
- 10) Battement: repercussions.
- 11) Le point d'arrêt or terminaison: the stop.
- 12) Agréments: ornaments.
- 13) Petite Note: literally small note, always associated with the interpretation in 9) above.
- 14) Liaison: slur.



6.1.3 Ornamentation in organ music during this period:

After Pierre Attaignant's prints of 1530, French organ music recedes into obscurity for almost a century. Two prints by Titelouze in 1623 and 1626 open the series of French organ masters of the Baroque, and Titelouze is rightly titled the founder of the Classical French organ school.

Jean Titelouze (1563 - 1633), organist in Rouen, wrote music of "austere gravity".¹⁾ Ornaments are used sparingly, and when they appear, they are written out in form. They are notably absent from the "Hymnes", and appear only rarely in the Magnificat. This may be because of the

1) Arnold, op. cit., p. 119.

the sixteenth century where it is required by Santa Maria, to the time of C.P.E. Bach. It is even implied by Haydn and Mozart in the pieces they composed for the mechanical clock.¹⁾ It may seem surprising that composers did not write out the exact notation - but one can assume that it was quicker and easier to write it in an ordinary way, than in full.

For the art of ornamentation, this practice is important as one encounters the figure  or  so frequently, especially with the short note as an anticipation. Here, the ornament will stop on the dot (the "point d'arrêt") with the short note ("terminaison") played shorter than written. In fast tempi this will mean double dotting; in slower tempi it will have to be shorter than the written value, but not quite as fast as a double dot.

Another characteristic is the supreme importance of the dissonance in French music.

This is amply illustrated by the uppernote trills, in which the first note of the trill almost invariably forms a dissonance with the rest of the harmony. It must be remembered that French organ music of this period was mainly homophonic, with a singing melody against accompanying harmonies. This dissonance increases the harmonic tension of the melody.

A characteristic of the French ornament tables is the fact that the duration of the ornament is often not clear. This clearly indicates the freedom with which one must approach an ornament. Basically, the ornament is an indication given to the "improviser - interpreter".²⁾ When the same musical phrase reappears several times in the same work, the complete ornamentation is only written when both the harmony and

1) Ibid., p. 82.

2) Marie - Claire Alain, Notes on the French Manner (1969).

melody necessitate it: the good interpreter is supposedly able to find it for himself.

Many slow pieces must be ornamented with much fantasy, their apparent simplicity being only a framework on which embellishments are improvised:¹⁾

Offertoire sur les Grands Jeux (Convent Mass) - F. Couperin

The image displays two systems of musical notation for the piece 'Offertoire sur les Grands Jeux' by F. Couperin. Each system consists of a treble clef staff and a bass clef staff. The music is written in a style characteristic of 18th-century French keyboard music, featuring a mix of chords and melodic lines. Various ornaments are indicated by wavy lines (trills) and 'A' marks (accents) above notes. The first system shows a series of chords in the right hand and a more active bass line. The second system continues the piece, with similar chordal textures and melodic fragments. The notation includes accidentals, slurs, and dynamic markings like 'p' (piano).

French music is often labelled as being overcharged with ornaments.

One can only answer this by stating that the written ornaments are merely a part of the possible ornamentation. This complaint is often more as a result of too many performers who see only the strict execution of the written ornaments. However, ornamentation is an expressive means of making more supple the sound of the keyboard instruments (organ and harpsichord). The following statement makes this clear:

"The 'pincé double' in organ and harpsichord playing takes the place of the 'martèlement' (lit. hammering) on instruments of the viol class."²⁾

Similarly, one could say that the "tremblement" is an imitation of the

1) F. Couperin: Organ works (Ed. Brunold) p. 93. The embellishments are added by myself.

2) F. Couperin, L' Art de toucher le clavecin, p. 15.

vibrato of the violin.

Although each author has given many precise ornament tables, these tables only provide basic indications. According to these indications, it is possible to execute each ornament in many different ways: the number and speed of the repercussions being determined by the context, e.g. the value of the note, general tempo, harmony and rhythm. Finally, it is the "bon goût" (good taste) of the performer which must guide him in his interpretation.

6.2.1 Guillaume - Gabriel Nivers (1632 - 1714)

Between Titelouze's prints of 1624/6 and Nivers' "Livre d'Orgue" of 1665 there is a lacuna which makes the contrast between Titelouze's strict polyphony and the richly ornamented Baroque style of Nivers difficult to understand. This ornamented organ style is influenced by the lute and harpsichord practice.

Nivers published the earliest systematic explanation of the French ornaments ("agréments"). He lists three ornaments with their symbols and execution: agrément, cadence and double cadence. This is found in the preface to his "Premier Livre d'Orgue" (1665), where he also treats subjects such as fingering and touch on the organ.¹⁾

(1) Agrément:



This is a mordent, and is prepared by an appoggiatura from below.

Nivers' mordent differs from the usual, as the preparation from below is not indicated by a special sign, but is part of the ornament.

(Purcell also interprets a mordent in this way.) Nivers advises the

1) G.G. Nivers, Premier Livre d'Orgue, Ed. Dufourq (1963).

performer to play the ornament in the right hand with second and third finger, or sometimes with three and four. The left hand executes it with thumb and second finger, only rarely with second and third.

From Nivers' notation one may be led to the conclusion that the ornament is played before the beat, but he expressly states that the ornament should begin on the beat. The small notes indicate the alternation of notes, the main note being the only one that is counted and on which one dwells a little after the ornament has been played.¹⁾

It has been suggested that Nivers knew the Table of d'Anglebert, the most famous one (also known by J.S. Bach).²⁾ He might have begun in his First Book to use d'Anglebert's musical notation. Later, he made his own Table of ornaments, requiring the "pincé" (agrément) to be always played with the "port-de-voix" (lower note or appoggiatura.) It was no longer necessary to write the "port-de-voix", since it was included in the "pincé" itself. Couperin and d'Anglebert write out the lower note wherever they require it:

Couperin :	+ M	= Nivers	ϕ
d'Anglebert:	(M		

(2) Cadence:

This is a "tremblement" with three repercussions.

In the right hand it is played with 2 3, but more often with 3 4.

In the left hand with 2 3, but more often with 1 2.

1) Nivers, op. cit., preface facsimile.
 2) Marie-Claire Alain's opinion.

(3) Double cadence:

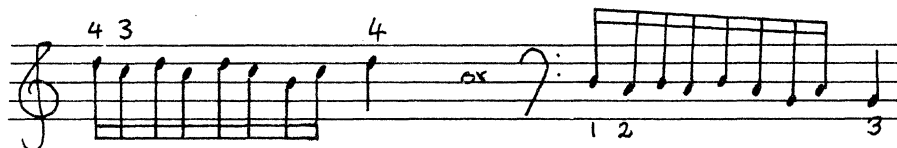


This is a "tremblement" with a turn. From the example, it seems that the trill is stopped before the turn.

Right hand: always with 3 and 4; when descending it ends on the second finger, ascending on the fourth.

Left hand: always with 1 and 2.

The double cadence, in practice, will be as follows:



Attention must be drawn here to the fact that this is the first evidence in an ornament table for the use of the wavy line sign. (In Italy only "t" or "tr" was known.) Its origin remains a mystery - it was not employed by the lutenists. The only other explanation which appears to be acceptable is that it developed from the double stroke employed by the English virginalists and Sweelinck. Thus

// became wavy line or wavy line .

(4) Port-de-voix :

Nivers' appoggiatura is very unusual, as it is played before the beat and consists of two notes. Nivers does not explain his "port-de-voix", but refers only casually to it when discussing the "coulements". He advises the player to tie the appoggiatura to the following note, the tie being indicated by a little stroke and called "jeu coulé":¹⁾

1) Nivers, op. cit., preface facsimile.

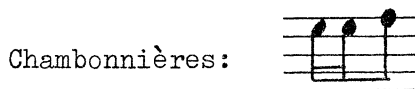


Thus the last repeated note is played legato (coulée) with the following note. Nivers employs the appoggiaturas often after a trill, using them as a type of "terminaison" for the trill - which is unique in the organ literature.

The ornament is composed of two notes, and similar examples can be found in Saint-Lambert's table of 1702, where he gives it as an alternative to the more usual "port-de-voix":¹⁾



It must thus be regarded as normal practice for the period. Chambonnières (Premier livre de clavecin, 1670), explains the "port-de-voix" also as consisting of double notes, but plays it on the beat:²⁾




Jean-Philippe Rameau, in his "Premier Livre de Pièces de Clavecin" (1706) requires that the "port-de-voix" is tied over the following notes:³⁾



1) M. de Saint-Lambert, Les Principes du Clavecin, 1702.
 2) Early French Keyboard Music (Ferguson), p. 8.
 3) Ibid.

Of course, this is for harpsichord, but then Nivers does something similar adapted to the organ. More than a slur, he means to connect the two notes in imitation of singing style. Nivers says expressly "... one must consult the method of singing, as the organ must imitate the voice".¹⁾

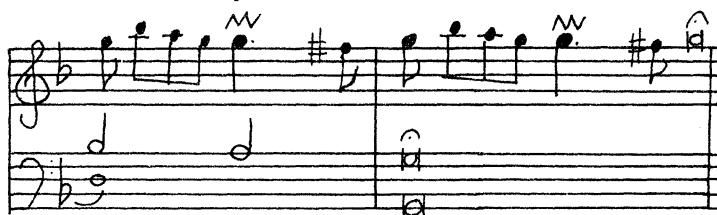
- (5) "Coulements": Nivers advises the player to sometimes play legato or surlegato, especially when playing the appoggiaturas.²⁾ (See (4).)

- (6) "Coulade": 

This is a slide, with the extreme notes held, indicated by an upward slanting stroke.

- (7) Nivers' music is characterized by very little modulation, this being due to the fact that Nivers' organ was probably tuned in mean tone temperament. Because of this, the leading tone is often heard only briefly at cadences to avoid the sharp dissonance.

This fact is demonstrated by the final cadence of a Fugue grave:³⁾



Normally the "Double cadence" would have been executed on the f-sharp, but here it is avoided.

6.2.2 Nicholas Lebègue (c. 1630 - 1702)

Lebègue wrote three Livres d'Orgue (1676, 1678-79, 1685), and he left the following ornament table:⁴⁾

- 1) Nivers, op. cit., preface.
- 2) Ibid.
- 3) Nivers, op. cit., p. 19.
- 4) N. Lebègue: Oeuvres complètes d'Orgue (Archives des Maîtres de l'Orgue), vol. 9, p. 5.

DÉMONSTRATION DES MARQUES

The first example shows two staves. The top staff has a single note with a wavy line underneath, labeled 'Cadence ou tremblement'. The bottom staff shows a sequence of notes with a wavy line underneath, labeled 'Pincement'.

The second example shows two staves. The top staff has a single note with a wavy line underneath, labeled 'Coulé'. The bottom staff shows a sequence of notes with a wavy line underneath, labeled 'Harpègement'. The third staff shows a single note with a wavy line underneath, labeled 'Petite et dernière reprise'.

Lebègue advises the player to leave out certain trills should he find them difficult to execute. The movements of the piece should rather be observed than forcing the hands to execute something they cannot do, thus retarding the movement.¹⁾

The appoggiatura ("port-de-voix") is absent from Lebègue's table, as it is in that of Nivers. Lebègue gives an example of only the cadence (tremblement) without turn, adding the two notes in written out values wherever he wants it that way. These two notes are probably to be assimilated with the rest of the trill; whether it should be played according to Nivers' or Raison's instructions (where the "tremblement" stops before the termination), is not clear.

1) Ibid.

6.2.3 Nicolas Gigault (1624 - 1707).

Gigault employs one ornament sign only, in the form of a little cross: +

In his notice to the reader of the "Livre de Noël" (1682), he says that he marks the "tremblemens" with a little cross for persons who haven't yet acquired the technique of adding them where they belong.¹⁾ By "tremblements" Gigault apparently means any kind of ornament, according to the "méthode de toucher" of each one.

Two versions of an Allemande, one simple and the other ornamented "avec les ports-de-voix", are added to the "Livre de Noël". "Port-de-voix" cannot be taken here as meaning the appoggiatura proper, as the major technique applied here is that of the modish dotted rhythms, the notes inégales:²⁾

Allemande par fugue



La Mesme Allemande avec les ports de Voix



As can be seen from this example, not even one proper "port-de-voix" appears in the first three measures.

1) Archives des Maîtres de L'Orgue, Vol. 4, p. XVII.

2) Ibid., p. XVIII.

The "port-de-voix" is written out frequently though in the numerous Fugues and Recits of the "Livre d'Orgue" (1685):¹⁾

Fugue a 3 du 1^{er} Ton



6.2.4 André Raison: (? - 1719)

The following ornament table appears in the "Second Livre d'Orgue" (1714):²⁾

"Demonstration des Cadences, et Agrémens"

Raison's explication of his intentions is very clear; the fingering is also indicated.

- 1) The interpretation of the "Double-Cadence" is the only example of its kind in French organ literature. Raison says: "One must lift the third finger before terminating the cadence."³⁾ In other words,

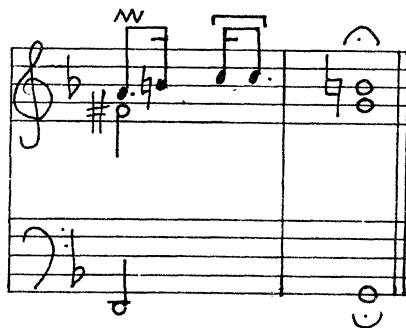
1) Ibid., p. 9.

2) A. Raison, Second Livre d'Orgue, (Schola Cantorum), preface.

3) Ibid.

the trill is stopped before the "terminaison" or turn is played at the end. Nivers "double cadence" also appears to stop before the turn, but it is not very clear from his example.¹⁾ Raison's fingering for the trill (4 3) is also identical to that of Nivers.

- 2) Raison's explanation of the "port-de-voix" is also rather unique. This is the first example in an ornament table of a "port-de-voix" which is prepared by skip. It also appears before the beat, and must be played legato.²⁾ This example of Raison is often referred to as a "Liaison" (slur). Loulié calls this either a "port-de-voix" or "coulade".³⁾
- 3) The "Cadence particuliere" is also interesting. Normally, one would stop the trill on the dot, but in Raison's example it becomes part of the trill. Georg Muffat gives a similar example in his "Apparatus musico-organisticus" (1690) and indicates it thus: tr. The lower auxiliary is touched only once, thus forming a semi-turn ("terminaison") at the end of the trill.
- 4) Raison's turn consists of six notes, starting on the main note, instead of the usual upper note.
- 5) Raison often uses an interesting technique to imitate the "martèlement" (hammering) on instruments of the viol class. This consists of a note which is repeated very quickly:⁴⁾



- 1) See p. 78.
- 2) Raison, op. cit., preface.
- 3) See p. 113.
- 4) Raison, Premier livre d'orgue (Schola Cantorum), p. 44.

6.2.5 Jean Henri d'Anglebert (1628 - 1691).

This student of Chambonnières was mainly a composer for the harpsichord, but five fugues for organ are added to his "Pièces de clavecin" (1689). d'Anglebert's variety of ornaments reaches far beyond his predecessor's, and he includes a table with 29 "marques des agréments" in his publication of 1689.¹⁾

The fugues are furnished with as many ornaments as are the harpsichord pieces; this and other French organ music proves that the French ornaments have nothing to do with the brevity of tone of the harpsichord, because they are also found to the same extent in organ music, the instrument with the longest tone duration of all. (The use of an ornament to prolong the sound on a harpsichord, is but one of its many functions.)

Henry d'Anglebert, Pièces de Clavecin, 1689.
Marques des Agréments et leur Signification.

The image displays 29 numbered musical examples of ornaments, each on a single staff. The ornaments are: 1. Tremblement simple; 2. Tremblement appuyé; 3. Cadence; 4. autre; 5. Double Cadence; 6. autre; 7. sans tremblement; 8. Sur une tierce; 9. Pincé; 10. autre; 11. Tremblement et pincé; 12. Cheute ou port de voix en montant; 13. en des-cendant; 14. Cheute et pincé; 15. Coulé sur une tierce; 16. autre; 17. Sur deux notes de suite; 18. autre; 19. autre; 20. Cheute sur une note; 21. Cheute sur 2 notes; 22. double cheute à une tierce; 23. Idem à une note seule; 24. Arpeggé; 25. autre; 26. autre; 27. autre; 28. Détaché avant un tremblement; 29. Détaché avant un pincé.

1) H. d'Anglebert, Pièces de clavecin, 1689 (Heugel).

d'Anglebert's ornament table is one of the most important in the literature and can be taken as representative of the French Baroque period - nearly every ornament used by any one composer may be found here. The table speaks for itself, the signs and explanation being very clear.

A few facts can be pointed out:

- 1) d'Anglebert knows two forms of the turn, the one starting on the main note and consisting of five notes (as with Boyvin and Corrette) and the other starting on the upper note, consisting of four notes. d'Anglebert always employs the first kind in connection with a tremblement (5 and 6 in the table.)
- 2) The appoggiatura takes half the value of the note to which it belongs, and is called "cheute" instead of "port-de-voix". (12 and 13).
- 3) The comma indicates a pincé or port-de-voix, depending on its placement. Before a note it means a port-de-voix and after a note it denotes a pincé. (9, 10, 12 and 13.)
- 4) The "double cheute" appears only in d'Anglebert's table, and consists of a descending and ascending appoggiatura. (22 and 23).
- 5) This is the first ornament table in which the port-de-voix is described; it does not appear in any ornament table before 1689.


6.2.6 Jacques Boyvin. (1653 - 1706)

Boyvin explains in detail a few ornaments in his "Premier livre d'orgue" of 1689.¹⁾

(1) Cadence ou Tremblement:



1) Archives des Maitres de l'orgue, Vol. 6, p. VI.

As can be seen from this figure, Boyvin does not represent the tremblement by the usual figure , but accentuates the first note, as if it were an appoggiatura.

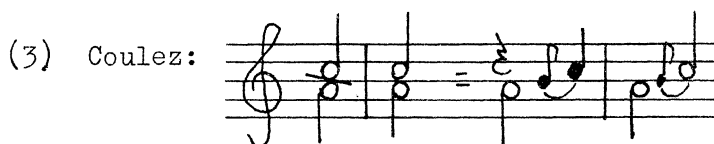
Boyvin's instructions on this ornament: "The Cadence or Tremblement must be long, in proportion to the note to which it is applied; it is ordinarily played when descending, commencing on the upper note".¹⁾



Boyvin comments:

"The pincement (mordent) is made short, normally when ascending, and commences with the lower note; it must be affected, that is to say prepared by dwelling on this lower note, this adding much to the beauty of the melody. The lower note takes half the value of the note to which it leads and this note, although dissonant, must sound against the bass".²⁾

Boyvin's mordent thus agrees with Nivers' in that it is prepared from below especially in ascending passages. Couperin, d'Anglebert and Dandrieu call this ornament "Port-de-voix et pincé", that is "appoggiatura and mordent", and indicate it as such.



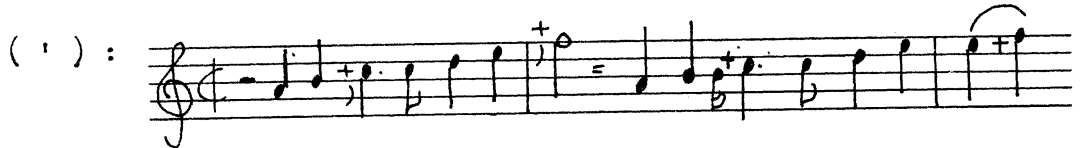
This is the slide or tierce coulée; Boyvin's notation does not clarify the interpretation. In the first, the sliding note appears as if it must be played slightly dotted, or rather late; in the second it appears as if the two notes may even be played together, although this would be unlikely.

1) Ibid.

2) Ibid.

"Always play the Cadence long, in proportion to the notes on which they are made; the pincements short, and port-de-voix long, in proportion to the note on which it is placed." This is a very important statement.

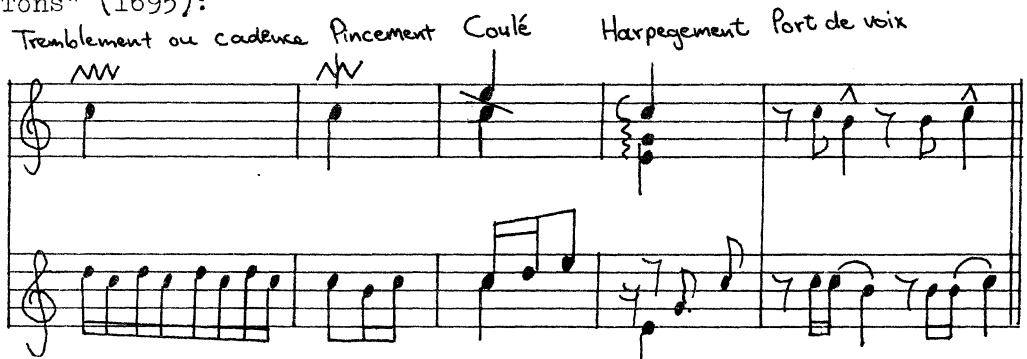
He then demonstrates an ascending port-de-voix, indicated by a comma



It is interesting to note that Boyvin uses different signs for the ascending and descending appoggiatura, the latter being represented by a cross. Curiously enough, Boyvin uses both the comma and the cross in his example; in his music only the comma appears, however, when indicating an ascending appoggiatura.

6.2.7 Lambert Chaumont (1635 - 1712)

The following ornament table comes from his "Pièces d'orgue sur les 8 Tons" (1695):¹⁾



1) The realisation of the pincement is strange, and is probably an engraver's error. It may be replaced by the more traditional solution:



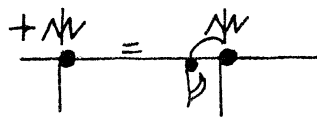
2) The port-de-voix, before the beat, is similar to that of Nivers, Chambonnières and Saint-Lambert. The sign used for this ornament (A) is unusual.

1) L. Chaumont, Pièces d'orgue sur les 8 Tons, (Ed. Ferrard), p. IV.

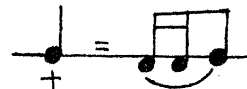
6.2.8 Francois Couperin (1668 - 1733)

Couperin's organ masses appeared in 1690. No ornament table is supplied; it is only 23 years later in 1713 that an ornament table appears in the "Pièces de clavecin, Premier Livre".

In the organ works Couperin employs an ornament sign that neither appears in his ornament table of 1713, nor in any of the pieces for harpsichord, in the form of a cross: + . This sign is normally interpreted as a port-de-voix , especially as Couperin often uses it in connection with a mordent:¹⁾



Boyvin and Corrette also explains it this way. Chambonnières describes the cross as a double appoggiatura:²⁾

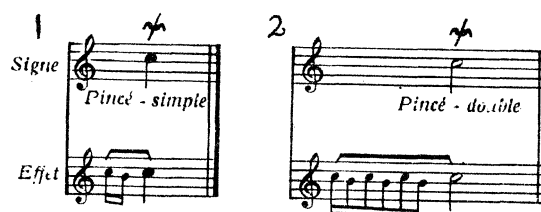


This form of appoggiatura was known in France during the 17th and 18th centuries, and could thus also apply to F. Couperin.

The Ornament table from Couperin's "Pièces de Clavecin" (1713):³⁾

EXPLICATION DES AGRÈMENTS ET DES SIGNES

Extrait des Pièces de Clavecin , Premier Livre



- 1) Marie-Claire Alain, Notes on the French manner (1969)
- 2) Early French Keyboard Music, (Ferguson) p. 8.
- 3) F. Couperin, Pièces de Clavecin, Premier Livre, p. III.

3

Port de voix simple

4

Port de voix double

5

Port de voix coulé

6

Tremblement appuyé, et lié

7

Tremblement ouvert [∞]

8

Tremblement fermé

9

Tremblement lié sans être appuyé

10

Tremblement détaché

11

Liaisons

Signes, pour marquer les notes qui doivent être liées et coulées.

12

Accent

13

Arpègement, en montant

14

Arpègement, en descendant

15

Coulés, dont les points marquent que la seconde note de chaque tems doit être plus appuyée.

16

Pincés diésés, et bémolisés

17

Pincé continu

18

Tremblement continu

19 Tierce coulée, en montant

20 Tierce coulée, en descendant

21 Aspiration

22 [♩] Suspension

23 Double

24 Unisson

Couperin gives valuable information on the subject:¹⁾

(1) Pincé:

"Generally speaking it is the value of the note which must determine the duration of the pincés doubles (double mordent), ports-de-voix (appoggiatura from below followed by a mordent) and tremblements (shakes) ..."2)

Thus, the longer the note value, the more the number of repetitions.

In the ornament table this is clearly demonstrated. (Numbers 1 and 2).

From Couperin's examples it is clear that the pincé has two components:

- (1) The "Battements" (repercussions)
- (2) The "point d'arrêt" (stopping place).

1) F. Couperin, L'Art de Toucher le Clavecin p. 15 f.

2) Couperin, op. cit., p. 15.

He says: "Every mordent must be fixed upon the note over which it is placed ... thus the repetitions and the note on which one stops must all be included in the value of the principal note."¹⁾ In simpler terms this merely means that it must be played on the beat.

- (2) Tremblement: The same rule obtains here. Couperin only uses one sign ($\wedge\wedge\wedge$) for every kind of tremblement, and does not employ the sign "t" or "tr" at all.

He gives valuable indications on the subject:²⁾

- (a) "On whichever note a tremblement is marked, it must always begin on the tone or semi-tone above."
(b) "Although tremblements are indicated by notes of equal value in the Table of graces of my first book, they must nevertheless begin slower than they end, but this gradation must be imperceptible."
(c) "Shakes of any considerable duration consist of three component parts, which in the execution appear to be but one and the same thing: (i) "L'Appui" (sustaining, dwelling) to be made on the note above the principal note; (ii) "les battements" (repetitions) (iii) "le point d'arrêt" (the stop.)³⁾



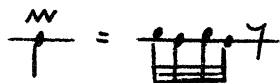
- (d) "With regard to other sorts of shakes, they are arbitrary. There are some which have the dwelling on the upper auxiliary note; others are so short that they have neither the dwelling nor the final stop."⁴⁾



This will occur on shorter note values, especially in a fast tempo.

1) Ibid.
2) Ibid., p. 17.
3) Ibid., p. 18.
4) Ibid.

- (e) Sometimes a trill should be played "aspiré", that is, it does not last for the whole value of the note:¹⁾



(3) Tremblement lié :

When the trill is preceded by a slur, it is not taken by the upper note, but this note is prolonged. The actual trill therefore only starts after the first beat of the slurred note. The upper note of the "tremblement lié" is sometimes lengthened, especially at cadences. (See table no. 6 and 9).

A possible interpretation for no. 6 will be:



In a fast tempo, the "lié" effect cannot be observed, in which case a trill starting on the note will be played.²⁾

(4) Tremblement ouvert: (Table no. 7)

This ornament is followed by the next higher note. The compound sign



appears frequently in Couperin's works, but there exists no explanation of it. The note on which this ornament usually appears, is almost invariably followed by the next higher note, and on the basis of its appearance in rapid contexts, it can hardly mean anything but a "tremblement ouvert."³⁾ One should avoid stopping the trill before the turn, especially in an expressive passage.

(5) Double trills:

"In truth, if one were to develop this practice, it would greatly enhance the pieces ... Were the practice to be introduced, it would cause no

1) Early French Keyboard Music (Ferguson), p. 11.

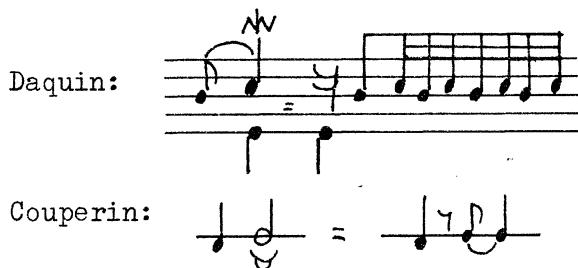
2) See also Clérambault, Dandieu.

3) Couperin, Pièces de Clavecin, Premier Livre, p. XVI.

difficulty in most of the pieces ... for it is only a question of adding a trill at the third of the one already marked".¹⁾

- (6) Port-de-voix: (Table, no. 3) Couperin uses a small note to indicate this. (In the organ masses, he indicates it by a small cross: +). It is generally played in the same direction as the melodic line: up, when the melody ascends, down, when it descends. The port-de-voix is very often associated with a written or implied pincé (mordent); similarly, the pincé itself often requires the port-de-voix.

Couperin differentiates between "Port-de-voix simple" and "Port-de-voix double"; in both cases they are implied in connection with the pincé. The plain appoggiatura, he calls "port-de-voix coulé", and only one example from below appears. (Table no. 4). Nevertheless, Couperin employs the appoggiatura from above frequently. It is curious that Couperin does not refer to his "port-de-voix simple" as a "port-de-voix et pincé," as most other French composers. (D'Anglebert refers to it in this way, and calls an appoggiatura a "cheute" and not "port-de-voix".) Incidentally, Daquin's realisation of the "port-de-voix et pincé", with its delayed attack, is an example of what Couperin calls a "Suspension".²⁾



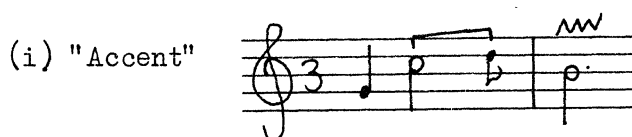
As for the duration of the port-de-voix, we have only Couperin's indication that the length of the note decides this. In the ornament

1) Ibid., p. XVII.

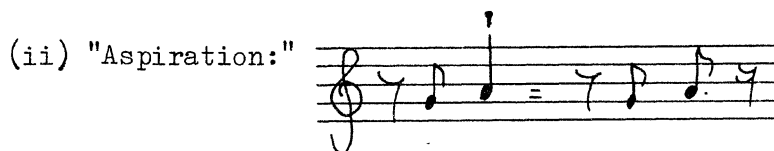
2) Early French Keyboard Music (Ferguson), Vol. II, p. 10.

table, the port-de-voix on the crotchet becomes a semiquaver, and on the dotted minim a quaver. d'Anglebert and Rameau show it as taking half the the length of the main note, whereas Boyvin gives it only one quarter of the note value. Couperin's example of the "port-de-voix-coulé" is not explained by him, but one can assume that the length of the note and the performer's taste will decide whether it must be long or short.

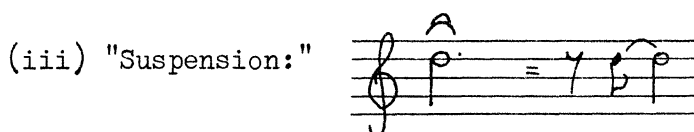
- (7) Attention must be drawn to three ornaments which are not found in any table other than that of Couperin.



The accent consists of a short note a tone or semitone higher than the note it follows, and is played before the beat. The slur over it causes it to be played "aspiré" (see ii), and as such it is sometimes called "aspiration, son coupé" or "plainte".¹⁾



This is, in effect, the normal baroque sign for a staccato. ($\dot{\bar{p}} = \dot{p}$). Couperin nevertheless classifies it as an ornament, because the aspiration is used as an expressive effect. With Couperin it becomes a quasi staccato, i.e. a note with a breathing space after it.²⁾



- 1) Jean-Claude Veilhan - Les Règles de l'Interprétation Musicale à l'Époque Baroque (Leduc, Paris) p. 34.
- 2) Couperin, L'art de toucher le clavecin, p. 15.

The suspension is a breath before the note, thus slightly retarding it.

"As for the Suspension, it is hardly employed at all except in slow and tender pieces. The duration of the rest which precedes the note over which it is marked must be left to the taste of the executant".¹⁾

(iv) Liaison sur deux notes: (Table, no. 11).

Coulés of which the second note is longer than the first, thus in lombardic rhythm, and in effect, appoggiaturas.

GENERAL INFORMATION:

Couperin's "Art of playing the harpsichord" (1717) also contains helpful general information on ornamentation:

- (i) He states that he gives his pupils little exercises in order to learn to play ornaments: " ... I have always given my pupils little finger-exercises to play; either passages, or strings of shakes or tremolos of various intervals, beginning with the simplest, and on the most natural intervals, and gradually leading them to the quickest and to those most transposed."²⁾
- (ii) "... care must be taken to see that the shakes, mordents, ports-de-voix, batteries (arpeggios) and passages are practised very slowly to begin with."³⁾
- (iii) "In my opinion, there are faults in our way of writing music, which correspond to the way in which we write our language. The fact is we write a thing differently from the way in which we execute it, and it is this which causes foreigners to play our music less well than we do

1) Ibid.

2) Ibid., p. 12.

3) Ibid., p. 18.

theirs. The Italians, on the contrary, write their music in the true time - values in which they have intended them to be played."¹⁾

(iv) "Many people have less aptitude for playing shakes and ports-de-voix with certain fingers; in such cases my advice is not to neglect improving them by giving them plenty of practice. But as at the same time the better fingers improve too, they should be used in preference to the poorer ones, without any regard for the old way of fingering, which must be given up in favour of the proficiency in execution expected today."²⁾

"I do not allow the old style of fingering except in cases where one hand is obliged to play two different parts ..."³⁾

In (iii) above, Couperin makes an important point concerning French music in general, this being that the music is played differently from the way in which it is written, i.e. with notes inégales, for instance. From (iv) one sees that Couperin has a preference for the "modern" way of fingering.

Fingering of ornaments:

(1) Shakes are played by the right hand with 3 and 4 or 2 and 3; and by the left hand with 1 and 2 and 2 and 3.

(ii) Fingering of the port-de-voix:⁴⁾

The image shows two staves of handwritten musical notation. The top staff is divided into two sections. The left section, labeled 'New style', shows a sequence of notes with fingerings 1 2 3 and 2 3. The right section, labeled 'Old style', shows a sequence of notes with fingerings 1 2 3 and 3 4. The bottom staff also shows two sections. The left section shows fingerings 2 3 4 and 3 4. The right section shows fingerings 2 3 4 and 4 5. Each section ends with a port-de-voix ornament, represented by a wavy line above a note.

Couperin's reason for his preference of the new style is that the change of finger to strike the port-de-voix will allow a more complete legato than the use of the same finger (as in the "old style".)

1) Ibid., p. 23.
2) Ibid., p. 13.
3) Ibid., p. 17.
4) Ibid., p. 16.

6.2.9 Nicolas de Grigny (1672 - 1703)

N. de Grigny, possibly a student of Lebègue, brought to its culmination the work of innovation that the 22 year old Couperin began. His "Premier livre d'orgue" (1699, 1711) shows why he is the most outstanding composer of the Classical French school: he advanced the fugue development into more extended compositions and treated the styles and forms of the school in a more serious way.¹⁾ (Incidentally, Bach copied de Grigny's book for his own use.)²⁾

No ornament table appears in his book, but the signs employed are found in all the contemporary tables. He employs a great variety of added "small notes", as can be seen from the following examples:

Fugue à 5 (Ave Maris Stella)³⁾



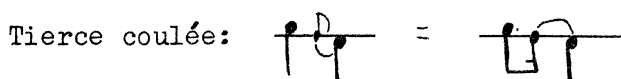
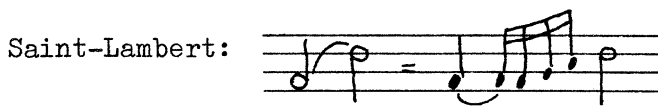
(1) In the example above the first group of small notes is a written out turn (doppelschlag, in French either double or double cadence or cadence). The performer's taste must decide whether he will play it on or before the beat. In the ornament tables of the period information concerning small notes is sparse. The port-de-voix (appoggiatura) and tierce coulée (small note before the beat) is the most commonly described. Then there is still the "accent", described by Couperin (before the beat), and the "liaison" described by Saint-Lambert and Raison.⁴⁾

1) Arnold, op. cit., p. 130.

2) Apel., op. cit., p. 740.

3) N. de Grigny, Premier Livre d'orgue (Ed. Schola Cantorum, Paris 1953) pp. 83, 84.

4) Notes on the French manner - Marie-Claire Alain (1969 and 1975).



According to some authorities, the turn before the beat is a characteristic of de Grigny.¹⁾ However, in the example above I would tend to play it on the beat, as it is slurred to the note on the beat. Here is an example from de Grigny's "Veni Creator", where the turn is slurred to the previous note, and accordingly should thus be played before the beat:

Récit de Cromorne



Furthermore, de Grigny does not employ any sign to indicate the turn, but always writes it out. One can thus assume that it is the slur that will lead the performer to decide whether it should be before or on the beat.

In this example, the turn is written out before the beat in normal note values.

1) Ibid.

- (6) The next kind of written out trill appears often in de Grigny:

Pange lingua, Récit¹⁾



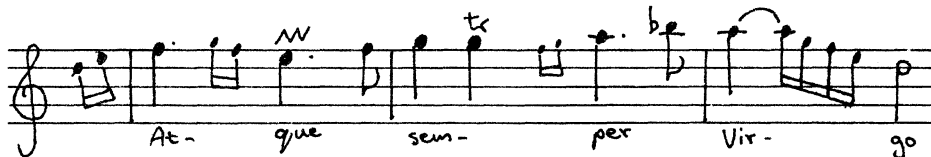
It always starts on the main note, and is then followed by a tremblement; it thus presents itself as a preparation for the trill.


- (7) A comparison between de Grigny's ornamentation of a chorale, the Pange lingua, and that of the Ave Maris Stella by Nivers (which is more freely paraphrased) follows here:²⁾

de Grigny



Nivers



- (8) The conventional upward slanting stroke, () indicating a coulé de tierce, is not found in de Grigny's works. Instead, the following appears to indicate it:



The following written-out slide appears most:



1) Ibid., p. 72.


2) Apel, op. cit. pp. 726, 741.

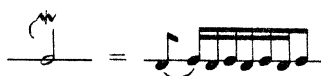
CHAPTER 7

FRANCE: THE EIGHTEENTH CENTURY

French organ music at the turn of the eighteenth century was in a decline. In an era in which the style galant, the frivolous elegance of the Rococo, became dominant, a widespread attempt was made to please the public; the style became more melodic, and especially the use of religious and secular carols gave birth to the Noël, so that one may speak of the "Noëlists".¹⁾ Not every composition was of this kind, however - many fugues, and dialogues recall a more glorious past, but the principal aim was unpretentious melodies.

7.1 JEAN-FRANCOIS DANDRIEU (1682 - 1738)

Pincé simple 

Pincé et port-de-voix 

Tremblement simple 

Tremblement lié 


Tremblement appuyé 

Tremblement ouvert 



1) Arnold, op. cit., p. 131.

- (1) Dandrieu's sign for the "tremblement ouvert" is unique among the French composers, as is his sign for the "pincé et port-de-voix".¹⁾
- (2) Dandrieu's interpretation of the "tremblement lié" differs from the usual treatment of this ornament. Dandrieu starts the trill on the note, instead of tying over the previous note. (Rameau also interprets it this way.)
- (3) Dandrieu's "tremblement appuyé" actually is in effect a "tremblement lié".

7.2 LOUIS MARCHAND (1669 - 1732)

Marchand employs two lesser known signs : + and 

The cross mostly means an appoggiatura (Couperin, Boyvin, Chambonnières; Daquin: a mordent, Balbastre any ornament.) Marchand uses it sparingly, however.

The sign  appears in Marchand's second book.²⁾ It can be taken as a typographical error for the turn:  ; the only other sources in which it appears is Nivers' "Livre d'orgue" where it is described as a mordent, and Boyvin employs it as a trill. Marchand employs the mordent sign most of the time, however.

Marchand makes much use of the Liaison, that is a slur between two notes at an interval:³⁾



This slur means that one must play the passing notes before the beat.

One may recall here that Raison interprets the slur differently.

- 1) Archives des Maîtres de l'orgue, vol. 7.
- 2) Louis Marchand, Pièces d'orgue, (Schott) pp. 52, 53.
- 3) Ibid, p. 76.

One must also distinguish between notes which move stepwise and are slurred two by two, where the second note is played longer than the first. (See F. Couperin's ornament table.)

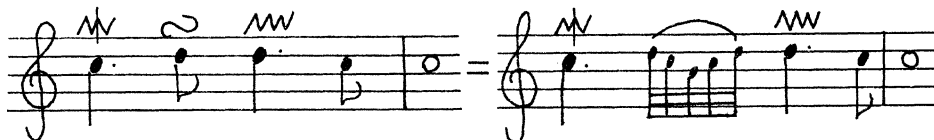
7.3 GASPARD CORRETTE (EARLY EIGHTEENTH CENTURY).

Ornaments from his Messe du 8^e ton (1703) which are unusual: G. Corrette employs three signs for the port-de-voix: a little comma, a little note or a cross. Of the first two, he says:¹⁾

"The small comma is marked thus: ' , or as a small note. It is played by conjoined degree, that which forms the port-de-voix. The small note or small comma must be played precisely against the bass."

Corrette describes the cross as a "coulée" or "note adjoutée", played before the beat. It would appear that Corrette draws a distinction between, on the one hand the cross, and on the other the comma or small note. He will thus be the only one to establish a graphic distinction between the coulée and the port-de-voix.

(i) The double (double cadence) begins on the note with Corrette.



The turn therefore starts upon the note over which it is written, which is also the case with d'Anglebert and Saint-Lambert, where the turn starts on the note when followed by a tremblement.

(ii) Liaison (on more than two notes)

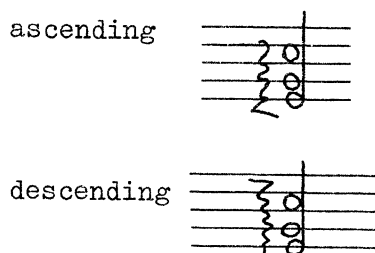


1) Marie-Claire Alain, op. cit.

"The liaison (slur) that one puts over several notes indicates that the fingers should not be lifted". (Thus, it should be played equal, and not unequal.)¹⁾

7.4 LOUIS-NICOLAS CLÉRAMBAULT (1676 - 1749)

(1) It is often accepted that the arpeggio has no place at the organ, but enough examples exist to disprove such a statement: as already seen, Raison uses it frequently, as does Clérambault. Clérambault uses the following signs to indicate the "Arpègement":²⁾



Unhappily, the imprecision of the printed edition does not make clear whether the arpeggio is going up or down. It is possible to play the more complex arpeggio, combined with the Coulé de Tierce (as with d'Anglebert) in slow pieces, even if this is not indicated.

(2) When several notes are moving by degree, especially in a reasonably fast or moving tempo, and the tremblement is employed, it is not dwelt on. It thus takes on the character of Dandrieu's "tremblement lié", as if the trill begins upon the main note and not with the auxiliary:³⁾

Clérambault: Récit de Nazard



(3) With Clérambault, the slurs seem to indicate phrasing rather than "liaison" (filling up of intervals) or lombard rhythm. This is evident from the musical context:



7.5 LOUIS-CLAUDE DAQUIN (1694 - 1722).

Daquin's use of ornamentation is quite simple: besides the *tremblement* (ΛΛ), a little cross is used to indicate the *pincé* (mordent): †
The *port-de-voix* is indicated by a small note.

In the harpsichord pieces (1735) Daquin calls the following a *port-de-voix*:¹⁾



Daquin's realization of the ornament with its delayed attack, is an example of what Couperin calls a "Suspension".

7.6 CLAUDE BALBASTRE (1727 - 1799)

The little cross † indicates any ornament in the works of Balbastre, as well as with several composers of the eighteenth century. It is believed that the association of the *port-de-voix* with the *pincé* (e.g. Boyvin, Nivers, F. Couperin and du Mage), especially in ascending passages, and the confusion that arose out of this association, gave birth to the use of the cross in the middle of the 18th century to mean a simple mordent.²⁾

1) Early French Keyboard Music (Ferguson), Vol. 2, p.10.

2) Marie-Claire Alain, op. cit.

CHAPTER 8

8.1 THE INTERPRETATION OF THE "PETITE NOTE" (SMALL NOTE) OR "COULÉ":

The ornament tables of early French composers are not at all clear about the use of this ornament. It is indicated by a small note, slurred to the note following it, and is played before the beat. It is usually found on a descending passage at the interval of a third. Besides the names "Petite note" or "Coulé", it is sometimes also called "note de passage" or "Tierce coulée", not to be confused with the "Coulé de Tierce". It should also not be confused with the appoggiatura, which is normally on the beat.



E. Loulié, in his "Eléments ou Principes de Musique" (Paris, 1696) describes the "small note" as being played either before or on the beat.¹⁾ It can thus be interpreted as a true appoggiatura, or before the beat as a passing note, according to Loulié.

The coulé played before the beat, has an expressive function, whereas the appoggiatura, taking the place of the main note, introduces a dissonance on the beat and increases the harmonic tension of the melody. The "coulé" can accordingly not be called an appoggiatura, and it then becomes imperative to consider the "coulé" as an ornament distinct from the appoggiatura, so that the name "passing appoggiatura" should preferably not be used, for by its very nature it cannot be so played.

1) Couperin, preface to "Pièces de Clavecin" (First Book), p. XVII.

(ii) M. de Saint-Lambert ("Les Principes du clavecin", 1702)¹⁾



(iii) Quantz (On playing the flute, 1752)²⁾



This is valid for Couperin, Clérambault, Marchand etc.

To distinguish the "Tierce coulé" before the beat from the "Coulé de Tierce" on the beat, one may call the former a "coulé" in a melodic form, and the latter a "coulé de tierce" in harmonic form.

8.2 ON THE INTERPRETATION OF THE APPOGGIATURA.

The appoggiatura, above or under, may have different values, following the value of the note on which it takes effect. Depending on the tempo and character of the piece, the appoggiatura will be more or less stressed, and its precise length will be subtly varied by the performer, according to his expressive intentions of the moment. This value cannot be given a precise mathematical value - one must remember that the note values in the ornament tables are only approximate.

(See Couperin's way of writing the trill in his table of ornaments, and his remark that it should commence slowly, gradually increasing the speed.)³⁾



1) Ibid.



2) Quantz, op. cit., p. 93.

3) See p. 93.

"Appoggiatura" means "dwelling" - if this dwelling could be reduced to a simple value, why have the authors not written this very value? The difference in function between the appoggiatura and "coulé" before the beat supports this point. The small note, played before the beat, does not carry any trace of harmonic tension, whereas the appoggiatura increases the harmonic tension. If one removes the appoggiatura the very character of the passage is radically altered, while the omission of a "coulé" changes nothing in the expression of the melody.

A few examples:

(i) When the "small note" precedes a group containing a quarter note and two quavers  , it will not give a group of four equal quavers, but the first quaver will be a little longer than the others: 

(ii) When the "small note" takes effect on a dotted crotchet followed by a quaver  , it will take the value of a slightly pronounced quaver: 

In a way, one can say that the appoggiatura participates in the unequalisation of the rhythm and completes it. In a work where the rhythmic values are freely interpreted, the small note must be consistent with the unequalisation of the piece. Similar to the pincés and tremblements, it will be a function of the rhythmic and harmonic context.¹⁾

Finally, one must recall the examples of appoggiaturas which are played before the beat: it appears so often (Nivers, Chaumont, Saint-Lambert) that one is led to believe that it was common practice during the French baroque period. It must be distinguished from Couperin's "accent", which is slurred to the previous note, but which also is played before the beat.

1) Marie-Claire Alain, op. cit.

8.3 A FEW HARPSICHORD ORNAMENT TABLES.

8.3.1 Francois Dagincour (1684 - 1758)

"Pièces de Clavecin"¹⁾

Port de voix Accent

Petite note

8.3.2 Michel de Saint-Lambert: "Les Principes du Clavecin" (1702)²⁾

1 Tremblement. 2 Double cadence 3 autre 4 autre 5 Port de voix en montant.

6 NB. 7 Port de voix en descendant. 8 Port de voix simple, appuyé. 9 Demi Port de voix. 10 Coulé.

11 12 13 14

15 Harpegé figuré. 16 Aspiration.

1) F. Dagincour, "Pièces de clavecin", Ed. H. Ferguson (Heugel)

2) A. Beyschlag, op. cit., pp. 74, 75.

8.3.3 E. Loulié: "Elements ou Principes de Musique" (1696)¹⁾

1
La petite Note

2
le Coulé

3
la Chute

4
Fort de voix

5
l'Accent

6 t t
Tremblement

(sic)

Tr. simple
Tr. double
Tr. triple

1) Ibid.

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