

Frederick Neumann



Ornamentation in Baroque  
and Post-Baroque  
Music



With Special Emphasis  
on J. S. Bach

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## MUSICAL EVIDENCE

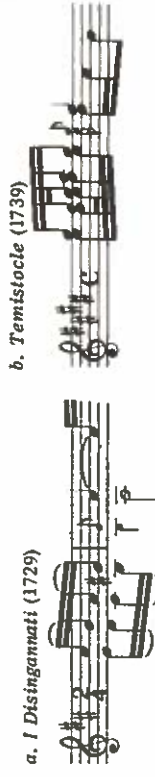
About 1710, Italian composers began to adopt the French unmetrical little notes to indicate one-note graces, slides, and occasionally, turns. During the same period, Italian and German ornamental practices began to diverge. From this time on it is therefore advisable to make a distinction between the Italians and Italianate Germans on the one hand, and those Germans on the other, who mixed French and Italian styles to achieve a measure of national or personal independence.

It may never be possible to establish when the Italians started to use the little notes. None have been found among the major composers before 1710. Caldara includes them in a cantata collection of 1712. However, neither Vivaldi's opera *Orlando* (1714) nor his *Incoronazione di Dario* (1717) contains a single little note, whereas his dated operas and vocal works of the late 1720's and 1730's are filled with them. There were none in his concerti up to and including Op. 7, but they made a first sporadic appearance in his Op. 8 that was composed around 1725. Vivaldi, then, evidently started to use little notes some time in the early 1720's.

The denomination of the little notes varied from composer to composer and sometimes from work to work, or from one copyist to another. Many masters, among them Vivaldi, Vinci, Leo, and Tartini, limit themselves mostly to 8th-notes, which do duty for all forms of *Vorschläge* from the prebeat to long onbeats. Occasionally 16ths and 32nds are used, usually to suggest either brevity or prebeat performance. A few masters and copyists prefer quarter-notes, using them even in front of 16ths and 32nds.<sup>1</sup> Others relate the denomination of the symbol to the length of the principal note. In Caldara, for instance, we usually find the following relationships:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$  Later in the century,

G. B. Sammartini—who in his early works exclusively used 8th-notes—also fits the symbols to the note values, but uses the following slightly different scheme:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

These varied note values were not meant to be interpreted literally as was the case in music by members of the Berlin School. This fact is borne out by passages from Caldara of the kind shown in Ex. 17.1, where the graces were undoubtedly synchronized in spite of their routinely different face values.<sup>2</sup>



Ex. 17.1. Caldara

The little notes in Italy also had a "Janus-face" character in that they could stand for prebeat *Vorschläge* or for appoggiaturas of varying lengths. By and large, it seems that in the vocal medium appoggiatura meaning of the little notes

<sup>1</sup> Thus we find in a contemporary MS copy written in quarter-note form; in the subsequent pages a new scribe had taken over and the first 57 folio leaves all *Vorschläge*, including those preceding 16th- and 32nd-notes, now all *Vorschläge* are written as 8th-notes.

<sup>2</sup> Aut. GMF No. 993.

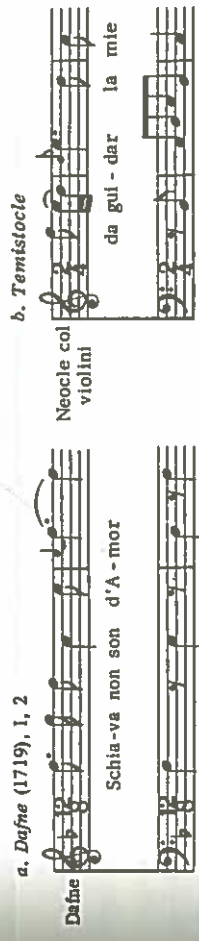
predominated. This, however, does not necessarily imply quantitative preponderance in actual performance, because the less conspicuous prebeat *Vorschläge* continued to be left to a greater extent to the singer's initiative. On the other hand, in instrumental music, and particularly in keyboard works, prebeat and onbeats meaning of the little notes is more evenly balanced, as can be deduced from both musical and theoretical evidence.

In Ex. 17.2a from Pergolesi's *L'Olimpiade*, the "affect" indicated by the term *amoroso*, the length of the principal notes which permit a true "leaning" *Vorschlag*, their place in the measure, and the homophonic setting all combine to favor the long type in all four instances. One of the innumerable cadential appoggiaturas is shown in Ex. b from Leonardo Leo.



Ex. 17.2

In Ex. 17.3a from Caldara, the appoggiatura must be shorter than a dotted quarter-note to avoid bad octaves. In Ex. b, the *Vorschlag* on -dar has to be fairly short; 8th-note value is unsatisfactory, quarter-note value impossible because of open octaves. The grace here and in many other similar passages was perhaps intended as a brief, unaccented inflection whose exact metrical position, whether on, before, or between the beat, may have been largely immaterial.



Ex. 17.3. Caldara

In Ex. 17.4 from a Veracini sonata, 8th-note duration is impossible for all four graces. Indeed, the sequence of suspensions in the bass requires great shortness. From the preceding and many similar passages, we can gather that the "overlong" appoggiatura designs,  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$  which became current in the 1730's and '40's cannot be routinely applied to the early decades of the century.



Ex. 17.4. Veracini, Op. 1, Sonata 2 (c. 1720)



A study of the music also reveals the widespread use of anticipation of many little notes, in addition to their repeatedly attested improvised insertion.

Musical evidence can be found in passages where onbeat execution is illogical because the principal note is too short to support an appoggiatura. The case for anticipation is strengthened if the little note occurs off the beat (an incongruous location for an appoggiatura) or is encompassed in the telltale slur with both the preceding and the following note, indicating *Zwischenschlag* character.

A few examples will clarify these points. In Ex. 17.5a, there is hardly an alternative to anticipation and the same is true of Ex. b with its embellished Lombard snaps. In Ex. c (from the same aria) the offbeat grace is clearly identified as a *Zwischenschlag*, and the same is true of Ex. d. In Ex. e, the third grace, off the beat, is again a *Zwischenschlag*, and all four graces are presumably anticipated.<sup>3</sup>

a. Vinci, *Artaserse*, II, 1  
non sen-ti pie - tà

b. Pergolesi, *L'Olimpiade*,  
aria Aristeo  
Andante

c. Leo, *Toccata 7*  
Larghetto

d. Vivaldi, *Cantata L'Usignuolo*

e. Leo, *Toccata 7*  
Larghetto



Ex. 17.5.



Johann Adolf Hasse, the completely Italianized German, was extremely fond of the Lombard rhythm and, like most of his Italian contemporaries, wrote out with meticulous care innumerable patterns of ♪ || ♪ || ♪ || etc. This notational custom suggests anticipation in Ex. 17.6a; Ex. b is self-explanatory.<sup>4</sup>

a. Hasse, *Didone*, I, 8  
Vns.

b. Hasse, *Aria for Vivaldi's Il Bajare*  
Vns.

Ex. 17.6.

Perhaps the most characteristic case of anticipation before short notes is the typically Italian form of the mordent preceded by the grace note. The Italians had no symbol for the mordent.<sup>5</sup> On the other hand, the formula  occurs with such regularity and frequency in the Italian music of this period that it has the character of a standard ornament. In this formula, the dynamic stress is always placed on the principal note, a fact underlined by Tartini's later-to-be-quoted explanation that whenever tempo and time permit, the emphasis is strengthened by the addition of a trill:  (See below Ex. 17.8g).

<sup>3</sup> L. Vinci, *Artaserse*, MS BN, D 14258; Vivaldi, *L'Usignuolo*, Foà 28; L. Leo, *Toccata per cembalo*, Nos. M. 47-6.  
<sup>4</sup> Hasse inserted the aria for the famous castrato Farinelli (MS Gio. 96).  
<sup>5</sup> Geminiani in midcentury introduced for the multiple mordent the English-derived symbol  which, outside of his didactic works, was hardly used by himself nor apparently adopted by any other Italian composer of note. The French keyboard symbol:  does not seem to have been used until the later part of the century, for instance by Manfredini in 1775 (see below Ex. 99.6).

Onbeat emphasis on the little note would produce a turn; however, an intended turn was written .

Following are a few samples from a limitless supply. Examples 17.7a-d show specimens from Vivaldi,<sup>6</sup> Leo, Locatelli, and Somis. Example e from a Vivaldi concerto is especially illuminating because onbeat rendition of the *Vorschläge* in the 2nd violins would be incongruous in relation to the figures of the 1st violins.

a. Vivaldi, *Cantata Fonti del pianto*  
Andante  
si no ch'un la - - - - - [grima]

b. Leo, *Toccata 7*  
Larghetto

c. Locatelli, Op. 2, Sonata No. 1 (1732)  
Andante

d. Somis, Sonata No. 7 (1734)  
Allegro

e. Vivaldi, Concerto in B minor  
Vns. I  
Vns. II

Ex. 17.7.

Sometimes the little notes occur in such profusion that their quantity alone suggests anticipation to avoid awkward heaviness. Giambattista Martini uses them so often in all of his instrumental and most of his vocal works that consistent onbeat rendition would make them insufferable. The three passages of Ex. 17.8 are truly typical<sup>7</sup> (with particularly telling offbeat locations in the second measure of Ex. b).

Voice-leading will often clarify the need for anticipation. Example 17.9a from Vivaldi shows a progression—repeated two measures later—where onbeat execu-

a. 4th Sonata (1742)  
Adagio

b. 7th Sonata (1742)  
Adagio

c. 1st Sonata (1742)  
Adagio

Ex. 17.8. G. B. Martini

<sup>6</sup> Foà 28.  
<sup>7</sup> The examples are from his *Sonate d'introduzione* (Amsterdam [1748]).

tion would produce unlikely octaves.<sup>8</sup> And in Ex. b from a Porpora cantata, anticipation seems advisable not only to avoid parallel fifths, but because of the appoggiatura character of the principal note g.<sup>9</sup> Example c, from a much later period, shows the need for the prebeat in the last measure.<sup>10</sup>

a. Vivaldi, Concerto for two violins in A  
Allegro

b. Porpora, *La violetta*  
Larghetto  
vlo - let - ta bel - la

c. Anfossi, Cello Concerto (c. 1770)

Ex. 17.9.

In Domenico Scarlatti's sonatas we find *Vorschlge* that were clearly intended to add a spark of vitality and seem to call for prebeat performance. In some of these instances, anticipation is further suggested by the need to avoid unpleasant parallels. Thus, in Ex. 17.10a, onbeat performance would lead to obtrusive fifths, repeated in analogous passages in mm. 19 and 74. The same is true in Ex. b; octaves would result in Ex. c, and fifths in Ex. d.<sup>11</sup>

a. Sonata K 420  
Allegro  
m. 13

b. Sonata K 17  
Presto  
m. 30

c. Sonata K 142 m. 2

d. Sonata K 169  
m. 28

Ex. 17.10. D. Scarlatti

<sup>8</sup> The autograph of this concerto for "violini d'accordatura diverse" (Gio. 28, fols. 96ff.) is interesting because Vivaldi made several mistakes in the notation of the scordatura (he hardly ever used it) and corrected them through fingerings.

<sup>9</sup> Ms Bol. EE 22.      <sup>10</sup> Ms Bol. C 205.

<sup>11</sup> The "K" numbers refer to Ralph Kirkpatrick's chronological catalogue. K 1-30 are from *Essercizi per gravicembalo* (London, 1738); *Complete Keyboard Works* in fact from the manuscript and printed sources, ed. Ralph Kirkpatrick, 18 vols. (Johnson Reprint Co., New York, 1972).

Once in a while we find anticipation graphically expressed by prebar notation of the grace. In Ex. 17.11a from a sonata by Porpora, a mere engraver's error is excluded inasmuch as the grace a" sharp is the last note on the line; the next measure appears on a new system. (See also below Exx. 30.36a, c, and d.) Example b from Vivaldi is taken from its primary source, a contemporary manuscript.<sup>12</sup> The repeat of the notational pattern, which was not due to lack of space, adds to its evidence value.

a. Porpora, Sonata No. 2 (1754)  
Sostenuto

b. Vivaldi, Cello Concerto in E minor

Ex. 17.11.

In Ex. 17.12 from a Vivaldi concerto, the unadorned entrance of the second voice in parallel thirds makes best harmonic sense if the grace in the first voice is anticipated.<sup>13</sup>

Andante molto

2 vns.

Ex. 17.12. Vivaldi, Concerto for two violins in C minor

In Ex. 17.13a from Giambattista Sammartini, harmonic logic favors the onbeat entrance of the dissonance in the 1st violins in order to clarify the suspensions of the seconds; this in turn implies anticipation or extreme unaccented shortness of the graces. In Ex. b the prebeat character of the graces is spelled out by the notation as *Nachschlge*.<sup>14</sup>

a. Symphony No. 8  
Largo m. 18

b. Symphony No. 10  
Andante m. 8

Ex. 17.13. G. B. Sammartini

The execution of ornaments should not interfere with a characteristic and prominent rhythmic design. An inserted grace that displaces the principal note from a syncopation, for example, actually distorts the rhythmic disposition. In

<sup>12</sup> Fod 29, f. 126.      <sup>13</sup> Gio. 28, f. 200.      gin. They are derived from primary, partly

<sup>14</sup> I owe these examples to Dr. Bathia Chur-      autograph, sources, at the BN.



Ex. 17.14a, the syncopated notes of the tenor interlock rhythmically with the violins playing on the main beats. All graces in both parts have to be anticipated to clarify this rhythmic disposition.<sup>15</sup>

a. Leo, *La morte di Abelle*  
Gravoso e Orvido

b. Vivaldi, Violin Concerto in B flat  
Allegro ma poco

c. Vivaldi, Violin Concerto in D minor

"guardate la legatur[a]"

Ex. 17.14.

The Lombard snap is another rhythmic pattern whose characteristic physiognomy must not be blurred by an inserted grace. If the pattern in Ex. 17.14b were to be rendered as , its characteristic shape would be erased.<sup>16</sup> Only anticipation can prevent this from happening. In another concerto, Vivaldi in fact writes out this resolution in regular notation (Ex. c) with the apparently autograph comment, "guardate la legatur[a]," to insure the same articulation that was indicated in Ex. b and thereby bring the Lombard rhythm into still sharper relief.<sup>17</sup>

The common dotted pattern might not be as distinctive as the Lombard snap, but when it pervades a lively composition, imparting to it a sense of rhythmic energy and brilliance, onbeat graces should not be permitted to emasculate this effect. That such brilliance and energy is intended in the first movement of Vivaldi's Cello Concerto in G is evident from the brief fragment of Ex. 17.15.<sup>18</sup> While anticipation of all the graces adds to its verve, onbeat rendition would blunt the sharply chiseled profile of the driving theme. If the solo cellist were to play the embellished patterns like or even like , a limping effect would replace the dashing *élan*.<sup>19</sup>

Ex. 17.15. Vivaldi, Cello Concerto in G major

<sup>15</sup> Ms Bol. GG 97.  
<sup>16</sup> Foà 30, f. 302.  
<sup>17</sup> Foà 29, f. 227.  
<sup>18</sup> See for further illustrations D. Scarlatti's Sonatas, K 12, mm. 4-6; K 24, mm. 7-10; K 159, mm. 7-12, 26-33.

Other distinctive elements in the rhythmic design, such as contrast between successive figures or rhythmic interplay between voices, should not be effaced by ornaments. In Ex. 17.16, the contrast between the embellished dactyl at the beginning of the measure and the ensuing triplets is an attractive and recurring feature of the theme.<sup>20</sup> The grace had best be anticipated to clarify this contrast; onbeat execution would practically erase the rhythmic diversity.

Ex. 17.16. Vivaldi, Concerto for violino in tromba

Articulation and technical feasibility provide further clues. In Ex. 17.17a, the staccato dashes over all descending notes, including the first one, make sense only if the *Vorschlag* is anticipated.<sup>21</sup> The same is true of Tartini's staccato dashes in Ex. b.<sup>22</sup> In Ex. c, onbeat execution would be technically forbiddingly awkward for the solo violin.<sup>23</sup>

a. Leo, *Achille in Setro*, II, 5

b. Tartini, Concerto No. 11  
(aut.) in C major

c. Albergh, Concerto à cinque


Ex. 17.17.

By way of appendix, we must, under the heading of the Italian school, also consider Handel's use of the one-note graces. This is in no way meant as a commitment in the complex question of Handel's musical citizenship but simply as an acknowledgment of the unmistakable Italian vintage of Handel's ornamentation (with but a few minor exceptions in his harpsichord works that show distinct traces of French influence).<sup>24</sup>

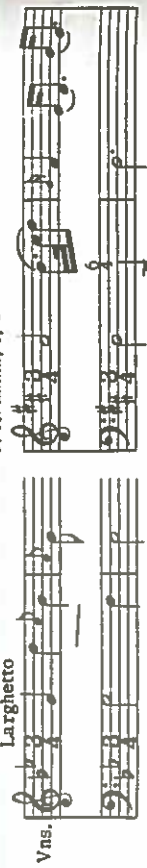
Like the Italians, Handel left to the performer both the freedom and the responsibility of adorning slow movements and *da capo* arias with diminutions and cadential improvisations. This freedom extends of course to small ornaments as well.

As to the *Vorschlag*, the long appoggiatura is occasionally written out, especially in the cadential appoggiatura-trill combination, but often left to the discretion of the performer. Often a little note will denote a long appoggiatura; not infrequently, however, the little note stands for a very brief grace.

<sup>20</sup> Foà 29, f. 94. The *violino in tromba* has not yet been identified. It may have been a violin with a bell-mouth attachment. In Rinaldi's catalogue of Vivaldi's works this concerto and its companion work are incorrectly listed as concerti for violin *con tromba*. There is no trumpet in the score.  
<sup>21</sup> Ms AmB 273/2.  
<sup>22</sup> Aut. BN MS 9793.  
<sup>23</sup> Berk. No. 60.  
<sup>24</sup> For a penetrating analysis of this matter, the reader is referred to Paul Henry Lang's *Georg Frideric Handel* (New York, 1966).

In his operas, oratorios, cantatas, and anthems, the little ornamental notes are very rare. Several oratorios do not contain a single one. One of the very few to be found, e.g., in *Judas Maccabaeus*, must be a grace note since onbeats execution with its unmitigated fifth is hardly thinkable (see Ex. 17.18a). In Ex. b, the unflinching consistency of the distinction between the little 16th-note and the written-out Lombard rhythm leaves little doubt that a difference of execution was intended.<sup>25</sup> There seems to be no sensible alternative to anticipation. An analogous case of rhythmic variety is shown in Ex. c, from the Concerto Grosso in C major for two oboes and strings, where the same reasons call for anticipation. Here too the notation is not accidental; it is repeated exactly a second time, and the grace omitted altogether a third time: 

a. *Judas Maccabaeus*, 43, aria Simon  
Larghetto




b. *Arianna*, I, 1

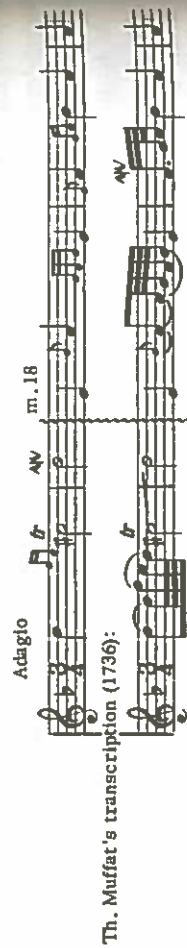


c. Concerto Grosso in C major for two oboes and two violins



Ex. 17.18. Handel

That at least some of Handel's little notes had interbeat meaning even for one of the early onbeats advocates is shown in a transcription which Theophil Muffat (Georg's son) made of Handel's Harpsichord Suites in 1739.<sup>26</sup> In it some of Handel's little notes are written out in metrical notation; many other ornaments are added, and Muffat's own symbol for the onbeats appoggiatura  used so lavishly that one has to doubt its uncompromising onbeats meaning for Muffat himself. Example 17.19, taken from this manuscript, gives the transcriptions of Handel's original print.<sup>27</sup>



Ex. 17.19. Handel, Clavier Suite No. 2

<sup>25</sup> Aut. BM RM 20a6.

<sup>26</sup> The manuscript of this transcription, upper right corner are the words *ex libris Theophili Muffat*. It is entitled *Suites des pièces pour le clavecin composées par G. F. Händel et mises dans une autre application pour la facilité de*

*la main. Par Theophile Muffat 1736. In the*

*Theophili Muffat*. Published by Walsh (London n.d. [c. 1794]).

These, along with many other examples that could be shown, permit us to say that whenever a short interbeat rendition of a little note seems to make musical sense in Handel's works, it is likely to have been thus intended. Here too context and "affect" can give a clue whether an appoggiatura or a grace note is preferable.

As a final word on the preceding discussion of the musical evidence regarding Italian one-note graces, it might be added that the disparity between the relatively small space allotted to the discussion of the appoggiatura as contrasted to the grace-note style must not be misunderstood as a reflection of their respective importance; it is simply a reflection of their respective controversialism.

#### THEORETICAL SOURCES

Pierfrancesco Tosi (1647-1727), composer and castrato singer, wrote the previously mentioned treatise that was widely acclaimed as the authority with regard to the most admired vocal culture of the time. Unfortunately, the original contains no music examples, and many of Tosi's directives about ornaments are vague or ambiguous. This is notably the case with the *Vorschlag* (*appoggiatura*).<sup>28</sup> According to him, this is easy to learn and easy to teach, but he does not tell us anything specific about it except to enumerate the degrees of the scale on which it can be used. Instead, he goes into a tirade against the "foreign puerility" with which modern composers indicate the *Vorschlag* in the score. He sees in this procedure an unpardonable encroachment on the singer's traditional privileges and views with horror the prospect that one day composers might even indicate the coloraturas!

Francesco Geminiani (1679-1762), a student of Corelli and a distinguished violinist-composer, had taken up residence in England and published in that country, as well as in France, a series of pedagogical works of which the most important are *A Treatise of Good Taste in the Art of Musick* (1749) and *The Art of Playing on the Violin* (1751). The theoretical discussion of ornaments is identical in both of these treatises. In addition to these essays and their musical materials, important insights into his style of ornamentation can be gained from several sonata volumes which he published with added diminutions in small print.

Geminiani distinguishes the descending type of *Vorschlag*, which he calls the *superior appoggiatura* [*sic*], from the ascending, the *inferior appoggiatura*. The former, he says, "is supposed to express love, affection, pleasure, etc. It should be made pretty long, giving it more than half the length of the note it belongs to, observing to swell the Sound by Degrees, and toward the End to force the Bow a little. If it be made short, it will lose much of the aforesaid Qualities; but will always have a pleasing Effect, and it may be added to any Note you will."<sup>29</sup> The *inferior appoggiatura* has the same qualities, but its use is limited to spots where the melody rises one or two steps. It should always be followed by a mordent (the French *port de voix et pincé*).

Geminiani's instructions are cryptic regarding the short *Vorschlag*, but circumstantial evidence favors anticipation. When Geminiani says that it loses much of

<sup>28</sup> Tosi, *Opinioni*, ch. "Del' Appoggiatura." pp. 19-23.

<sup>29</sup> Prefaces to *The Art and Treatise*.



its expressive potential but will be pleasing and can be added to any note, the characterization, especially its unlimited applicability, fits the prebeat more than the onbeat type. Musical evidence will add confirmation and so will Tartini's explicit directives.

Whereas Geminiani lists ♭ as the symbol for the long appoggiatura, he uses ♯ and occasionally ♮ to signify the short, presumably anticipated one.

In Ex. 17.20a from the violin treatise, the 16th-note form of the grace adds support to the violinistic instinct which favors anticipation. A desire for a Lombard pattern in the same piece is indicated by Geminiani in regular notation as shown in m. 18 (Ex. b). In Ex. c, the first and third *Vorschläge* make best musical sense in anticipation. The first in 32nd-form is written as *Zwischenschlag* within a slur, before a weak beat; the third precedes a written-out appoggiatura. Only the second one could musically be a long type, yet the notation in 16th-notes indicates a different intention. Anticipation is also unmistakable in Ex. d: only by anticipation and sharp, short accentuation of the main note can a staccato effect be achieved.

Ex. 17.20. Geminiani, *The Art*

Giuseppe Tartini (1692-1770), the eminent violinist, composer, and teacher, wrote, presumably around 1750, a treatise that deals almost exclusively with ornamentation.<sup>30</sup> Tartini sees two main categories of *Vorschläge*: the long or sustained and the short or passing types (*appoggiatura lunga ossia sostenuta*, and the *appoggiatura breve ossia di passaggio*).

The long appoggiatura, Tartini says, takes one-half of the value of the principal (binary) note and two-thirds of the value of a dotted note, as shown in Ex. 17.21. He explains why composers do not write them out in regular notes by referring to a difference in execution: as a regular note the first 8th would carry the normal metrical accent and be in need of a short trill to further underline it; as an appoggiatura it should start softly, then swell and diminish before it falls onto the main note. This style of execution agrees with that advocated by Geminiani, and, as will be seen, by Quantz and Leopold Mozart.

Tartini considerably limits the use of the long appoggiatura. It belongs only

<sup>30</sup> *Regole per arrivare a saper ben suonar il violino*. The original version, which had not been published, seemed for a long time to have survived only in a French translation by Pierre Denis (author of the previously cited *Nouvelle méthode*) under the title *Traité des agréments* . . . (Paris [1771]). In 1957, by unusual coincidence, two manuscript copies of the Italian original were discovered, one complete, one incomplete. In 1961 Erwin R. Jacobi published (Celle & New York) the French version of the

Ex. 17.21. Tartini, *Regole*

to the heavy beat, he says, and is generally proper only for pieces in a slow tempo; the long species would dim the brilliance of faster pieces and weaken their liveliness. (For unspecified reasons Tartini admits exceptions for  $\frac{3}{4}$  meter.) Very significant is Tartini's principle that the long appoggiatura is out of place within a setting of equal notes, because, he says, it would then prejudice the intended effect of evenness. This principle is to apply to any note values in any tempo.<sup>31</sup> It relates, of course, to what was referred to repeatedly as one of the aspects of rhythmic logic: non-interference, without compelling reasons, with a characteristic rhythmic pattern. When, according to Tartini, the evenness of successive notes must be safeguarded, then *a fortiori* a far more striking rhythmic idea such as syncopation must not be similarly compromised.

Tartini sees the natural location of long appoggiaturas among notes of unequal length when the note carrying the grace is longer than the one that follows:

He dislikes a long ascending appoggiatura that forms a dissonance, because a dissonance ought to be resolved downward. He proposes to remedy the flaw by inserting two little notes, as shown in Ex. 17.22 where Ex. a is performed as Ex. b, to insure a correct downward resolution. Where a long appoggiatura is in order, Tartini continues, it can be applied by leaps—in which case it will not form a dissonance (see Ex. c).

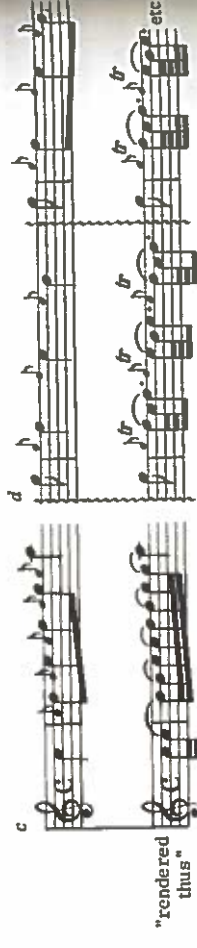
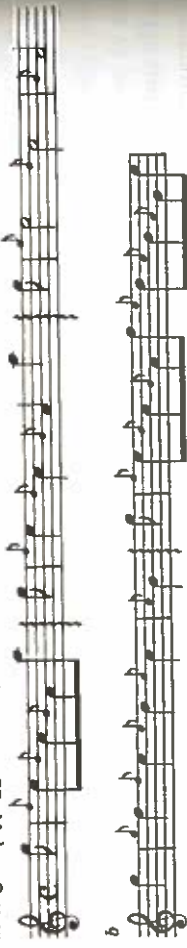
Ex. 17.22. Tartini, *Regole*

<sup>31</sup> *Regole*, facs. ed., p. 5: ". . . date Note d'izio del sentimento scritto, e ciò è vero in equali per serie, l'Appoggiature lunghe naturalmente non hanno loco sennon con pregiu- tempo. . ."

What Geminiani failed to specify concerning the *appoggiatura breve*, Tartini makes very clear: this species is an anticipated grace. He speaks of its "fleeting" expression (*espressione sfuggita*), then, in keeping with this character, explains that the accent falls not on the *Vorschlag* but on the principal note: "these *Vorschläge* must be done quickly in such a manner that the [principal] note is always stronger than the *Vorschlag* and therefore the emphasis of the bowing or of the voice must always fall directly on the parent note, not at all on the *Vorschlag*."<sup>32</sup> The longer the principal note, the faster the *Vorschlag* seems to be, and in front of half-notes the *Vorschlag* "must be done so fast that it is almost unnoticeable" ("que appena si senta").

If the use of the long appoggiatura is considerably hedged in, the "passing" *Vorschlag*, in accord with Geminiani, can range over a much wider field. Tartini says that its most natural place is "among equal notes of many kinds and of any place."<sup>33</sup> As particularly favorable contexts, Tartini lists descending thirds among equally long notes (Ex. 17.23a); descending scales in quarter- or 8th-notes (Ex. b). For a rising ascending scale pattern, he gives an illustration (Ex. c) which clarifies the anticipation if such clarification were still needed. Almost equally explicit in this respect is a model of a descending pattern with a trilled variant (Ex. d) where an onbeat attempt, notably for the 8th-note model, would be absurd. The effect of these graces, Tartini says, is one of vivacity and spirit; they are not generally appropriate for very slow tempi, sad or melancholy expression, but are more at home in allegros or such intermediate speeds as an andante cantabile. Example e from Tartini shows an application of his rules concerning prebeat *Vorschläge* among even note values.<sup>34</sup>

a. Regole (*appoggiature di passaggio*)



"rendered thus"

e. Sonata No. 32



Ex. 17.23. Tartini

<sup>32</sup> Ibid., facs. ed., p. 7: "... queste Appoggiature devono esser veloci in tal modo, che si senta sempre più la Nota, che l'Appoggiatura, e però la forza dell'Arca, ossia della Voce, deve cader immediatamente sopra la Nota, non

mai sopra l'Appoggiatura."  
<sup>33</sup> Ibid., facs. ed., p. 7: "... di loro natura hanno luogo nelle Note equali in molti modi, ed in qualunque sito."  
<sup>34</sup> Ms BN MS 9796.

The "Janus face" of the *Vorschlag* with its two polarities, the long appoggiatura and the grace note, is clearly drawn in Tartini's treatise which thus provides conclusive theoretical confirmation of the inferences drawn from musical evidence. In particular, Tartini's principles also throw light on the much more vaguely formulated ideas of Geminiani and make it clear that the latter's "short appoggiatura," which he said could be applied to any note, was indeed the anticipated grace. It is interesting to note that Tartini, like Geminiani, presents only the two contrasting types, the anticipation and the long onbeat, and that no mention is made of the short, accented onbeat *Vorschlag*.

In his discussion of the long appoggiatura, Tartini's principles show the trend to a greater length of the grace than that which applied to Bach or Handel, and also to greater regularization of its length. In both these respects we can see a link to German *galant* practices as well as an indication of its Italian origin. Concerning the other end of the pole, the prominent role which Tartini assigns to the prebeat *Vorschlag* permits interesting inferences with regard to the countless foreign masters who looked for guidance to Italy rather than to Berlin.



doctrine. The choice of the best *Vorschlag* type can thus be affected by preconceived opinions unless we undertake the proposed tests with a completely open mind.

The many alternatives certainly tax the performer's musicianship, taste, and imagination, but the same is true of all aspects of performance. Here as elsewhere, "instant authenticity" in the form of a simple all-embracing rule is only a chimera. However, instead of deploring with Wanda Landowska the multiplicity of choices as a "trap" and an "ambush," we should welcome the chance of varying and enriching the ornamental coloring of Bach's works. Far from being "cruel" to the performer by leaving him a choice of ornamental manipulation, Bach paid him a compliment by trusting his musical intelligence.

## The Italian Trill

1710-1760

### THEORETICAL DOCUMENTS

In matters of the trill, Tosi has been incorrectly served by Galliard and Agricola, his English and German translators.<sup>1</sup> Though their textual renditions leave little to be desired, the same cannot be said of the many musical illustrations into which these writers transcribed, in mid-18th century, Tosi's exclusively verbal explanations. The transcriptions for the trill were fashioned by the allegiance of both writers to the upper-note-on-the-beat principle. Though Tosi is sometimes vague and therefore vulnerable to arbitrary interpretation, several things he says about the trill make it unequivocally clear that his translators were wrong in bringing him in line with their own preferences.

Tosi distinguishes eight types of trills, but the basic form "from which all others are derived" is the *trillo maggiore*, the trill with a whole step. It consists, he says, in the fast alternation of two tones, "one of which deserves the name of master tone because it occupies *with greater forcefulness* the site of the note which is to be trilled; the other sound, notwithstanding its higher location, plays no other part than that of a helper"<sup>2</sup> (italics mine). This passage alone disowns its illustration by both Agricola (Ex. 30.1a) and Galliard (Ex. 30.b). With the "master" sound of the main note exerting greater forcefulness, according to Tosi's description, there is no basis for an interpretation which places the helper in the role of the master. Not a word was said by Tosi about starting the unprepared trill with the upper note.



Ex. 30.1.

This reasoning is confirmed in the next paragraph (p. 26) where Tosi discusses the *trillo minore*, the trill with the half-tone. With singers, Tosi says, it is difficult to discern the difference between the two trills (the whole-tone and the half-tone type), "even though they are a half-tone apart, because the auxiliary, due to its weakness, has difficulty in making itself heard."<sup>3</sup> An emphasized aux-

<sup>1</sup> Tosi, *Opinioni*; trans. Galliard, *Observations*; trans. Agricola, *Anleitung*.

<sup>2</sup> Tosi, p. 25: "Il primo [i.e. the first of the eight trill types] è il Trillo maggiore, che riconosce il suo essere dal moto violento di due Tuoni vicini, uno de' quali merita il nome di principale, perchè occupa con più padronanza il sito della nota, che lo chiede; L'altro poi ancorchè col suo movimento possedga il

luogo della voce superiore, nulladimeno non vi fa altra figura, che di ausiliario." Even Agricola underlines the rank order of the two tones by the words *Gebietter* and *Gehilfe* (Agricola, p. 95) but seems unaware of the contradiction between these characterizations and his own transcription which reverses their order.

<sup>3</sup> Tosi, p. 26: "Se non è facile di scoprir ne' Vocalisti la differenza di questi due Trilli,



iliary could not have such troubles. There can be no doubt that the trill Tosi is talking about is main-note emphasized and starts with the main note on the beat when done without preparation.

Tosi's third type is the *mezzotrillo*, a short and fast trill for lively songs. Derived, we are told, from the first two types, this *mezzotrillo* must have the same characteristics of main-note predominance. Hence, here too Galliard's and Agricola's descriptions of this type as a prall trill, emphasizing the auxiliary, are unjustified.

Types four and five, the *trillo cresciuto* and *trillo calato*, are the unusual patterns of trilled slow glissandi, the first upward, the second downward. This meaning clearly emerges from Tosi's explanation of type four: "raising the voice imperceptibly while trilling from comma to comma so that the rise is not noticeable."<sup>4</sup> Type five is the same in reverse. Tosi rejects these trills as outmoded. The interesting thing about them is their double misrepresentation by Galliard,<sup>5</sup> as shown in Ex. 30.2. Not only is the "imperceptible rise" from comma to comma turned into a chromatic ascent, but by insisting on starting each new step with the upper note, the resulting leaps reach the size of thirds. The rise, and even more so the descent—here every second trill starts not even with the auxiliary (which would involve tone repetition) but with a note above the auxiliary—are obtrusive by their musical illogic and awkwardness. Clearly, Galliard's realization is entirely incompatible with Tosi's text. Agricola, who understood the passage correctly, set these glissando trills apart from the usual rising or falling trill chains.



Ex. 30.2. Galliard

Type six is a slow trill, also disliked by Tosi. Type seven is the *trillo radiopiato*, involving the insertion of a few different tones in the middle of a longer trill. Type eight is the *trillo mordente*, a very fast and very short trill said to be especially useful in *passaggi* and after an appoggiatura. Agricola's interpretation as mordent is most likely erroneous. Agricola himself complains in this connection that the Italians always confuse the mordent with the (fast and short) *Prall-Triller*.

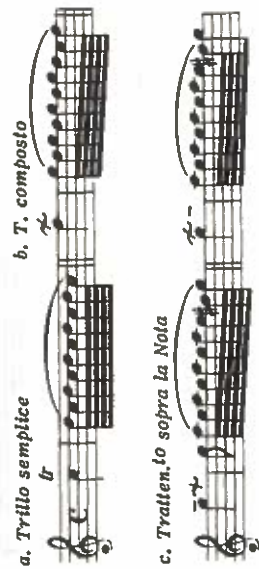
According to Tosi, the trill must often be "prepared," which means a more or less long appoggiatura support. However, "not always is such preparation required, because every so often time or taste would not permit it. However, such preparation is needed in most final cadences and in various other analogous locations."<sup>6</sup>

From his discussion of the many kinds of trills, two types stand out as the fundamental ones: the prepared trill with appoggiatura support, and the unprepared trill, strongly anchored on the main note, which is on the beat and dynamically emphasized.

quantunque sia di mezza voce, se ne attribuisca la cagione alla poca forza che ha l'ausiliario per farsi sentire. . . ."  
<sup>4</sup> Ibid.: "... far ascendere impercettibilmente la voce trillando di Coma in Coma senza che si conosca l'aumento."  
<sup>5</sup> Galliard, plate 4.

<sup>6</sup> Tosi, p. 28: "Il Trillo per sua bellezza vuol esser preparato, però non sempre esige la sua preparazione, poichè alle volte non glie la permetterebbe nè il Tempo, nè il gusto; La chiede ben sì quasi in tutte le Cadenze terminate, e in diversi altri siti congrui. . . ."

Geminiani distinguishes four basic types of trills.<sup>7</sup> The first is the plain shake or *trillo semplice* (symbol: tr) as given in Ex. 30.3a. The second is the turned shake or *trillo composto* (symbol: tr), a trill with suffix (Ex. b). Very interesting is type three, which together with type four is given under the label of "holding a note," *trattenimento sopra la nota*. In type three (Ex. c) the main note is held at the beginning, in a support symbolized by a horizontal dash preceding the sign for the turned shake—tr. In the second version of this species, trill-type four, the order is reversed, as indicated by the symbol tr—, first the shake, then the hold. Geminiani has an interesting comment about these "holds." "It is necessary," he writes, "to use this [design] often; for were we to make Beats and Shakes continually without sometimes suffering the pure Note to be heard, the Melody would be too much diversified." The word "diversified" is probably to be understood in the sense of blurring or distorting.



Ex. 30.3. Geminiani (1751)

Also shown are two types of the supported appoggiatura trill, one with, one without, a rest point but both with suffix, as reproduced in Ex. 30.4 (the wedge over the appoggiatura denotes crescendo from a soft start).



Ex. 30.4. Geminiani

From the models, it would appear that Geminiani's basic trill type is the plain appoggiatura style, and that the two chief variants are the supported appoggiatura trill and the supported main-note trill. Musical evidence, to be presented later, will show that Geminiani's trills included also the regular main-note and the grace-note types.

Tartini's works reveal the brilliant use he made of the trill, and his treatise reflects the importance he attaches to this grace. In two long chapters on the trill, Tartini never mentions the need to start with the upper note.<sup>8</sup> On the other hand, the patterns of the treatise do show upper-note start and anchor. This is true of the basic model, given in Ex. 30.5a, as well as of the models of Ex. b, which demonstrates gradual acceleration, and Ex. c, which shows how acceleration can be combined with a crescendo effect. The start with an appoggiatura

<sup>7</sup> *Treatise*, p. 2 (text), p. 1 (music); *Arti*, these examples in the preface.

<sup>8</sup> Tartini, *Regole*, facs. ed., pp. 10-15.

support ("con un' appoggiatura sostenuta") is shown in a simple model (Ex. *d*) without further clarification. From previous comments about the long appoggiatura, one can derive approximate quarter-note value for the support in this example.

Ex. 30.5. Tartini (c. 1750)

The evidence value of these examples for the basic trill design is strongly qualified by a later document of Tartini's, his famous letter to Signora Maddalena Lombardini.<sup>9</sup> In it he discusses among other matters the trill and advises its practice in gradual acceleration. His model, given in Ex. 30.6, shows main-note start and anchor.<sup>10</sup>

Ex. 30.6. Tartini

It cannot be argued that we have to do here with a pedagogical device of starting with a simpler study pattern before proceeding to a more complex artistic design, because on string instruments the appoggiatura patterns with continuing upper-note anchor are easier than their main-note counterparts.<sup>11</sup>

Further theoretical evidence that the upper note on the beat was not a general principle emerges from a number of illustrations given by Tartini as samples of the "infinite" uses for the trill in both expressive (*cantabile*) and lively (*sonabile*) contexts.

For dotted notes, for instance, "it will make an excellent effect to trill [only] on the dot as shown in the following example" (Ex. 30.7*a*). The design is that of

<sup>9</sup> This letter, dated March 5, 1760, was published after Tartini's death under the title *Lettera del defunto Signor Giuseppe Tartini alla Signora Maddalena Lombardini*. . . .

<sup>10</sup> Beyschlag (p. 145) had already pointed out the contradiction of the two models; he considered the upper-note pattern of the treatise as a theoretical model and the main-note

pattern of the letter as the practical model.  
<sup>11</sup> On strings, the lower finger rests to hold the main note, and only the upper finger moves to tap out the alternations of the auxiliary. It is easier to tap on the beat and its subdivisions than to do so after the beat, which requires more coordination.

Ex. 30.7. Tartini

Speaking of trill chains that are "derived from the *portamento* of the voice both in a rising and falling scale," Tartini shows (see Ex. 30.8) how the scale of Ex. *a* is played on the violin *portamento*-style by the second finger alone (or by any other single finger); then, he says, the pattern of Ex. *b* "is done in the same way as the foregoing, with a trill added." A trill superimposed on the sliding movement of a single finger is technically feasible only with a series of main-note starts; also, this procedure is the only one that would match the desired *portamento*, i.e. glissando, effect. On the descending scale of Ex. *c*, the need to start each trill with the main note is even more imperative under the terms described by Tartini.

Ex. 30.8. Tartini

In the chapter on the "short passing appoggiatura," we find a perfect theoretical presentation of the grace-note trill. "Passing appoggiatura" (*di passaggio*) was, as will be remembered, Tartini's term for the anticipated *Vorschlag*. In showing *Vorschläge* before notes of equal value (a pattern he considered particularly conducive to the anticipated species), Tartini gives an illustration (Ex. 30.9) of "its perfect execution." Here the grace note becomes the anticipated auxiliary of a series of very brief trills with suffix.

Ex. 30.9. Tartini

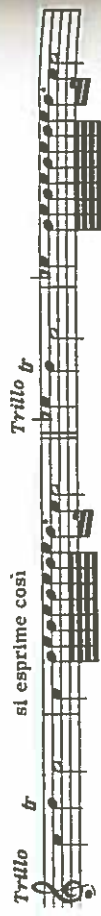
We thus find the full range of trill designs in Tartini's theoretical models, the plain and the supported appoggiatura trill, the plain and the supported main-note trill, and the grace-note trill. Musical evidence to be presented later in this chapter will confirm his routine use of all these species.

Compared to the works of Tosi, Geminiani, and Tartini, the following documents are individually certainly of lesser importance. In one or two cases it was impossible to estab-



lish the credentials of the author; however, their unanimous endorsement of the main-note trill is significant. The documents from the latter part of the century testify to the long survival of the old Italian main-note trill, one hundred years after it was believed to be extinct.

In Vincenzo Panerai's small tract (c. 1750-1780) we find the following transcription of the *trillo*:<sup>12</sup>



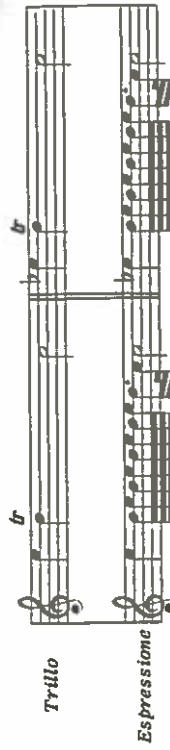
Ex. 30.10. Panerai (c. 1775)

Carlo Testori in 1767 provides incidental intelligence.<sup>13</sup> In an important theoretical treatise, he shows ways in which to pass from the fourth degree of the scale to the fifth. In one illustration (Ex. 30.11) the fourth degree has a main-note trill that in both illustration and text is referred to as *trillo*.



Ex. 30.11. Testori (1767)

An important statement from this post-Tartinian era comes from Vincenzo Manfredini who reaffirms in 1775 the old Italian concept of the trill and mordent as each other's inversions: "The trill . . . is done by sounding alternately and as fast as possible two tones—a half or a whole step apart—in *upward direction*; the mordent [is] done in sounding two tones—but only those a half-step apart—in the same manner except in *downward direction*."<sup>14</sup> We easily recognize the old pair of the *tremulus ascendens* and *descendens*. His illustration of the trill is given in Ex. 30.12.



Ex. 30.12. V. Manfredini (1775)

Signoretti, an Italian who wrote in French, is influenced by Geminiani in presenting the models of Ex. 30.13 of a *tremblement* starting with the upper note on the beat (Ex. a) and the *tenue* starting with a main-note support (Ex. b).<sup>15</sup>

Antonio Lorenzoni in his flute treatise of 1779 writes: "the trill is composed of two tones alternatingly sounded, the actual trill tone and the one which follows it immediately

<sup>12</sup> *Principi di musica*, p. 8.

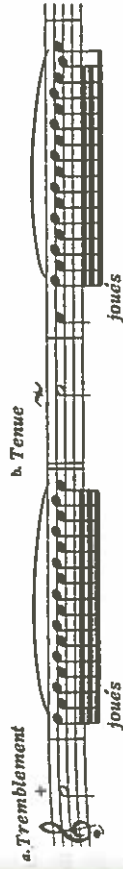
<sup>13</sup> *La musica ragionata*, p. 143 and plate 20, fig. 103.

<sup>14</sup> *Regole armoniche*, pp. 26-27: "Il Trillo, il quale si fa esprimendo alternativamente, e più presto che sia possibile due suoni all' in su, distanti un tono, o un mezzo tono: il

iii, 10-11 and plate of illustrations.

*Mordente*, che si fa esprimendo nella stessa maniera due suoni: ma all' in giù, e distanti un solo mezzo tono. . . ." Son of the more famous Francesco Manfredini, Vincenzo (1737-1799) was highly regarded as theoretician.

<sup>15</sup> *Méthode . . . de la musique et du violon*, iii, 10-11 and plate of illustrations.



Ex. 30.13. Signoretti (1777)

according to tonality. Its symbol is *tr*.<sup>16</sup> This explanation, which contains all the author writes about the trill, implies a main-note start.

Antonio Borghese, an Italian composer who had moved to Paris, discusses the trill in a book which he himself translated from the original Italian into French.<sup>17</sup> After giving the usual explanation of tone alternation and stressing the need for great speed and precision, he presents the revealing "example for studying the trill" given in Ex. 30.14.



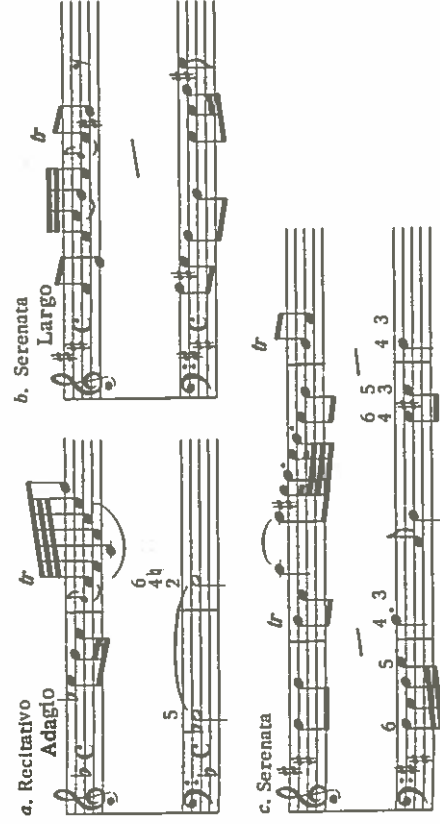
Ex. 30.14. Borghese (1786)

#### MUSICAL EVIDENCE

Theorists invariably give too narrow a picture of living performance. A scanning of the works of some important composers shows that wide use was made of the trill's many possible forms.

Bonporti, one of the early users of the little notes in Italy, presents interesting evidence that the notation *tr* could stand for a grace-note trill and may, in fact, have always held such meaning for this master who wrote out in regular notation many supported appoggiatura trills.

In Ex. 30.15a, onbeat meaning for the little note is hardly possible. In Ex. b the very slow tempo (*largo*) increases the evidence value of parallels. In Ex. c there are no written *Vorschlag* notes for the two trills. Here, the facts that the main notes themselves are appoggiaturas, and that parallel fifths in close succession would result from onbeat auxiliaries suggest that the trills were meant to start with either the main note or the anticipated auxiliary.<sup>18</sup>



Ex. 30.15. Bonporti (c. 1715)

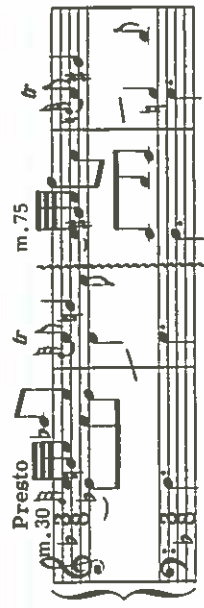
<sup>16</sup> *Saggio per ben sonare il flauto traverso, e serenate con arie variate . . . a violino, e p. 61*. The book is heavily indebted to Quantz.

<sup>17</sup> *L'art musical*, p. 122, plate 1, No. 12. [c. 1715].

<sup>18</sup> Francesco Antonio Bonporti, *Concertini*,

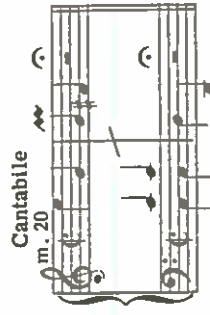


It is most likely that DOMENICO SCARLATTI's trills are also basically of the main-note type. (As symbols he uses interchangeably *tr* and *vv*.) Certainly, upper-note start was not understood: too frequent are the cases where an upper *Vorschlag* symbol precedes the trill in places where a support is out of the question or where the musical situation calls for extreme shortness of the *Vorschlag* note, which therefore can indicate nothing more than the start of the alternations with the auxiliary. Thus, in Ex. 30.16 from Sonata K 17, extreme shortness and preferably grace-note performance is suggested by the parallel fifths that a longish onbeat rendition would create in both passages.<sup>19</sup>



Ex. 30.16. D. Scarlatti, Sonata K 17

In Ex. 30.17 the onbeat auxiliary is disqualified by open fifths in two-part writing. Here main-note start is probably preferable to grace-note design, because the tone repetition seems to be of thematic importance.



Ex. 30.17. D. Scarlatti, Sonata K 308

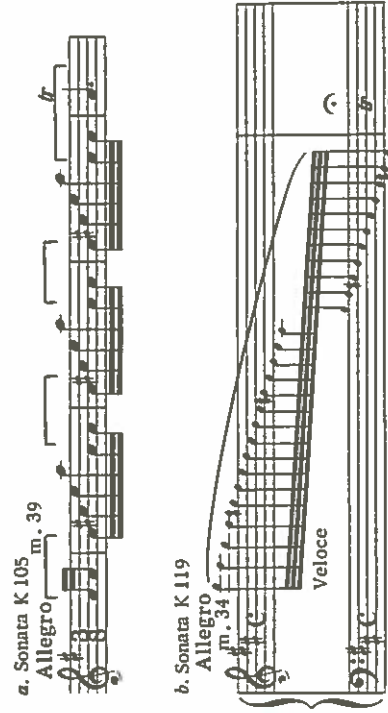
A clear case for main-note start of the trill is made in Ex. 30.18a, where the theme fragment of three successive a's (indicated in the illustration by a bracket) is insistently repeated four times, landing the last time in the trill. This trill must logically start with its main note.

The same is true of Ex. b where a down-rushing scale hits bottom on the main note of a trill. To interrupt the sweep at the moment of its greatest momentum is unthinkable.

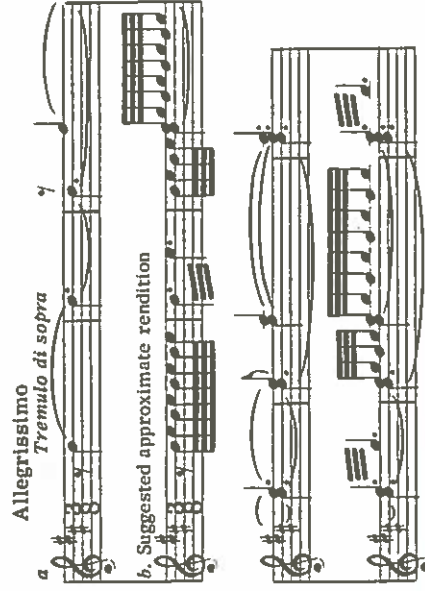
In Ex. 30.19a we find on a long note the interesting directive, *tremulo di sopra*. This specification does not mean that the trill starts from above but that the *tremulo* is to be done with the upper note, not with the lower one. The approximate execution is sketched in Ex. b.

That the specification *di sopra* was deemed necessary permits the interesting inference that the *tremulo di sotto*, the old *tremulus descendens* or multiple mordent, was still in use. As a matter of fact, it is most probable that the *di sotto* meaning was implied whenever Scarlatti used the term *tremulo* without specifying

<sup>19</sup> The K numbers refer to Ralph Kirkpatrick's chronological catalogue.



Ex. 30.18. D. Scarlatti



Ex. 30.19. D. Scarlatti, Sonata K 96

ing its direction. It so happens that in the cases where he prescribes *tremulo*, the multiple mordent seems to fit better than the trill. This is the case, for instance, with the four repeated ascending arpeggio figures of Sonata K 132, of which the first is shown in Ex. 30.20a (see also mm. 31, 69, and 71). Its probable intended rendition is sketched in Ex. b. In the same sonata, a long-held *tremulo* is preceded by a *Vorschlag* from below (Ex. c), which strengthens the supposition for an intended *pince continu*—the more so since Scarlatti designates a compound trill from below (which would be the only other alternative) with three little notes: *tr* (e.g. in Sonata K 260, mm. 82, 87, and parallel spots). In Ex. d we see the same combination of a *Vorschlag* from below followed by a *tremulo*.

Moreover, in Ex. e we find an arresting passage of eight measures that is full of Scarlatti's famous tone clusters. Each measure starts with a trill indicated alternately with a trill symbol and the word *tremulo*. Since the exact fourfold alternation can hardly be coincidence, it must indicate a difference in rendition. When we see that the four spots marked with *tremulo* all leave ample space below the trilled note in an environment of heavy clusters, whereas the four other trills marked by symbol are thickly set, the likelihood emerges that here the *tremulo* stands for a mordent, the symbols for a trill. It is hardly mere coincidence that the three other times the *tremulo* is marked in the second part of this sonata (in mm. 68, 72, and 76) there is the same apparent concern for sufficient space below.

a. Sonata K 132  
Cantabile  
m. 29  
Trem.

b. Probable meaning  
3

c. Sonata K 132  
m. 43  
Trem.

d. Sonata K 115  
Allegro  
m. 47 Trem.

e. Sonata K 175  
Allegro  
m. 25  
Trem.

f. Sonata K 175  
Allegro  
m. 25  
Trem.

Ex. 30.20. D. Scarlatti

The near certain manifestation in Scarlatti of the old Italian tremulo dualism of *di sopra* and *di sotto* leaves us free to speculate that his trill symbols too might on occasion be read as simple or multiple mordents rather than trills. When, for instance, Scarlatti writes a trill with a *Vorschlag* from below (Ex. 30.21a), it is, considering the classical context of a *port de voix et pincé*, very likely that he had a mordent in mind, not a compound trill. The same applies to Ex. b. The case for the mordent is particularly strong in Ex. c; here, on the last note, mordent interpretation not only makes much better musical sense, but is far easier, since a trill would be extremely awkward technically.<sup>20</sup>

a. Sonata K 105  
Allegro  
m. 53  
Trem.

b. Sonata K 7  
Presto  
m. 72  
Trem.

c. Sonata K 516  
m. 47  
Trem.

Ex. 30.21. D. Scarlatti

<sup>20</sup> Ralph Kirkpatrick (*Scarlatti*, p. 388) reports that Rosingrave, Scarlatti's friend and admirer, marked in his English edition of Scarlatti sonatas several such spots with the mordent sign: ♯. Kirkpatrick counters this revealing evidence with the point that "the sign for a mordent is conspicuously absent in the *Esercizi* and in the Venice and Parma manuscripts." The argument is not convincing, because this French mordent symbol was not used by Italian masters (one more reason why the trill symbol had to do double duty).

If the essayed hypothesis is correct, that Scarlatti's trill symbols (in agreement with Mylius) could stand for a shake in either direction, we shall find many more cases where a mordent will be the more satisfactory interpretation. It seems probable that mordents rather than trills were intended, e.g. at the end of Sonata K 5; at the end of the first section of Sonata K 7; in Sonata K 9, m. 11, as well as at the start of Sonata K 491 and later in m. 22.

We must not be surprised to find the old double-faced nature of the *tremulo* still alive in Scarlatti and probably in many other contemporaries as well. It is not surprising for the echoes of a powerful tradition that dominated the whole 17th century to reverberate for a long time afterward. Relevance of the old traditional trill dualism for Scarlatti would, of course, further support the basic main-note nature of his trills *di sopra*.

Francesco Durante uses the little notes very rarely and may have never used them with trills. Two passages given in Ex. 30.22 suggest the use of main-note trills.<sup>21</sup> In Ex. a, the characteristic leap of the diminished seventh and the harmonic dissonance ought to be hit on the beat. In Ex. b, where a trill occurs in a fugue theme on every second note of a descending chromatic passage, an appoggiatura would disrupt the melodic line and even a grace note would disturb it.

a. Studio Primo  
Allegro  
Trem.

b. Studio Terzo, Fuga  
Trem.

Ex. 30.22. F. Durante

Vivaldi uses in his Concerto *del gardellino* (F XII No. 9) several interesting trill patterns. Examples 30.23a and b show the written-out acceleration pattern for a main-note trill; Ex. c offers a similar acceleration pattern with anticipated auxiliary.

a. 1, m. 59  
Trem.

b. 3, m. 166  
Trem.

c. m. 250  
Trem.

Ex. 30.23. Vivaldi, Concerto del Gardellino

<sup>21</sup> *Sonate per cembalo*, MS Bol. EE 173.



Trills with written-out main-note support are given in Ex. 30.24a from a Violin Concerto in A.<sup>22</sup> Example b shows the little note before the trill in grace-note meaning, considering that the *Vorschlag* occurs before a syncopated note.<sup>23</sup>

a. Concerto in A major  
Allegro  
Trill with written-out main-note support.

b. Serenata, Gloria Himeneo  
Alto  
Trill with grace-note support.

Ex. 30.24. Vivaldi

For reasons stated above, HANDEL will again be included within the Italian school. Beyschlag had already expressed the opinion that most of Handel's trills start with the main note and that a *Vorschlag* note before the trill does not stand for an appoggiatura support but simply indicates the start with the upper note.<sup>24</sup> Beyschlag, however, still assumed that such upper-note start had to fall on the beat, whereas with Handel, too, it often was anticipated. Whether Handel's trills start mostly with the main note is uncertain but probable in view of his Italianate practices; that they often did, can be considered certain.

In the third movement of the *Water Music* (in the usually assumed sequence), the trills of the oboes (Ex. 30.25a) and, later, the violins, assume, in their enforced simplification for the less agile horns, the shape of *Schneller*, written out as seen in Ex. b.

a. Allegro  
m. 13  
Ob. 7  
Trill with main-note support.

b. m. 7  
Horns 7  
Simplified trill shape.

Ex. 30.25. Handel, *Water Music*

Example 30.26a shows a main-note trill with acceleration; Ex. b has four trills, all of which are placed on appoggiaturas and are therefore ineligible for an additional appoggiatura. Moreover, two of these trills have written-out main-note supports (the mordent before the second of these, which is missing in some manuscript sources, does not alter this fact), and in all four instances the start of the auxiliary on the beat would create unpleasant parallels. For the tied trills (Nos. 1 and 3) either the auxiliary alone or part of the trill has to be anticipated; the other two (Nos. 2 and 4) could start with the main note but will more naturally fall in line with the grace-note style of the others. (See also the analogous patterns of mm. 19-20.)

<sup>22</sup> Folia 30, f. 110r; the beginning of this concerto is missing in the manuscript.

<sup>23</sup> Folia 27, fols. 62r ff.

<sup>24</sup> Beyschlag, p. 108.

a. Organ Concerto, Op. 7, No. 1  
Andante  
m. 36  
Trill with main-note support.

b. Harpsichord Suite No. 7  
Andante  
m. 11  
Trill with main-note support.

Ex. 30.26. Handel

Occasionally Handel's notation indicates the main-note meaning of the trill proper, for instance in Ex. 30.27a for the two trills. By contrast, on other occasions, e.g. a few measures later in the same movement (Ex. b), notation counts on the upper-note start.

Another case where the upper-note start is understood is particularly significant because it shows that what *was* understood was anticipation of the upper note. In the passage given in Ex. c, the two little notes—obviously in interbeat space—are clearly intended to slide into the trill via the auxiliary. In this connective function the auxiliary could not be placed on the beat. In his copy of Handel's Suites, in which he added his own ornamental interpretations and additions, Theophil Muffat follows the dictate of musical common sense by spelling out, as shown in Ex. d, the prebeat insertion of the auxiliary as part of the slide. Muffat, known for the onbeat patterns of his ornament tables, also clarifies in the same measure the interbeat nature of the little mordent-like grace in the left hand.

a. Harpsichord Suite No. 13, Sarabande  
b. m. 11  
Trill with main-note support.

c. Suite No. 2  
Adagio  
m. 3  
Trill with main-note support.

d. Theo. Muffat's version  
Trill with main-note support.

Ex. 30.27. Handel

For cadential trills and related occasions, Handel very often writes out an appoggiatura support in regular notes and most often omits the trill symbol (see Ex. 30.28a). That such appoggiatura support can often be legitimately improvised where not indicated cannot be doubted, but not every Handel cadence automatically calls for one. Often the bass figuring reveals that no appoggiatura,



or only a short one, was meant to precede a cadential trill. Thus in Ex. *b*, the figure 4, which stands for 5 and not 6 4, does not favor a *long* support.

a. Violin Sonata in A major  
Allegro  
last m.

b. Violin Sonata in F major  
last m.

Ex. 30.28. Handel

In matters of the trill as well as all other ornaments, small and large, Handel in true Italian manner showed his indifference to matters of detail by delegating most of the executive authority to the performer. For his trills, there is no reason to assume the existence of restrictive rules. In view of the near exclusive Italian vintage of his ornament style, Beyschlag was probably right in placing the main-note design in the center of Handel's practices, but all the other designs can be assumed to have been used too.

The modern performer will probably find the same guidelines useful that were suggested for Bach: testing in a given situation for the suitability of replacing the trill with an appoggiatura or a grace note, or for the unsuitability of any kind of *Vorschlag*, and then selecting the corresponding trill style. Generally, the Handel performer will not often go wrong in choosing a main-note design when the trill is approached from below or from its upper neighbor, a main-note or grace-note design on a repeated note, a grace-note trill on a descending third, and an appoggiatura trill with or without support on a cadence. Suffixes often have to be supplied since Handel practically never indicated them. A performer who is worried about the right way of rendering Handel's trills (or any of his other ornaments) can take comfort from the thought that Handel in his grand manner most likely did not greatly care one way or the other, provided the result was musical and not pedantic, affected, or otherwise in bad taste. Had he greatly cared, he would have been more specific.

Francesco Veracini often writes out the long appoggiatura preparation as shown in Ex. 30.29a. At other times, in the same movement for instance, he uses the little note before the trill in the same long appoggiatura meaning, with the intent clarified by the bass figuring (Ex. *b*). Later, we find a semicadential trill (Ex. *c*) where the figuring favors a shorter duration of the *Vorschlag*.<sup>25</sup>

There is greater danger in automatically applying the long appoggiatura formula outside of cadential contexts. In Ex. 30.30, the figuring calls for a major triad on d, favoring a relatively short duration of the *Vorschlag*. The Peters Edition of this work (ed. W. Kohneder) gives the *Vorschlag* quarter-note duration, which in turn necessitates a harmonization at odds with the figuring (and in the process burdens the melody with rhythmic monotony).

For most other contemporaries as well, the long appoggiatura was by no means always understood—not even in cadences—as can be gathered from countless cases. Thus we frequently find, e.g. in Matteo Alberti, the cadential formula of Ex. 30.31, where the figuring favors a shorter than 8th-note appoggiatura.<sup>26</sup>

<sup>25</sup> *Sonate a violino solo e basso*, Op. 1 (Amsterdam, n.d. [c. 1720]; also Dresden, 1721).

<sup>26</sup> *Sonate a violino e basso*, Op. 2 (Bologna,

1721). This master is not to be confused with Domenico Alberti of "Alberti bass" fame.

a. Sonata, Op. 1, No. 1, Overture  
m. 19

b. m. 106

c. m. 123

Ex. 30.29. Veracini

Vn.

Ex. 30.30. Veracini, Sonata, Op. 1, No. 1, Menuet

Largo e cantabile

Ex. 30.31. G. M. Alberti, Op. 2, No. 2

In Exx. 30.32a and *b* from Antonio Caldara, 8th-note meaning of the little note would in both cases result in faulty voice-leading.<sup>27</sup> No doubt, in other contexts the appoggiatura will often be long, but the point is that it does not have to be.

a. *Mitridate*, III, 1

b. *La Pazienza*, final scene

Ex. 30.32. Caldara

The works of Padre Martini, who was revered as an authority in all matters of compositional theory, are filled with examples that are incompatible with

<sup>27</sup> *Mitridate* (1728), aut. GMF No. 879; *La Pazienza di Socrate, con due mogli*, Scherzo drammatico . . . (1731), aut. GMF No. 385.

both the upper-note-on-the-beat start as well as the long appoggiatura meaning of the *Vorschlag* symbol before a trilled note.

Of the few but characteristic illustrations shown here, the first, Ex. 30.33a, has a trill which in the transparent two-part writing has to be either a main-note or a grace-note type to avoid unacceptable fifths.<sup>28</sup> In Ex. b, a main-note trill is the likeliest means of avoiding octaves with the bass.<sup>29</sup> In Ex. c, we find in short sequence four trills on appoggiaturas which, for that reason alone, should not be weakened by an onbeat auxiliary.<sup>30</sup> Moreover, such a start would create open fifths for the third of these trills and hidden fifths for the first and fourth. This faulty voice-leading would be further aggravated by the slow tempo, by the two-part writing, and by the closeness of the trills. Similar circumstances (except for three-part writing this time) prevail in Ex. d: here, too, in an Adagio a trill on a written-out appoggiatura would create octaves if done according to the rule. Example e offers a further illustration of this point.

a. Organ Sonata (c. 1730) *b. De Profundis* (1731)

c. Organ Sonata No. 4 (1742)

d. Sonata No. 6 Adagio

e. Sonata No. 2

Ex. 30.33. G. B. Martini

The very frequent prebeat meaning of Martini's little notes was discussed before in Chapter 17. Hence we can expect that they can signify an anticipated auxiliary when placed before a trill. Such meaning is confirmed in the two passages of Ex. 30.34, where onbeat performance would produce open fifths.<sup>31</sup>

a. *Cantata Latina* (1745) *b. Sonata No. 1* (1742)

Andante (1) Vivace

Ex. 30.34. G. B. Martini

<sup>28</sup> *Sonata al Post Communio*, aut. Bol. HH  
<sup>29</sup> Aut. Bol. HH 41.  
<sup>30</sup> *Sonate d'instrumenti per l'organo, e 'l cembalo* (Amsterdam, 1742) (Exx. c, d, e).  
<sup>31</sup> *Cantata latina sopra la passione di N.S.G.C. [Nostro Signore Gesù Cristo]*, aut. Bol. HH 66 (1745) (Ex. a); for source of Ex. b, see n. 30 above.

Porpora's written-out main-note supports are shown in Exx. 30.35a and b.<sup>32</sup>

a. *Cantata No. 4* (1735) *b. Sonata No. 6* (1754)

Affettuoso Adagio

Ex. 30.35. Porpora

The next two illustrations confirm the use of the grace-note trill. In Ex. 30.36a, we see the theme of the violin with its *Vorschlag* before the trill imitated in the bass. Not only is the *Vorschlag* in this exact imitation printed before the bar line, but its onbeat rendition would yield unacceptable fifths. The unquestionable grace-note character of the *Vorschlag* in the bass argues for the same treatment in the violin. In Ex. b the little note before the trill is printed clearly before the bar line in a design that recurs several times in the movement.

a. *Sonata No. 1* (1754) *b. Sonata No. 3*

Adagio Vivace

Ex. 30.36. Porpora

An interesting confirmation for Johann Hasse's use of the grace-note trill can be found in Ex. 30.37.<sup>33</sup> The evidence is derived from the typically Italian ornament of an upper prebeat *Vorschlag* plus (written-out) mordent . In the quoted passage it becomes clear that the following trill signs are only an abbreviated notation for the same combined grace. Actually, this grace often substitutes for a trill with suffix where time does not permit the extra alternations that would have completed the trill. Example b shows a written-out main-note support.

a. Act II, 3 *b. Act I, 7*

Vns. Vns.

Ex. 30.37. Hasse, *Leucippo*

In Ex. 30.38 from G. B. Sammartini, the shortness of the trilled note makes on- or prebeat start practically indistinguishable.<sup>34</sup> Interesting here is the fact that the ever-recurring little note was needed to insure a desired upper-note start of the trills.

Larghetto

Ex. 30.38. G. B. Sammartini, *Harpichord Sonata*

<sup>32</sup> *Cantata Questo che miri*, from *XII Canzate* (London, 1735); *Sonate XII di violino, e basso* (Vienna, 1754).  
<sup>33</sup> *Leucippo, Favola pastorale*, ms. AmB 306.  
<sup>34</sup> *Sonata per il cembalo*, ms. Bol. DD 54.



What Hasse had shown by inference, Locatelli proves directly by adding a trill sign to the *Vorschlag*-mordent pattern (see Ex. 30.39).<sup>35</sup> With the trill over a 32nd-note in a lively movement, the anticipation of the *Vorschlag* is a matter of course.



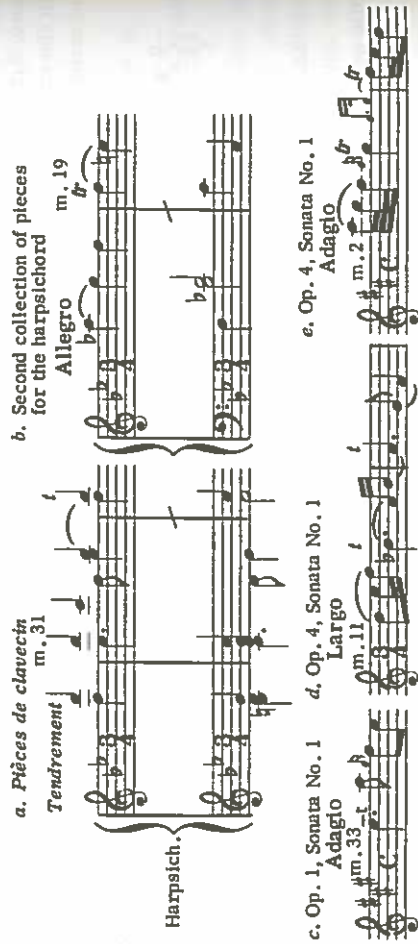
Ex. 30.39, Locatelli, Concerto No. 12 (1735)

The same diminutive grace-note trill is offered for practice purposes by Leonardo Leo in Ex. 30.40.<sup>36</sup>



Ex. 30.40, Leo, *Solfeggi*

Returning to Geminiani and Tartini, we shall find that their music sheds new light on their theoretical discussions and ornament models by disclosing expanded uses of trill designs. Geminiani's Ex. 30.41a shows how a keyboard trill, prepared on the upbeat by its main note, cannot start with the upper note on the beat without producing fifths with the bass.<sup>37</sup> Example b, also for the keyboard, shows a trill on an appoggiatura, where a similar start would result in fifths.<sup>38</sup> Example c shows the application of the "hold," with the main-note support indicated by the horizontal dash before the trill symbol.<sup>39</sup> Example d has a written-out grace-note trill, clarified by the disposition of slurs. In Ex. e the same design is clearly indicated with little notes.



Ex. 30.41, Geminiani

<sup>35</sup> *Sei concerti con introduzioni*, Op. 4 (1735) (two sets of 6 concerti each), MS Bol. GG 108. This is a concerto for four solo violins.

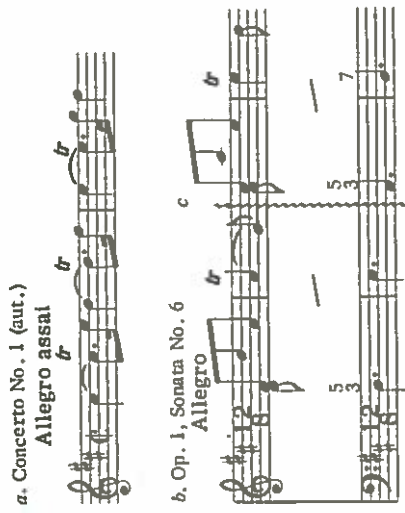
<sup>36</sup> *Solfeggi di Leo*, MS Bol. GG 97.

<sup>37</sup> *Pièces de clavecin* (London, 1743). These pieces are transcriptions made by the composer himself from different works for other media.

<sup>38</sup> *The Second Collection of Pieces for the Harpsichord* . . . (London, 1762); this volume contains additional original transcriptions.

<sup>39</sup> *Le prime sonate a violino, e basso*, new corrected edition with addition of ornaments in the Adagio (London, 1739).

The main-note support which Tartini suggests in his treatise for dotted notes is seen in Ex. 30.42a.<sup>40</sup> Examples b and c reveal that Tartini's basic trill model of the treatise, with its onbeat auxiliary, was not applicable here.<sup>41</sup> In both instances the trill, besides being on top of an appoggiatura, would yield unacceptable parallels.



Ex. 30.42, Tartini

The following illustrations document the anticipation of the little *Vorschlag* note before a trill.<sup>42</sup> In Ex. 30.43a, the first *Vorschlag* would create highly exposed open octaves, the second, hidden fifths if played on the beat. With the entrance of the solo violin, the same pattern is repeated, only the parts reassigned. Later, in the dominant (Ex. b), the trills are not written but understood. In Ex. c anticipation is necessary to avoid open octaves, especially in the slow tempo. In Ex. d the rhythmic design establishes the *Zwischenschlag* character of the little note, sandwiched between an onbeat 16th and a quarter-note trill.<sup>43</sup>



Ex. 30.43, Tartini

<sup>40</sup> This example is from an autograph concerto, the first in a collection of 20 concerti by Tartini (BN MS 9793) some of which are autograph, others contemporary copies.

<sup>41</sup> Sonata 6 from *Sonate a violino e violoncello o cimbalo*, Op. 1 (Paris, n.d.).

<sup>42</sup> The fifth concerto in the above BN collection (see n. 40 above), possibly also autograph.

<sup>43</sup> *Sonate a violino e basso*, Op. 2 (Rome [dedication dated 1745]).



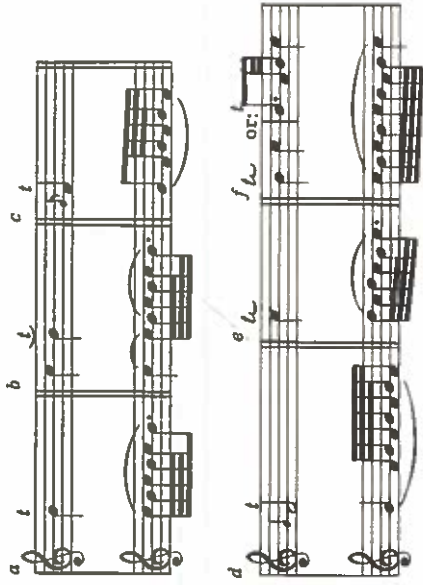
THEORETICAL and musical evidence confirm that the Italian practice ranged over the whole spectrum of the trill. The long *appoggiatura* preparation was used in many but not all cadences and in other spots where expression and harmony justified it—sometimes written out, sometimes suggested by symbol, sometimes left to the performer's discretion. The main-note trill continued to be used, and in this connection, Tosi was misinterpreted by both of his translators, Galliard and Agricola. For many composers, among them Vivaldi, Domenico Scarlatti, Handel, and probably all other masters of their generation, the main-note design was most likely the basic trill form. The grace-note trill, as revealed by musical evidence and its clear theoretical portrayal by Tartini, flourished simultaneously. That the plain *appoggiatura* trill was also used can be taken for granted, though it is probable that its use was more frequent toward the later part of the period under consideration. Geminiani's and Tartini's basic models are the chief source for its Italian currency, but the meaning of these documents was strongly qualified by both masters. All in all, the *appoggiatura* type is at best one among many others that were in use.

## The German Trill

1715-1780

We have had several occasions to note how the baroque-*galant* stylistic schism that divided Germany in the Bach era was paralleled by analogous discrepancies of ornamental practice. The trill was no exception. Simultaneously with the freedom claimed for this family of graces by Bach and many other masters of the older school, by resident Italians, and by Italianate Germans, we find new fashions emerging that narrowed the scope for these ornaments and prepared their ultimate hardening by the Berlin disciplinarians.

An early protagonist of the new trend, as noted before, was Theophil Muffat, Georg's son. His most important models for the simple trill are the ones given in Ex. 31.1. We see throughout the upper note on the beat; in Exx. *a*, *b*, *e*, and *f* the upper note also retains its metrical prominence, whereas in Exx. *c* and *d*, where the trill is preceded by a *Vorschlag* symbol, the alternations are main-note anchored.



Ex. 31.1. Th. Muffat (c. 1736)

One of Muffat's non-standard symbols for the trill with suffix (  $\text{L}$  ) was his father's; another, for the suspension pattern of the *tremblement lié* (  $\text{L}$  ) was his own. Theophil Muffat's symbols did not find imitators; but his great importance as a representative of a rising trend must be recognized.

A somewhat later advocate of this new orientation was the German-born John Ernest Galliard who translated Tosi's treatise into English in 1742. As mentioned in the preceding chapter in connection with Exx. 30.1*b* and 30.2, he misrepresented Tosi's ideas on the trill by forcing them into the mold of the onbeatable auxiliary fashion.

In 1728, two years after Theophil Muffat's first ornament table, Johann Ludwig Steiner published his treatise,<sup>1</sup> which was characterized as plagiarism of Fuhrmann's *Musikalischer*

<sup>1</sup>Steiner, *Kurz- leicht- und gründtliches* above.  
*Noten-Büchlein*, pp. 66ff. (Cf. ch. 15, n. 22)

# The Italian and German Compound Trill

1715-1780

## THE ITALIAN SCHOOL

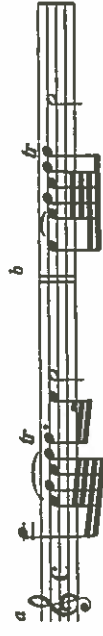
Tosi in 1723 described under the name of *trillo raddoppiato* a compound ornament in which a few notes are inserted in the middle of a trill so as to divide it into three distinct parts.<sup>1</sup> He speaks of three trills taking the place of one, which would mean that the unspecified middle part was somewhat arbitrary but had to be trill-like in character. Agricola attempts an illustration that sandwiches a turn-trill between two slide-trills,<sup>2</sup> but his model is only a guess and an unlikely one, since its upper-note anchored trills were foreign to Tosi. Also, neither the turn-trill nor the slide-trill were standard ornaments in Italy.

A few traces of the slide-trill in its three-note anticipatory design were found in Geminiani and Tartini. The two passages shown in Exx. 34.1a and b are by Geminiani.<sup>3</sup> (In the first example, the sign  $\curvearrowright$  stands for a trill with suffix followed by a rest point; the black wedge indicates a crescendo.)



Ex. 34.1. Geminiani (1739)

In Tartini's treatise we find among his "modes" of improvised ornamentation what we called the Italian double trill, a form of an embellished cadential trill.<sup>4</sup> Two of his models are reproduced in Exx. 34.2a and b, the second of which overlaps with a mordent-trill.



Ex. 34.2. Tartini (c. 1750)

In the same frame of improvised ornamentation, Tartini also shows at least one specimen of the slide-trill which when executed "con tutta la velocità" becomes a *mordente* (Ex. 34.3). Tartini described his *mordente* as a fast prebeat grace with the stress on the following principal note. No trace could be found here either of the turn-trill, which seems to have been the most typically French among this family of graces.

<sup>1</sup> *Opinioni*, p. 27.<sup>2</sup> *Anleitung*, p. 102.<sup>3</sup> Variations for a melody instrument and

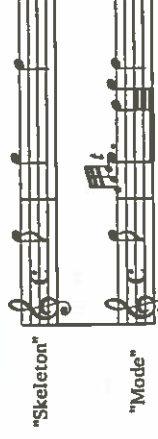
bass. Facs. in Schmitz, pp. 72ff.

<sup>4</sup> *Regole*, facs. ed., p. 34.

# 34. The Italian and German Compound Trill

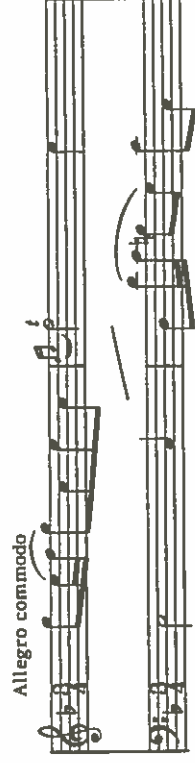
1715-1780

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Ex. 34.3. Tartini

In Bonporti's *Concertini* (Op. 12) we find a slide leading to a trill from a third below, as shown in Ex. 34.4. Here, incidentally, we find again the anticipation of the slide clarified by the need to avoid parallel octaves with the bass.



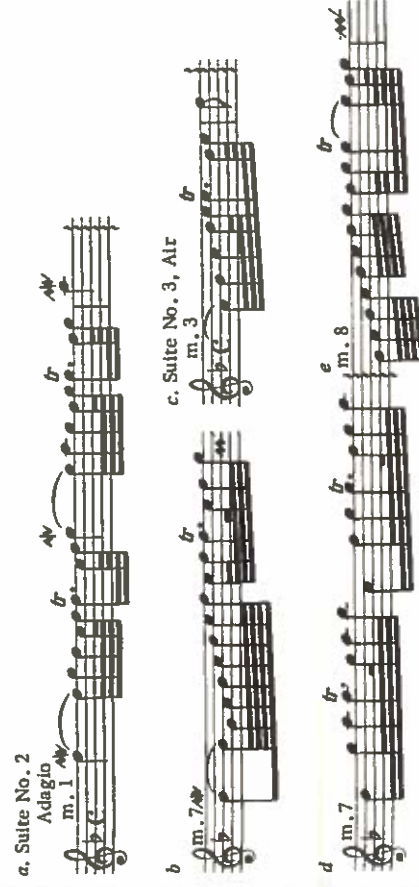
Ex. 34.4. Bonporti, Aria variata (c. 1715)

Handel, following Italian procedures, rarely shows any compound trills, and it is understandable that the few we do find are in his French-oriented harpsichord pieces. The Sarabande from the B flat Suite of the second volume is particularly rich in compound (mainly slide-) trills, many of which would profit by prebeat rendition. Example 34.5a shows a turn-trill, presumably done in at least partial anticipation; Ex. b gives a spelled-out three-note anticipated slide before a trill.



Ex. 34.5. Handel, Suite No. 13, Sarabande

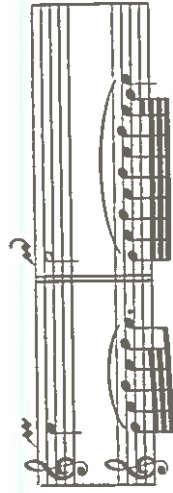
In the first movement of the 2nd Suite we find prebeat slide-trills written out in regular notes (Ex. 34.6a), along with the onbeat slide-trill of Ex. b. Similarly, we find both styles represented in the Air from the 3rd Suite; the prebeat types are shown in Exx. c and d, and an onbeat design in Ex. e. Clearly, Handel, like Bach, did not limit himself to one design.



Ex. 34.6. Handel



Theophil Muffat includes in his extensive table (c. 1736) only the slide-trill, which is given in onbeat style (Ex. 34.7).<sup>5</sup> The oblique line at the beginning of the symbol is obviously a graphic representation of the ascending slide and probably not derived from D'Anglebert's hook.



Ex. 34.7. Th. Muffat (c. 1736)

Of special interest is the metamorphosis of Marpur's compound trills that took place between 1749 and 1755.<sup>6</sup> In 1749, Marpur presents under the terms of *Der gezogene oder geschleifte Triller* or *cadence coulée ou portée*, four types of compound trills, all indicated by the same symbol  $\sim$  (the one used by D'Anglebert and Bach for the slide-trill only). We recognize among the four models given in Ex. 34.8 the slide-trill in the first and the turn-trill in the fourth one. That the little notes in these patterns were meant to be anticipated is already evident from their notation. However, Marpur dispels any doubt by explaining the ornaments as types "where, *before the beat starts*, a few neighboring notes are quickly touched. This may be done in various ways, as the context suggests" [italics mine].<sup>7</sup>



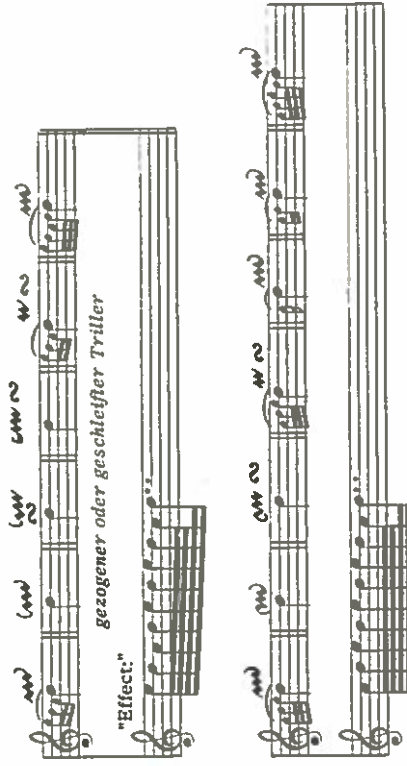
Ex. 34.8. Marpur (1749), *Critischer Musicus*, Table 2

Agricola, in his previously quoted polemical pamphlet of 1749, criticized Marpur's indiscriminate use of the single symbol. He derided in particular the second and third patterns as designs that "would hardly be used by any person of good taste."<sup>8</sup> Agricola adds that one finds these symbols in the clavier works of J. S. Bach. It may be significant that Agricola, while obviously searching for any weak spot, does not object to Marpur's prebeat definition.

In 1755, Marpur's models of the compound trill fully conform to the principles of C.P.E. Bach. Numbers two and three have been dropped, and whereas before one symbol had different meanings, he now presents no less than six dif-

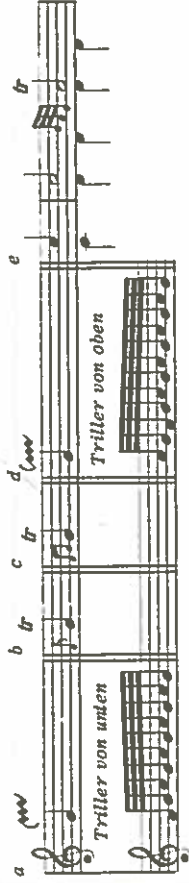
<sup>5</sup> *Componimenti musicali*.  
<sup>6</sup> *Crit. Musicus*, I, 58ff. and Table 2, fig. 7; *Anleitung* (1755), p. 57 and Table 5, figs. 9 and 10.  
<sup>7</sup> *Crit. Musicus*, p. 58: "... wenn man, bevor der Schlag beginnt, einige benachbarte Klänge geschwinde vorher berührt. Es kann derselbe [i.e. the compound trill] auf allerhand Art gemacht werden, nachdem es die Gelegenheit an die Hand giebt."  
<sup>8</sup> *Schreiben an Herrn ...*, p. 49: "... werden wohl schwerlich von Leuten von gutem Geschmack angebracht werden."

ferent symbols with identical meanings for each of the two main types. Also, both slide- and turn-trills are now placed on the beat, as shown in Ex. 34.9.



Ex. 34.9. Marpur (1755), *Anleitung*, Table 5

Philipp Emanuel calls the slide-trill the "trill from below" (*Triller von unten*) and the turn-trill the "trill from above" (*Triller von oben*).<sup>9</sup> The keyboard symbols and their translations, as shown in Exx. 34.10a and d, are the familiar ones from the *Explication*, except that they are slightly unmetrical. For media other than the keyboard, he gives for the slide-trill the two alternate symbols of Exx. b and c and shows the notation for the turn-trill in the musical illustration of Ex. e.



Ex. 34.10. C.P.E. Bach (1753), Table 4

Philipp Emanuel definitely had for those graces, at least on the keyboard, the onbeat in mind. After reemphasizing that ornaments must not impinge on the purity of voice-leading, he points out that in Ex. 34.11 either a turn-trill or a regular trill should be used, and not a slide-trill, because the latter would cause forbidden parallels.<sup>10</sup> Anticipation, which would avoid such parallels, was obviously unacceptable.



Ex. 34.11. C.P.E. Bach

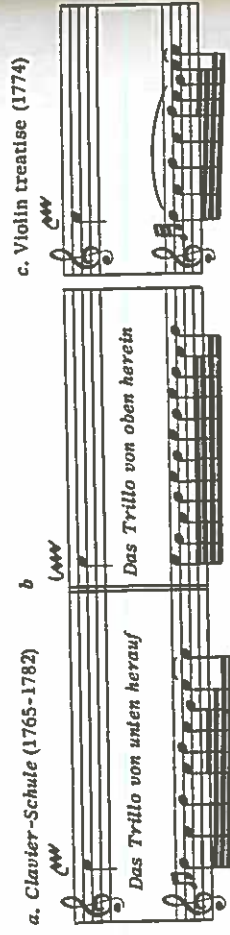
<sup>9</sup> *Versuch*, I, ch. 2, sec. 3, pars. 22-29, deal with the compound trills.  
<sup>10</sup> *Ibid.*, par. 29: "... man überhaupte bey Anbringung der Manieren besonders acht haben müsse, dass man der Reinigkeit der Harmonie keinen Schaden thue. ..."

Agricola calls the two types *Doppeltriller* or *verdoppelter Triller*, and gives the patterns of Exx. 34.12a and b. Limiting the symbols  $\text{cw}$  as usual to the keyboard, he tells us that the patterns are very rare in the vocal medium, for which he gives C.P.E. Bach's above notation of Ex. 34.10e (p. 112).<sup>11</sup>



Ex. 34.12. Agricola (1757)

In his claviers treatise of 1765, Löhlein shows a slide-trill (*Trillo von unten herauf*; Ex. 34.13a), with unmistakable anticipation of the slide in the sense of Marpurg's 1749 models, and an onbeat turn-trill (*Trillo von oben herein*, Ex. b). Both types are shown with a suffix prior to their rest point.<sup>12</sup> The patterns remain the same through the fourth edition of 1782. In his violin treatise of 1774, he expresses regret that in non-keyboard music only the symbol *tr* is used to cover various possibilities of trill designs.<sup>13</sup> He therefore illustrates the keyboard patterns; but of the compound trills, he shows only the anticipated slide-trill in a model (Ex. c) that is almost identical to that given in the keyboard treatise; for the violin, he leaves out the turn-trill.



Ex. 34.13. Löhlein

Petri speaks of the slide-trill, which he calls *Doppeltriller*, only in the second edition (1782) of his treatise.<sup>14</sup> His freer attitude toward the trill in the second edition, as compared with the first of 1767, has been commented upon before. The slide-trill, indicated by the usual symbol, is again portrayed in the less regimental little notes (Ex. 34.14a), and their graphic disposition in groups of two-four-two, set apart by the alternating direction of the stems, seems to suggest the prebeat nature of the first two notes. Had he had an onbeat design in mind, he would have most probably used regular notes and beamed them all together.

A few years later, Türk once again follows C.P.E. Bach, except for a significant prebeat model (Ex. b), which, he says, is "not unusual." He ascribes it to the Lombard style in which "*Vorschläge* are usually turned into *Nachschläge*."<sup>15</sup> This remark is particularly interesting because it points to the widespread ("usual") North Italian prebeat practices.

<sup>11</sup> *Anleitung*, pp. 101-102, 112-113.

<sup>12</sup> *Clavier-Schule*, pt. 1, ch. 6, par. 4.

<sup>13</sup> *Anweisung*, p. 46.

<sup>14</sup> *Anleitung*, 2nd ed., p. 155.

<sup>15</sup> *Klavierschule*, ch. 4, sec. 3, par. 52.



Ex. 34.14.

Tosi's compound trill has the variable and indetermined "compound" element in the middle rather than at the start of the trill and therefore falls outside the categories under discussion here. Apart from such improvisatory designs, the Italians developed a more nearly standardized form of a compound trill (the "Italian double trill"), as described by Tartini: a cadential trill preceded by a main-note trill a step below. The form was adopted in Germany but apparently unknown in France. Of the compound trills derived from the French, the turn-trill could not be traced in Italy, whereas the slide-trill was found once in a while in its three-note prebeat form.

Handel, as evidenced by his written-out designs, used in his harpsichord works both the prebeat and onbeat forms of the slide-trill, as well as the prebeat designs for the turn-trill. In Germany, C.P.E. Bach's onbeat patterns were widely adopted by his followers on the keyboard and found their last theoretical reflection in Türk's treatise of 1789 but qualified by a significant prebeat model traced to the Lombard style. Other prebeat patterns of both slide- and turn-trills were still theoretically vouched for by Marpurg in 1749, and at least for the slide-trill, by Löhlein and almost certainly also by Petri until 1782, at which time the designs were well on the way to disappearing as standard graces.