

## МУЗЫКА

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**“L’Ornement mystérieux” and Mark Kroll’s revision of the French baroque performance practice\***

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The interpretation of ornaments has always attracted much attention of scholars and performers. Many Baroque musicians in their turn took pains to provide an explanation of ornaments realized in notation. Tables of these musicians have been thoroughly studied over the last one hundred fifty years, particularly, François Couperin’s table “Explication des Agréments, et des Signes” which he included in his “Pièces de Clavecin” (1713). The authors of the present article came across a paper “L’Ornement mystérieux” by Mark Kroll published in *Early Music* 45, no. 2 (2017): 297–309. At first glance this work seemed to present a solidly founded hypothesis pertaining to the execution of one of Couperin’s ornaments, namely, to the “compound ornament” marked by the combination of a trill with a turn written above it:  $\text{trill} \text{ over } \text{turn}$ . According to M. Kroll’s new hypothesis, this compound ornament should be performed not in the traditionally accepted manner when the trill is performed first, and the turn — afterwards, but in the reverse order. Practically everywhere Kroll names this ornament also in the reverse version: “doublé/tremblement”. The purpose of the present article is to prove that the new hypothesis is basically unacceptable. Kroll did not pay due attention to the research of sources, relying only on four of them, while there were many more. In addition, the study of other very important historical sources showed that the turn was performed at the end of the “compound ornament” marked by the sign  $\text{trill} \text{ over } \text{turn}$ . Therefore, this conclusion also attests that the previous recommendations by A. Farrenc, A. Dolmetsch, P. Brunold, A. Geoffroy-Dechaume, K. Gilbert, Fr. Neumann, D. Tunley and other musicians, despite the fact that they were criticized by Kroll, on the whole, were correct.


*Keywords:* French Baroque music, French harpsichord music, Baroque performance practice, François Couperin, *L’Ornement mystérieux*, ornamentation, *Tremblement et Double*, the compound ornament, *doublé/tremblement*.

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In the vast field of Early Music the interpretation of ornaments has always attracted much attention of scholars and performers<sup>1</sup>. Many Baroque musicians in their turn took pains to provide an explanation of ornaments realized in tabular form. Among the most important and most complete tables<sup>2</sup> with the execution of ornaments created during the period of 1650–1760 were those written by Christopher Simpson [3], Jacques de Chambonnières [4], André Raison [5], Jean-Henry d'Anglebert [6], Michel L'Affillard [7; 8], Charles (François) Dieupart [9], François Couperin [10], Johann Sebastian Bach [11], Jean-Phillippe Rameau [12], Gottlieb Muffat [13], Friedrich Wilhelm Marpurg [14–16], Francesco Geminiani [17; 18], Pierre-Claude Foucquet [19], Johann Joachim Quantz [20], Carl Philipp Emanuel Bach [21].

Tables of these musicians have been meticulously studied over the last one hundred fifty years, with special emphasis on Couperin's table *Explication des Agréments, et des Signes*, which he included in his *Pieces de Clavecin* [10]. Throughout this period, from one decade to the next, many inaccurate solutions have been corrected, and the music, which previously sounded convincingly, acquired a new audio image. In the course of history there have also been many erroneous interpretations. No wonder that Michael Collins, for example, devoted his article exclusively to a special issue, i. e. to the performing of trills, in order to correct numerous inaccuracies and mistakes which have arisen, and called his article *In defense of the French Trill* [22].

Recently, a paper with an intriguing title “L'Ornement mystérieux” written by Mark Kroll [23] attracted our attention. An innovative hypothesis is formed on the pages of this work pertaining to the execution of one of Couperin's ornaments, namely, to the *compound ornament* marked by the combination of a turn written above a trill: <sup>3</sup>. It is this ornament which evokes associations with something mystical in Kroll's paper because of the alleged impossibility to determine the way of its performance. The author calls it “mystérieux” most probably because, notwithstanding its very frequent use by Couperin, it was not explained either in the *Explication des Agréments* of the great French musician or in his treatise [24; 25]. As Kroll [23, p.302] also states, “the use of the ornament was relatively infrequent” in the harpsichord music of Couperin's time. Earlier, A. Geofroy-Dechaume [26] used a somewhat similar term, “secrets”, to characterize hidden rules and conventions in the interpretation of the music of the XVI, XVII and XVIII centuries.


The basic aim of Kroll's publication is to convince the readers that the previous, universally accepted, execution of this *compound ornament* was wrongly approached and now requires a radical reconsideration. Kroll [23, p.300] demonstrates the (generally accepted) interpretation as shown in the next example in a schematic

form: , and presents his new “alternative realization”, thus:





<sup>1</sup> Since the grand publications (for those times) of Jacques Hyppolite Aristide Farrenc [1] and Jean Amédée Méreaux [2], musicians have started to study Baroque ornamental symbols to be able to interpret these signs accordingly in the music.





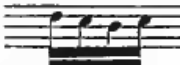
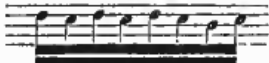
<sup>2</sup> Not to mention the multitude of Early music treatises and other publications, in which the art of ornamentation is discussed in detail both theoretically and practically.

<sup>3</sup> The term compound ornament will be exclusively used in our paper to designate the ornament marked by the sign .


The execution in the first example begins with a trill starting from the upper auxiliary and ends with a turn, but in the second example, according to Kroll's new hypothesis, this *compound ornament* should be performed in the opposite order, that is, as a turn followed by a trill.


However, if we resort to scholarly materials, it turns out that Kroll was not the first musician to recommend such a manner of performing Couperin's *compound ornament*. Some fifty years ago the renowned musician, scholar and editor Thurston Dart had already formulated it orally (1969) and stated it in writing [27, p. 219]. In the summarizing "Table 4" added to his paper, it is said that "Couperin's special ornament  appears to mean (roughly) ". But this version of interpretation did not receive support and further spreading.


Then again, for example, even in the middle of the XIX and in the first decades of the XX centuries, scholars recommended to execute the *compound ornament* beginning from the trill and ending with a turn, and this recommendation was authoritatively confirmed. In Aristide Farrenc's *Le Trésor des Pianistes* [1, p. 14], a fairly detailed explanation of the *compound ornament* is provided, and it is said there that the trill termination (in other words — turn) is required even when it is not written "or [when] one encounters these two

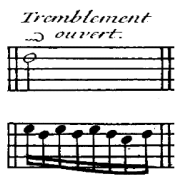
signes , where the  represents [the trill]  and the other , which is named double or group, must be rendered as  — therefore, the unity of the two signs must produce the following result ".

Within the period of forty years (1895–1935) three monographies specifically written on the subject of ornamentation were published: by E. Dannreuther in English [28], by A. Beyschlag in German [29], and by P. Brunold in French [30]. The work of the latter is especially important to our case because it deals exclusively with the ornamentation of French clavecinists. The § II on p. 35 is devoted to the *Tremblement et Double* marked by

the sign . In the accompanying text, the explanation reads: "This ornament, which is frequently encountered, can be made [performed] as an open trill [*tremblement ouvert*] despite its different sign"<sup>4</sup> [30, p. 35]. The *tremblement ouvert* is, indeed, a frequently met ornament. In Couperin's table it is shown in the *Explication des Agréments*

as  [10, p. 74]. A more detailed execution of the *tremblement ouvert* is given by François Dandrieu in his table *Exemples des Signes d'Agréments*:

<sup>4</sup> The same explanation is given by K. Gilbert in his edition of Fr. Couperin's *Pieces de Clavecin*, where under the second point it is written: "a compound sign for the *tremblement ouvert* ()" [31, pp. xv–xvi], cit. by Mark Kroll [23, p. 309, note 5].



[32, without pagination]. From the above mentioned facts it becomes clear that it is necessary to find an explanation why the outstanding musicians-scholars adhered to their principles, especially Farrenc in 1861. There should be a convincing explanation, as well as a convincing decisive confirmation of Kroll's hypothesis which refutes the previous practice.

At the very beginning of the article, Kroll defines this ornament as consisting of a “*doublé* and *tremblement*” and adds that it will be “henceforth called the *doublé/tremblement*” [23, p.297]. Naming this compound ornament (♯) *doublé/tremblement* brings about to a number of contradictions. Just one example: discussing contemporary studies in Couperin, Kroll refers to the book published by David Tunley. In this work, Tunley is very succinct when he comes to the part on ornaments. However, the *compound ornament* is sufficiently accurately defined as “a trill to be combined with a turn” [33, p.106]<sup>5</sup>. However, Kroll, for his part, uses the wording “this ornament” in his discussion. We read “Couperin failed to specify how to play this ornament” (here and further our underlining). From the previous text the reader knows that the words “this ornament” are to be understood as the *doublé/tremblement*. Unwillingly, a question arises: how is it possible that the ornament consisting of a “*doublé* and *tremblement*” (“this ornament”) can be realized as a “trill to be combined with a turn” (Tunley)? Here our analysis distinctly identifies a contradiction. The same contradictory situations occur repeatedly throughout the text of Kroll's paper.

In the second half of the named paper it becomes clear from the context (especially when many examples are brought forth from Couperin's harpsichord music as arguments) that the *doublé/tremblement* is used mainly in the “alternative” sense, meaning a turn followed by a trill. All realizations of the *compound ornament* in these examples suggested by Kroll begin with the turn and end with the trill. It is distinctly visible already in the first example [23, p.301, illustration 2, example 4: “Realization of illus. 2”]:

François Couperin, *La Badine* (ordre 5, Book I), bars 14–15.



It is strange but Kroll perceives practically all cases through the lens of his approach, whereas even in the XVIII century the *compound ornament* was originally called *tremblement/doublé* (de Montéclair: “*Tremblement Doublé*”), thus “Trill Turned” [35, p.84].


<sup>5</sup> Tunley addresses the reader to the example from Couperin's *Passacalle* [34, *Huitième Ordre*] where the *compound ornament* is found. In the footnote [33, p.119] Tunley has the next critical comment about Couperin's notation: “Couperin was often extremely inconsistent in his notation, especially of ornaments”. Curious enough, Tunley himself allows quite a blunder in the example where instead of Couperin's sign

(♯) the opposite is printed: (♯) [33, p.113]. Similar cases occur in the publications by some other authors (they will be referred to here below).

A cursory reading of the article reveals various questions (as the one above). A more detailed study of its content clearly shows that it is necessary to check every argument put forward by Kroll in justification of his new hypothesis.

Let us return to de Montéclair mentioned previously. It is evident from iKroll's text that historical sources play a very important part in his article. Having said that "the use of the ornament was relatively infrequent", Kroll [23, p. 302] states: "Of all of the clavecinistes of the era, François Couperin's doublé/tremblement is found, in various configurations, in the works of only four other French composers: Nicolas Siret, Pierre-Claude Foucquet, Louis Marchand and Jean Henry D'Anglebert". In the footnote 9 [23, p. 309] Kroll specifies: "Michel Pignolet de Montéclair, <...> also uses and describes the ornament in a manner quite similar to Couperin's [sic]. He calls it a 'Tremblement Doublé' [sic], precedes the turn with a port-de-voix [sic] and adds a termination ('Tour de Gosier'). See Michel Pignolet de Montéclair, *Principes de musique* (Paris, 1736), p. 84"<sup>6</sup>.

This statement requires a detailed consideration. Firstly, it is necessary to address a comment to the place where it is alleged that de Montéclair "also uses and describes the ornament". From Kroll's quote the reader should infer that the word "ornament" means doublé/tremblement. But de Montéclair uses and describes a *compound ornament* called in the opposite order: *Tremblement Doublé*<sup>7</sup>. The sign of this ornament in de Montéclair's treatise also differs: instead of Couperin's ∞ de Montéclair's sign is marked by a letter "t" as "t̂". Next, Kroll mentions that this ornament is described "in a manner quite similar to Couperin's". Couperin's manner, as it was argued by Kroll, consists of executing the *doublé/tremblement* beginning with the turn and ending with the trill. Checking de Montéclair's explanation and the accompanying note-examples, we shall find that the realizations (Kroll's and de Montéclair's) differ in a very important detail: in the absence or presence of the ornament ending. The main idea behind Kroll's hypothesis was to exclude the turn from the end of the *compound ornament* (∞). However, the example in de Montéclair's treatise with the execution of this *compound ornament*, on the contrary, has a written out turn (*Tour du gosier*) at the end, as shown in the next illustrations. Kroll noticed this but did not draw any conclusions from it.

The comparison of Kroll's new "alternative" realization:  with the realization by de Montéclair:



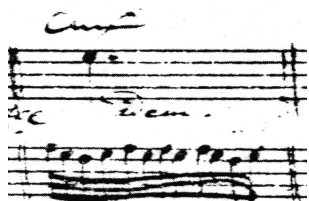
clearly shows this difference.

The letters "D, E, F, G, H" in the example correspond to de Montéclair's text with the verbal explanation, where the letter "D" stands for the upper auxiliary (D — "le degré

<sup>6</sup> Our exclamation marks in brackets show the points in the quotation which will be analyzed lower.

<sup>7</sup> E. L. Hays clarifies that "according to Putnam Aldrich (op. cit., p. 707), Michel Pignolet de Montéclair appears to be the only one to have employed the classification "tremblement doublé" but he did indeed use it to designate trills which possess a suffix, and Marpurg must have been acquainted with this work ([de Montéclair:] *Principes de musique* (Paris, 1736), pp. 81 and 84" [36, p. IX–65].

*superieur*”), “E” — for the main note (E — “*la note tremblée*”), “F” — for the lower auxiliary (F — *la note “un degré plus bas”*), “G” indicates once more the main note (G — “*la note du tremblement*”), and “H” stands for the next lower or higher note on which one rests (H — “*se reposer sur une note forte*”). In our opinion, to be exact, de Montéclair’s execution in its basic characteristics reminds — not d’Anglebert’s and not Couperin’s — but J.S. Bach’s [11] second version of the “*doppelt cadence und mordant*” (see example):



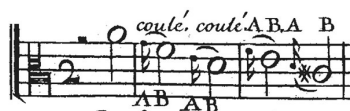
Bach’s execution especially resembles the second part of de Montéclair’s example, only with lesser repercussions of the trill. It can be explained by the fact that in Bach’s example this ornament pertains to a quarter note with a dot, and in de Montéclair’s — to a minim (in one place and to a whole note in the other place). Therefore, it is clear that Kroll’s reasoning concerning de Montéclair and Couperin, as far as the comparison of the compound embellishment is concerned, is not entirely appropriate. De Montéclair’s and Couperin’s principles (the latter in Kroll’s treatment) of executing this ornament have only some external resemblance.

Secondly, a comment should be made on the next part from Kroll’s passage where it is said that de Montéclair “*precedes the turn with a port-de-voix*”. The matter concerns the initial, small sixteenth note in the realization of the *Tremblement Doublé* in the examples



from de Montéclair ( ). This small sixteenth note is never called “*port-de-voix*” in scholarly works on de Montéclair’s embellishments (and similar ornaments of many other French Baroque musicians). Nevertheless, Kroll names all appoggiaturas in his study, without any distinction, by the French term *port-de-voix*. However, in France of that period appoggiaturas were differentiated quite strictly in no less than four categories.

In de Montéclair’s treatise the appoggiaturas from above (as in the next example) were termed “*coulé*”. This is distinctly seen in the following example:



*La fa a re e mi i u ut* [35, p.78]. The letter “A” stands for “*une petite notte*”, the letter “B” — for the “*la notte forte*” (i. e. the note written in the main text). In the cited example from de Montéclair with the *Tremblement Doublé* there are no *port-de-voix*. De Montéclair [35, p.79] expressly shows the difference between the *port-de-voix* and the *coulé* in a separate example:



It follows that the use of the term *port-de-voix* cannot be applicable to all appoggiaturas in this particular context.


Now let us turn to the important part of Kroll's statement where the sources are named: "Of all of the clavecinistes of the era, François Couperin's *doublé/tremblement* is found, in various configurations, in the works of only four other French composers: Nicolas Siret, Pierre-Claude Foucquet, Louis Marchand and Jean Henry D'Anglebert".


Firstly, it is necessary once more to consider briefly the point related to the manner of presenting the material in the article. Similarly to some other places in Kroll's text, here too there is inaccurate usage of wordings. Kroll uses his newly invented term *doublé/tremblement*, and writes that this ornament is found in "various configurations". Previously, Kroll [23, p.297] took pains to define his use of this term. It was specified as meaning an ornament "found throughout all four books of Couperin's harpsichord pieces" and "shown in example 1". An ornament found in all four Couperin's books and not explained in Couperin's table — considering the topic of Kroll's paper — could only be the one marked by the sign  $\infty$ . A question arises as to how it is possible for this sign to be "found, in various configurations"? And further: if Kroll names the ornament marked as  $\infty$  by the term *doublé/tremblement*, then why is this sign — as we see from Kroll's further arguments — never found in the harpsichord music of Louis Marchand and Jean-Henry D'Anglebert? If Kroll uses the term *doublé/tremblement* meaning some other embellishment sign, then it should not be called by this term, and the clarification "various configurations" instead of elucidating the issue confuses it. Thus, it turns out that the sign  $\infty$  is found not in four works of the French musicians but only in two.




As far as the names of four authors (in our opinion, only two) are concerned, there are some doubts. Does the impressive statement correspond to reality, namely, that "of all of the clavecinistes of the era, François Couperin's *doublé/tremblement* is found <...> in the works of only four other French composers: Nicolas Siret, Pierre-Claude Foucquet, Louis Marchand and Jean Henry D'Anglebert"? According to our information, there were at least eight more French composers who used the sign  $\infty$  in their harpsichord pieces. We must emphasize that we don't have in mind "various configurations" but, actually, the certain sign alone. Those authors are: Christophe Moyreau, Philippe-François Veras, Josse [Charles Joseph] Boutmy, Bernard de Bury, Durocher, François D'Agincourt, Louis-Antoine Dornel, Joseph Hector Fiocco.


It seems strange that there are no articles in MGG2, in *Riemann's Lexikon*, in *The New Grove Dictionary* about Christophe Moyreau, despite the fact that he published five *Œuvres* [37] of harpsichord music. A short article about Moyreau can be found in R.Eitner's *Quellen-Lexikon* where it is stated that the works were published in 1754 [38, p.89]. RISM itemizes five editions, but does not give any dates. In all five *Œuvres* the *compound ornament* is used.

In c1740 Philippe-François Veras published his *Premier Livre of Pièces de Clavecin* containing four *Ordres* [39]. It was uncommon for other composers to name the suites by the term *Ordres*, as Couperin did, but here it is used. The sign  $\infty$  is met in many pieces, however, there is no table with the explanation of ornaments, and, thus, as with Couperin — no information concerning the performance of the *compound ornament*. The same can also be said about the *Pièces de clavecin* of the other authors whose works will be mentioned below. Beginning from the second piece *Les Brunnes* from the *Premier Ordre*, Veras often uses the trill + turn sign. Just as in Couperin's pieces, the next note after the note with the *compound ornament* sign is a higher note.

The “Maitre” and organist Josse [Charles Joseph] Boutmy is mostly known for his *Pieces de Clavecin* [40–42]. The sign  is used already in the first suite in the piece *La Dandrieu* [40, p. 11], then – in the *Sarabande* [40, p. 13], and in many other pieces. The second book was engraved by M<sup>me</sup> Leclair more carefully. Here the sign is placed in the *Premiere Sutte* in the second piece and in other places.

The young prodigious Bernard de Bury published his first book of harpsichord pieces [43] at the age 15-16 (no information about the second book)<sup>8</sup>. The sign of the compound ornament () is used in the *Premiere Suite* in the piece *Les graces Badines*, in the third suite – in the very first bar of the piece *La Séduisante*, and in other places.

In 1733, Durocher, an organist of Saint Jean de Lus, published a book of harpsichord pieces [45]<sup>9</sup>. Nothing is known about this musician (see D. Fuller’s article in the *New Grove Dictionary* [46, p. 753]). R. Eitner [47, p. 264] suggests that the name of the author could have been “Rocher”. However, if we compare the available information, it will show that his suggestion is hardly correct. The *compound ornament* is used on p. 3 in the *Premier Menuet Les Faciles (Gravement)*, in the piece named *L’Indifferente*, and in other pieces. Our attention was drawn to the way of writing all trill signs with a horizontal line printed through the wavy sign: . The writing is exactly like the one in de Saint Lambert’s treatise (c1697<sup>10</sup>/1702) also published by Chr. Ballard: “” [50, p. 44]. The sign of the turn is printed in the reverse manner (): instead of beginning printing the turn from below — it is notated as beginning from above. It is impossible to ascertain whether this meant that the turn should be played from the lower auxiliary note<sup>11</sup>.

In the same year the “organiste” of the “Chapelle du Roy” François D’Agincourt (his name is written here as in his published work) released the collection of *Pieces de Clavecin* [51] naming the suits as Couperin — by the word “Ordre”. In many aspects the 43 pieces in this collection resemble those of great Couperin, whom D’Agincourt admired. Among the multitude of ornaments in the Allemande *La Sincopée* from the *Premier Ordre* D’Agincourt employs the sign of the *compound ornament* (). There is an interesting point in the usage of this ornament in bar 18 here. It is placed before a note with a *pincé* thus:



. If this ornament is to be realized in the way Kroll recommends (performing the turn first and ending with a trill), then the trill and the mordent will be leveled in one similar beating. In other words, the *mordent* will be neutralized.

<sup>8</sup> De Bury’s harpsichord music is studied in detail by Ruta Bloomfield [44].

<sup>9</sup> The fact that Durocher printed his harpsichord pieces at the prestigious printing house of Chr. Ballard indicates a well established position of the author.

<sup>10</sup> For the approximate date of the first edition, see: [48, p. 427; 49, p. 32].

<sup>11</sup> This situation is rather confusing because, for example, in Charles Dieupart’s *Six suites de Clavessin* [9] most signs of the turn are written beginning from above. This, however, contradicts the sign given by the author in the *Explication des Marques <...> Rules for Graces* from the same edition where the turn is printed



beginning from below. The turn itself is realized by Dieupart in d’Anglebert’s manner:



Louis-Antoine Dornel, the organist of Saint Genevieve in Paris, being *Maitre de Musique du Roy* and of the *Academie Française*, published a collection of six suites of harpsichord pieces in c1731 (the “Privilege” is dated “27 avril 1731”) [52]. The *compound ornament* is used in the first Allemande *Le Bouquet* from the *Premiere Suintte*, and in many other pieces.

Joseph Hector Fiocco, the “Maitre de Musique de l’Eglise Cathedrale d’Anvers” and “Vice Maitre de la Chapelle Royale de Brusselles” in c1730 added to his *Pieces de Clavecin* [53] a table with the explication of ornaments because, as he pointed out, there were many “ignorant persons” who did not know how to perform them. But there is no example with an explanation of the *compound ornament*. His richly ornamented harpsichord pieces were possibly influenced by Couperin’s music but only once did Fiocco use the sign of the *compound ornament* (*Sarabande* from the *Seconde Suite*, p.21). It should be pointed out that the following note after the one with the sign  $\infty$  is not a step higher. It is being suspended by a slur:



. This could mean that there might be a stop on the last note.

Having outlined some aspects, we must return to the reason for our exploration of this issue. It was triggered by our bewildered reaction to such phrases in Kroll’s paper as: “we discover, somewhat surprisingly, that the use of the ornament was relatively infrequent” and that “Of all of the clavecinistes of the era, François Couperin’s *doublé/tremblement* is found, <...> in the works of only four other French composers <...>”. These statements from Kroll’s publication show that the author was not acquainted with the historical sources. Further, it shall be stated that the *compound ornament* marked by the sign  $\infty$  was often used in the works by Johann Gottfried Walther and other composers.

However, the survey of sources could not provide enough evidence to solve the issue of how to perform the *compound ornament* marked by the sign  $\infty$ . The survey only showed that many French harpsichordists used this ornament in their pieces.

If we address ourselves to other publications “of the era” and extend the research of sources by referring to organ compositions and to non-French music as well, it might bring about some new important results. Our longing to search “deeper” is encouraged by the belief that Couperin was not the first musician to have introduced this ornament. If it had been so, he certainly would have told it, as he had (proudly) written in his treatise *L’Art de toucher le Clavecin* [24; 25] about the “deux agréments” invented by him, i. e. “*La cessation; et à la suspension*”.

One of the first French organists who used the sign  $\infty$  in his music was Jacques Boyvin in 1700 (!) — thirteen years earlier than Couperin. Especially noted is the edition of Boyvin’s *Seconde Livre d’Orgue* [54] published by Jean Saint-Arroman in 2004 [55] with a detailed examination of Boyvin’s instructions on performing ornaments taken from his *Premier Livre d’Orgue* (c1689/90) [56]. Unfortunately, Boyvin, alike all the above-mentioned authors, does not explain the execution of the ornament marked by the sign  $\infty$  in the part titled *Des Agréments* from the *Avis* in the *Premier Livre d’Orgue*. It might indicate that in 1689/90 this *compound ornament* was not known yet. But in the last decade of the XVII century it was used, and Boyvin included it in his pieces. When the time comes, the

source, or sources before 1700 (as we hope), where the *compound ornament* was used and explained, will be discovered.

This *compound ornament* is found only once, i. e. in Boyvin's *Seconde Livre d'Orgue* in the piece composed on p. 28 in the "third tone" (see Ex. 1).

. 28. *Dessus de cornet separé ou de petite tierce* 3. ton

*Vice et hardiment*

Example 1. Jacques Boyvin. *Seconde Livre d'Orgue*, 1700, p. 28, line 1, bar 5. The turn in Boyvin's book is written vertically or slanted

As we presume, Saint-Arroman is the only scholar who explored the problem connected with the earliest known application of the *compound ornament* in music. Documentary information is very scarce. In Boyvin's first book there is an explanation of the performance of the turn (*Double Cadence* — see Ex. 2) which is executed according to Jacques Champion de Chambonnières [4] or d'Anglebert [6], thus beginning from the

*Double Cad.*<sup>α</sup>


main note ( — Chambonnières. "Demonstration des Marques").

*Double Cadence*

Example 2. Jacques Boyvin. *Premiere Livre d'Orgue*. Paris, c1689/90. *Avis <...> Des Agréments*

On the basis of the realization of the turn (*Double Cadence* — Ex. 2) in Boyvin's instructions from the first book of organ pieces, Saint-Arroman [55, p.XII] suggests executing the *compound ornament* in the following manner as in Ex. 3.

Example 3. Jacques Boyvin. *Second Livre d'Orgue*. 1700


By the time when Boyvin's collection had been published in 1700, there was no information whether the ornament marked  should be interpreted beginning from the turn or from the trill. Saint-Arroman recommends beginning the ornament by playing the turn first, but then in the melodic line the note "c<sup>2</sup>" will be repeated three times. Along with this, if the *compound ornament* is played from the main note, it will produce a fifth with the other voice, which will sound not as good as an interval of the sixth. The harmonic sequence




will be less vivid too if the *compound ornament* starts from the turn:

It should also be noted that in either case the ending of this ornament has a written out suffix, which in Mark Kroll's interpretation is superfluous because, according to the author's new theory, it is the trill which should slide to the next note.

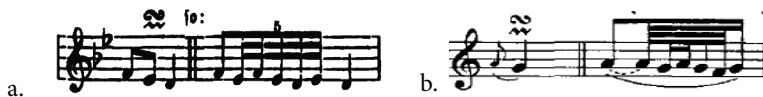
In Germany, Johann Gottfried Walther was the musician who used the *compound ornament* quite often in his organ music (*Choralvorspiele*). We might assume that Walther was following Couperin in this regard. Max Seiffert, who was preparing volumes XXVI and XXVII of the *Denkmäler Deutscher Tonkunst* for publication in 1906 [57], drew attention to this ornament in Walther's music. Apparently, most of the *Choralvorspiele* were composed during the period 1713/45. Only two of the *Choralvorspiele* are with original dates, i. e. *Meinen Jesum laß ich nich* [57, p. 167] — 1713, and *Wie soll ich dich empfangen* [57, p. 229] — c1745, but in these sets of variations the sign of the *compound ornament* is not used.

Seiffert supplied the edition with an expanded introduction, but containing only a relatively modest part dealing with ornamentation. The instruction for performing the *compound ornament* is still shorter: "the trill which begins from the main note is [marked with] the double-mark [Doppelzeichen]  [57, p. XXII]<sup>12</sup>. This interpretation is opposed to the performance of the ordinary *Triller* which, according to Seiffert, should be resolved beginning from the upper auxiliary note. The beginning of the *compound ornament* from the main note can supposedly be explained by the fact that in the second half of the XIX century (possibly, earlier) a new manner of performing the *compound ornament* was formed. This assumption is confirmed by the fact that in the *Neues Universal-Lexikon der Tonkunst* edited by Eduard Bernsdorf [59, p. 713] the ornament is realized in the following



manner: . Approximately the same main recommendations for interpreting the *compound ornament* are offered in *Riemann's Musik-Lexikon*, beginning from the edition of 1900 [60, p. 263] to the edition of 1967 [61, p. 239–40].

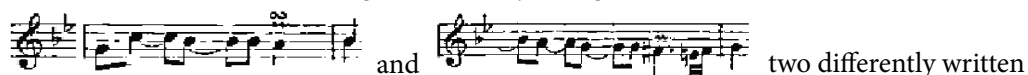
<sup>12</sup> Neumann [58, p. 309–10] has the next comments "Max Seiffert <...> claims that this symbol stands for a main-note trill, but he does not substantiate this assertion".



Example 4. Interpretation of the *compound ornament* in Riemann's *Lexikon*:<sup>13</sup>  
 a) in the *Lexikon* of 1900, p. 263, b) in the *Lexikon* of 1967, p. 240.

However, still another important feature of interpreting the *compound ornament* in these editions should be noted, and it concerns the turn which comes after the trill but not in the reverse manner, as Kroll might have hypothetically put it.

In the first Choralvorspiel *Ach Gott, erhöre mein Seufzen und Wehklagen* [57, p. 3] the *compound ornament* is entered in bar 6. An identical melodic pattern is found in bar 10, but here Walther does not use the sign  $\text{trill}$ . It is very strange that in two similar melodic patterns



two differently written ornaments are used. In the treatment of these passages we tend to agree with the consideration suggested by Kenneth Gilbert in analogous passages from Couperin's pieces, when he writes, "Indeed, one must accept the idea that Couperin sometimes uses two different signs to express the same meaning" [31, p. xvii; cit. by Mark Kroll: 23, p. 300]. Most probably, Walther's approach was the same as Couperin's. Kroll, however, does not agree with this opinion, believing, on the contrary, that the use of different ornamentation signs in relation to similar music patterns demands different interpretations. In our view, Gilbert's suggestion is fully applicable to the two passages from Walther's organ composition. In addition to this, it can be concluded that it is more than likely that in bar 10 Walther provides a possible resolution of the compound ornament met in bar 6 (see Ex. 5).



a., b. 6



b., b. 10

Example 5. Johann Gottfried Walther.  
*Ach Gott, erhöre mein Seufzen und Wehklagen*,  
 Chorale Prelude No. 1, p. 3: ex. a — from  
 bar 6; ex. b — from bar 10

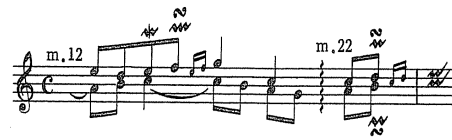
The same situation occurs in Walther's Choral variation *Wär Gott nicht mit uns diese Zeit* [57, p. 213, bars 12 and 22]. But this time the *compound ornament* is followed by a written out suffix in small type. Neumann [58, p. 310] cites bars 12 and 22, and comes to the conclusion that there is some "incongruence" in Wather's ornamentation indications: "There are, however, some puzzling instances, of which Ex. 28.25 [see Ex. 6b here] gives two specimens, where this compound symbol is followed by a two-note suffix that would

<sup>13</sup> In example "b" the execution given in Riemann's *Lexikon* [61] follows C. P. E. Bach's interpretation of the *compound ornament*.

conflict with the original French trill-plus-turn meaning. This incongruence may be due to inadvertence (only these two cases could be found), or else Walther may have used the symbol in the reverse order of a trill preceded by, instead of followed by, a turn<sup>14</sup>. We might suggest that the named “inadvertence” is most likely related to a misunderstanding of this sign by the printers in the printing house, where it might have been decided that this sign presents a usual trill, after which a trill-ending is required.<sup>14</sup>




a.



b.

Example 6. Johann Gottfried Walther. *Wär Gott nicht mit uns diese Zeit*, Chorale Prelude No. 88, p. 213: ex. a — bars 11–12; ex. b — bars 10 and 22 as cited by Neumann

Neumann concentrated exclusively on the figures where the sign  $\infty$  is entered. In our example (6 a) we showed bars 11–12 one after the other. The melodic lines in these two

bars are similar . Alike the previous example 5, it is most probable that the compound ornament in the second melodic pattern should be performed as in the first one, i.e. as a trill with a “trill ending”. The small notes placed after the sign of the *compound ornament* are written to confirm the necessity of a suffix.

In Walther’s *Choraltvorspiele* there are several places which definitely suggest the interpretation of the *compound ornament* beginning with the trill and ending with a turn. An analogous passage has been discussed above when d’Agincourt’s pieces were mentioned. Just two more examples from Walther where the *compound ornament* is followed by a mordent placed on the next note (see Ex. 7).



a.



b.

Example 7. Johann Gottfried Walther: a. *Jesus meine Zuversicht*, Choraltvorspiel No. 56 [57, p. 137, bars 6–7]; b. *Wir glauben all an einen Gott, Schöpfer*, Choraltvorspiel No. 102 [57, p. 242, bars 5–6]

If in such note contexts the *compound ornament* is performed with a trill at the end, then the oscillations of the following *mordent* will be perceived as a continuation of this trill. In Ex. 7 a it might be possible to make a stop before playing the mordent, but in Ex. 7 b — there is no time to stop. This might mean, as we presume, that the *compound ornament* was performed as a trill + turn.

<sup>14</sup> The trill sign at the last third is omitted in “m. 12” in Neumann’s example.

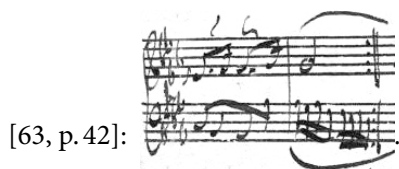
Now it becomes quite clear how it happened that J.S. Bach — godfather to one of Walther's sons — wrote the sign  $\infty$  in the C major Prelude BWV 933:



Walther used this sign fairly often, and Bach also tried it, but since in the music of the latter the sign of the *compound ornament* is applied only once — to our knowledge — it may be assumed that Bach preferred other, similar ornamentation signs, and this passage is unique. In one of the first publications of the *Six small Preludes* [62], the sign was printed, as we believe, according to the original source, because Bach wrote the sign of the turn in his *ms* of other compositions not hori-





zontally but vertically or somewhat slanted: . This is distinctly seen, for example, in the *Air* from the *Clavier-Büchlein vor Anna Magdalena Bach*




[63, p. 42]:

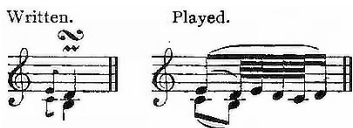
Georg von Dadelsen [64, col. 1544–45] mentioned Bach's *Prelude*, and showed how

this ornament should be performed: . Unfortunately, Dadelsen marked the sign (or it was marked in this manner in the printing process) of the *compound ornament* further in reverse order, placing the trill above the turn with the next comment:

“im Præludium BWV 933 z. B. dürfte das Takt 4 verwendete  nach Ph. E. Bachs

Anweisung (Versuch, 92, § 27) als Pralltriller mit Nachschlag () , also ähnlich dem Couperinschen  $\infty$  auszuführen sein [in the Præludium BWV 933 the <...> which is used in the 4th bar should be performed as a Pralltriller with a suffix according to Ph. E. Bach's instruction (Versuch, 92, § 27) <...>, hence, similar to Couperin's  $\infty$ ]. Some pages earlier Dadelsen [64, col. 1540] actually refers to Couperin: “den Triller mit Nachschlag (d'Angleberts Tremblement et pincé) bezeichnet Fr. Couperin in seinen Werken gelegentlich mit der Signen-Kombination  $\infty$  [the trill with a ‘trill-ending’ (d'Anglebert's trill with mordent) Fr. Couperin occasionally marked in his works with a combined sign  $\infty$ ].”

The first scholar to have mentioned the *compound ornament* used by Bach (as we may presume) was Edward Dannreuther [28, p.185]. His recommendation is completely in accordance with the stylistic tendency of the end of the XIX century: “A combination of Doppelschlag and Pralltriller preceded by an appoggiatura, the whole of rather doubtful authenticity, appears in 6 Kleine Praeludien, No. I., bar 4:



”<sup>15</sup>. This manner of performing the trill-like ornament is in conformance with the ones shown earlier (Bernsdorf, Seiffert, Riemann). The most stable part in the execution of the *compound ornament* is its ending with a turn.

Following the chronological order of the second part of our survey — from Boyvin to Walther and then to J. S. Bach — it is understandable that the next sources to be commented are those which were published in the middle of the XVIII century, that is by Pierre-Claude Foucquet, Friedrich Wilhelm Marpurg and Carl Philipp Emanuel Bach.

Of all the early authors of the first four decades of the XVIII century mentioned above, Foucquet [65, p. 5] was the first who provided a table with the execution of all main ornaments fully written out in notes including the *compound ornament*. From this point of view, it should be considered as a unique source. Such a source is extremely important, and it explains why we will carefully check every allegation in Kroll’s [23, pp. 303 and 309] presentation of the material concerning Foucquet’s treatment of the *compound ornament*. As previously, Kroll’s text at first glance seems very convincing. It reads:

“Pierre-Claude Foucquet also uses Couperin’s ornamental sign in his *Méthode de Les caractères de la paix* (Paris, 1749), calling it a ‘Cadence Et redoublé’ in his *Méthode*. The interpretation he offers, however, is somewhat curious. As we can see in illustration 7, [the “illustration 7” on p. 304 presents in full the first part of Foucquet’s table] the turn + trill symbol is placed over a crotchet preceded by a port-de-voix, but the realization begins with the port-de-voix acting as the upper auxiliary to a nine-note oscillation between the main note and its upper neighbour(footnote 10). The turn is thus completely ignored, leading us to conclude that Foucquet has either made a mistake here, or is not a reliable source. The situation is further complicated by the fact that Frederick Neumann misreads Foucquet in his book on ornamentation, changing the final four-note trill of Foucquet’s *Cadence Et redoublé* into a turn. A decade later, writing about Couperin’s *doublé/tremblement* in his *Performance practices of the seventeenth and eighteenth centuries*, Neumann concludes that ‘the trill comes first, the turn second.’”

In footnote 10, p. 309 there is an important addition:

“As can be seen in the illustration, Foucquet provides another example that might fall into this category, which he calls *Pincé et redoublé*. This variant, however, is not relevant to our discussion of the *doublé/tremblement*, since it does not involve a trill”.

The main argument in Kroll’s reasoning concerns the realization of the *Cadence Et redoublé* in Foucquet’s table where there is — as we judge — a typographical error. But Kroll does not want to treat it as a typographical mistake<sup>16</sup>. If the material was treated as an error

<sup>15</sup> It is difficult to explain why Dannreuther names the *compound ornament* here “Doppelschlag and Pralltriller” because in the chapter on Fr. W. Marpurg’s ornaments it is written as in the original source – “der getrillerte Doppelschlag”.

<sup>16</sup> Kroll has many “sic” remarks in quotes from early French authors who for some reason did not want to follow the French spelling and orthography of the XXI century. In this way, Kroll is trying to instill a stable distrust in the reader to the content of these quotes also.

then the whole construction in Kroll's hypothesis would fall apart. His verdict reads: "The turn is thus completely ignored, leading us to conclude that Foucquet has either made a mistake here, or is not a reliable source". As a result, none of the specific characteristics in Foucquet's realization are examined. Before turning to the consistent consideration of the issue, we should stop for a moment on the word "mistake". The fact is that practically no one is immune to mistakes. In Kroll's paper, there also are a few. The most queer one is found on p. 303 where the text placed under the example reads: "6. François Couperin, *Les Gondoles de Délos* (ordre 23, Book IV): left: part 1, bars 1–2 (above); right: part 2, bars 1–2 (below)". Strange, but in these examples there is absolutely nothing which could be "above" or "below":

32.

*Les Gondoles de Délos, Badinage-tendre.*  
1<sup>re</sup> Partie.  
*Servant de Rondeau.*

2<sup>e</sup> Partie.

It is self-evident that this is some kind of an editorial mistake, but would it mean that Kroll's paper because of this and some other errors must be considered as "not a reliable source"?


Frederick Neumann was not the only scholar who understood that in Foucquet's realization there was a typographical error. The example from Foucquet's work with this error

*Cadence Et redoublé*  
*Effet*

is next: . Here, notwithstanding that in the text the indication "Et redoubé" is written, there is no turn (*redoubé*) in the realization. Brunold [30, p. 57] cites this example from Foucquet<sup>17</sup>, but instead of the final four-note trill he writes a turn as it

*Cadence et Redoublé*  
*Effet*

is indicated verbally in the text: . Earlier [30, p. 35] Brunold

began his explanation of the *compound ornament* (  ) turning explicitly

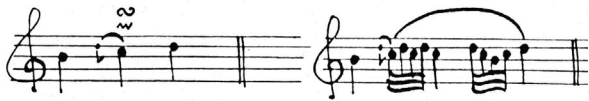
to the same Foucquet's realization:  . Thus, the example from Foucquet can be found twice in Brunold's book, and the author could not help

<sup>17</sup> The fact that Brunold writes the word *Redoublé* with a capital letter, and in the original it is written in a lowercase one, does not make any difference because Foucquet himself writes this word differently in his "METHODE pour apprendre à connoître le Clavier <...>".



but pay attention to the typographic error. However, this error was so self-evident that Brunold did not even find it appropriate to note that there was a typographical misprint.


The same approach is seen in different contexts in Jean Saint-Arroman's *Dictionnaire* [66, pp. 141, 404 and 407]. In all places the *redoublé* is written at the end of the ornament

as a turn: . Having Foucquet's table before you, it is easy to verify that there is de facto a typographical error (see Ex. 8).



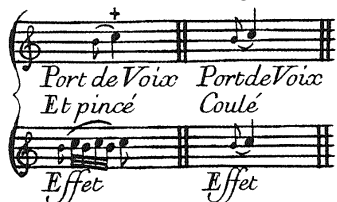
Example 8. In ex. a. Foucquet shows the realization of the *Redoublé* (turn) separately; in b. — the *Pincé et Redoublé* (mordent and turn) separately; in c. the *Cadence Et redoublé* (trill and turn) and *Pincé et redoublé* are placed side-by-side

Four times the *redoublé* is realized as a turn. Only in the example with the *Cadence Et redoublé* the *redoublé* is missing, and instead there is a continuation of the trill which is erroneously printed because in all other examples the *redoublé* stands for a turn. The review undertaken here proves that there was no “complication” brought forth by Frederick Neumann, and that the latter did not “misread” Foucquet.

In Foucquet's *Methode* a first unique realization of the *Cadence Et redoublé* (trill and turn) is found, and as Brunold, Saint-Arroman and Neumann show, this ornament marked by the sign  should be performed as a trill followed by a turn. To the list of these scholars we should add the names of Kenneth Gilbert and David Tunley, mentioned by Kroll, who also treat Couperin's *compound ornament* as a trill + turn. The name of the ornament *Cadence Et redoublé* (trill and turn) also points to this sequence of ornaments. Our comparison of the examples with the execution of the *redoublé* from Foucquet's works presents a compelling argument, too. Kroll names his recommended version of performing the *compound ornament* the “proper” one, and states: “as I hope to demonstrate, the proper performance of this ornament can in fact have a significant impact <...>”. On the contrary, this will not lead to a “proper” result, but to an improper one, as will also his remark at the end of the article: “I am, of course, not claiming that the *doublé/tremblement* must always be played this way, every time in every piece <...>”.

In the passage quoted above from Kroll's article, the *port-de-voix* somehow plays an important role (“the turn + trill symbol is placed over a crotchet preceded by a *port-de-voix*, but the realization begins with the *port-de-voix* acting as the upper auxiliary”). However, in Foucquet's table the *port-de-voix* presents exactly a *one-note-grace* (term used by Fr. Neumann) proceeding from below. In the *Cadence Et redoublé* the

grace-note is written not below the main note, but above it. The *port-de-voix* is found in Foucquet's *Methode* together with a *mordent* (*pincé*) and slurred to the following



note: . Thus, in Foucquet's *Cadence Et redoublé* this small note should not be called a *port-de-voix*, and the realization does not “begin with the *port-de-voix*“, as Kroll stated. It should also be particularly stressed that, unexpectedly, this small eighth note in the example with the execution of the *Cadence Et redoublé* is neither a *port-de-voix*, nor any other kind of *one-note-grace* in Foucquet's understanding. Further Foucquet [65, p. 6] explains that such small eighth notes are marked alongside the trills “in order not to leave a choice to people who are not sufficiently advanced in the harpsichord”, and to be sure that the trills would be played beginning with the upper auxiliary note. This fact concerning the “small note” was already explained in 1925 by Brunold [30, p. 57]. In the footnote Brunold added that one should “consider this small note as conclusive proof that the trill should always start with the upper note. Thus this little note should have the same value as the *battements* [oscillations of the trill]”.

There is still one more explanation in Kroll's passage which needs to be commented on. This explanation reads: “As can be seen in the illustration, Foucquet provides another example that might fall into this category [i. e. of the *Cadence Et redoublé*], which he calls *Pincé et redoublé*. This variant, however, is not relevant to our discussion of the *doublé/tremblement*, since it does not involve a trill.” In our discussion above, the *Pincé et redoublé* played an important role showing how the *redoublé* should be performed. Truly, the *Pincé et redoublé* does not involve the trill, but it involves the turn, which in the context of Kroll's article (devoted to the *compound ornament* marked by the sign ∞) is exceptionally important, while the ornament “mystérieux” consists of two equally significant parts: the trill and the turn.


Next, there is a phrase where Kroll — continuing to criticize Neumann — states that the latter “writing about Couperin's *doublé/tremblement* in his *Performance Practices of the Seventeenth and Eighteenth Centuries* [67], <...> concludes that ‘the trill comes first, the turn second’” The last part of this phrase was checked, and the analysis showed that Neumann's judgement was correct. But in Kroll's phrase, it is also said that Neumann wrote about “Couperin's *doublé/tremblement*”. This is not so because Neumann wrote about Couperin's *tremblement/double* (thus, the trill and turn) but not about the *doublé/tremblement* (the turn and the trill) — our comment pertains to the adequate use of terminology.

In the study of Foucquet's *Cadence Et redouble*, there is one more very important (one may say: conceptual) point which does not receive any solid comment in Kroll's reasoning, but when it is touched upon, the author skillfully changes the subject, as we have seen — to the *port-de-voix* and to Neumann's understanding of the *compound ornament*. Kroll is not discussing the beginning of the execution of Foucquet's *Cadence Et redouble*, that is, its start with a trill, and not with the turn, but he concentrates on the “crotchet preceded by a *port-de-voix*” and on the *port-de-voix* “acting as the upper auxiliary”. To emphasize that

Foucquet's realization starts with the trill is destructive for the new hypothesis suggested in Kroll's paper.

Our analysis has shown that the *Cadence Et redoublé* was performed as a trill + turn. Foucquet's other examples in the *Methode* in many places resemble Couperin's examples, and it might be stated that the *compound ornament* in Couperin's harpsichord music in its main features should be performed according to the same principle.

Kroll further mentions in the text of footnote No. 13 [23, p. 309] the works published by Friedrich Wilhelm Marpurg and Carl Philipp Emanuel Bach. It is said there: "At least two other German composers also use and discuss the *doublé/tremblement* in the same manner, although not by that name: C. P. E. Bach, in all editions of his *Versuch* <...>, and Friedrich Wilhelm Marpurg, in both his *Anleitung zum Clavierspielen* (Berlin, 1755) and *Des kritischen Musicus an der Spree erster Band* (Berlin, 1749<sup>18</sup>)".

Chronologically, the next works to be discussed in our survey are, indeed, the ones published by Marpurg (see Ex. 9<sup>19</sup>). In Kroll's statement cited above it is claimed that both Marpurg and C. P. E. Bach "also use and discuss the *doublé/tremblement* in the same manner, although not by that name". This is misleading because these musicians do not discuss the *doublé/tremblement*. The reversed ornament is discussed in their treatises, i. e. not the *doublé/tremblement* but the *tremblement/doublé*. It is true that in Germany in the middle of the XVIII century many ornaments had their own names — chiefly in the Berlin School of *Gallant Mannerism* (Neumann's term). The ornament when the *tremblement* is named first and the *double* — second can be found in Marpurg's own French translation of his *Anleitung*<sup>20</sup> [16, p. 67]: "Le *tremblement double*; quand le tremblement finit par un *double* [when the trill ends with a turn]" that absolutely does not coincide with Kroll's explanations. Kroll also states that the *doublé/tremblement* is treated by these German musicians "in the same manner". Which "same manner"? If it is the manner of Kroll's new hypothetical "innovation", then it does not concur with the previous term "*tremblement double*" used by Marpurg, if it is understood in the sense of Brunold, Neumann, Gilbert and others, then it contradicts the essence of Kroll's concept. In Marpurg's and C. P. E. Bach's treatises the ornament marked by the sign  is realized as a trill + turn (see Ex. 9).

Carl Philipp Emanuel Bach devotes much space to the explanation of the turn<sup>21</sup> (*Doppelschlag*). When discussing the *compound ornament*, Bach tries to facilitate the perception for the reader by clarifying: "When the first two notes of the turn are repeated with a sharp snap [ein scharfes Schnellen] [and played] with the utmost speed, then it [the turn] is interconnected with the Prall=Triller. One can imagine it much easier as an

<sup>18</sup> To be exact, the volume was published in 1750. The article on ornamentation pertains to 1749, and the part is titled "Der Kritische Musicus an der Spree. Siebendes Stück. Berlin, Dienstags, den 15. April 1749".

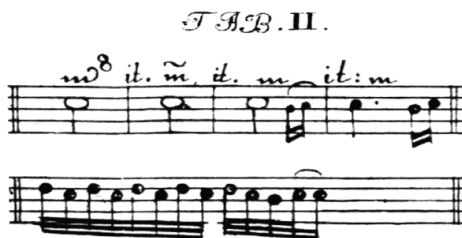
<sup>19</sup> The examples in both Marpurg's treatise (German — 1755 [15] and French — 1756 [16]) are identical.

<sup>20</sup> One can note that the terminology used for the *compound ornament* in Marpurg's German treatises evolved, and only in the fourth edition of *Die Kunst das Clavier zu spielen* [68, p. 26], where a chapter on ornamentation was added, he used the wording "getrillerte Doppelschlag [the trilled turn]." In 1749, it was named "einen Doppeltriller [a double-trill]", in 1755 — "Doppelt oder zusammengesetzte [doubled or compound/composite]".

<sup>21</sup> In Bach's first edition of the *Versuch* (1753) the numeration of the pages in the fourth section *Von dem Doppelschlage* is mixed up: from p. 85 — to 96, then from p. 79 — to 80, next follows the part *Von den Mordenten* pp. 80–86–105, etc.



a. Marpurg, 1756, Tab. IV, Fig. (e).<sup>22</sup>



b. [Marpurg], *Des critischen Musicus* (1749/50)



c. Marpurg, *Die Kunst <...>*, 1762.

Example 9. Friedrich Wilhelm Marpurg: compound trills

ornament united together if one thinks that it is a Prall=Triller with a suffix [Nachschlag].” [21, p. 92].<sup>22</sup>

In the following paragraphs with explanations of the *compound ornament* Bach calls it a “prallende Doppelschlag” [21, p. 93]. Both explanation and the name of the *compound ornament* given by Bach definitely indicate that the ornament begins with the trill<sup>23</sup> and ends with a turn (see Ex. 10). Compared with Foucquet, where the small eighth note placed before the note with the sign  $\approx$  indicates that the ornament should solely begin with the upper auxiliary note, the *Vorschlag* in Bach’s examples represents an appoggiatura from above:



Example 10. C. P. E. Bach. *Versuch*, Tab. V, Fig. LXIII–LXV

<sup>22</sup> It is rather curious that in a very late French edition of Marpurg’s the *Art de toucher le Clavecin* [69, p. 33] there is a typographical error similar to the one that was in Foucquet’s *Pieces de Clavecin* discussed earlier. In Marpurg’s example explaining the *Tremblement double* where all ornaments with trill-ending (turn) are mentioned, their performance is without the turn:



<sup>23</sup> Mitchell [70, p. 121] translates Bach’s term *Prall=Triller* as a “short trill”.

Marpurg and Bach must have come to the interpretation of the *compound ornament* as beginning with the trill and ending with a turn for a good reason. The manner of resolving this ornament in such a way had been customary to all musicians, and the resolution of the *Cadence Et redoublé* (trill and turn) in Foucquet's *Methode* presented one more proof.

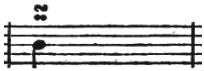
Next, we will only cite examples from the authors of treatises and collections of pieces for the harpsichord showing the performance of the *compound ornament* in the period approximately from the middle of the XVIII century to the publication of Farrenc's *Le Trésor des Pianistes* in 1861.

During this period there had been several different approaches to realization the beginnings of the *compound ornament*. To avoid confusion, the following examples have been gathered in separate groups.

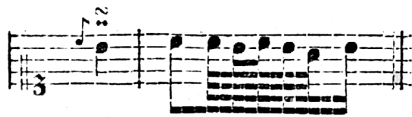
In Bach's examples, as it has been shown, notwithstanding that there is a slur from the *Vorschlag* to the main note, both notes are played in his realization (the *Vorschlag* and the upper auxiliary note of the trill). This pattern is followed by Georg Joachim Hahn



[71, pp. 10 and 12]: The difference here is that in Bach's example there is a *Vorschlag*. The same mode in resolving the compound ornament is recommended by Georg Friedrich Mehrbach [72, p. 30]:





. In an anonymously published manual for children, the *compound ornament* is realized as in Bach's *Versuch*, save for the absence of the slur:

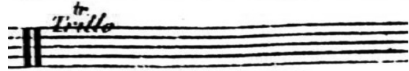


[73, p. 37].

Despite the fact that by now (owing to the above cited examples) everything has become clear, we believe that there remains some such indicative material that it would be incorrect to omit it, especially because it pertains to J.S. Bach's son Johann Christian. J. Chr. Bach and F.P. Ricci published in c1786 a *Methode* <...> *pour le Forte-Piano ou Clavecin* [74] for the Naples Conservatory. What is of interest is that in the practical part Philipp Emanuel Bach's pieces are included without naming their author. Among them there are the *Sonatas* from the *Exempel nebst achtzehn Probe=Stücken* [75]. It is well known that Ph. Em. Bach frequently used the sign  $\infty$  in these *Sonatas*. The comparison of the texts of the original *Sonatas* with those published by Bach and Ricci surprised us: the signs of the *compound ornament* were changed to trill signs. Evidently, the authors of this *Methode* thought that the sign  $\infty$  would be somewhat difficult for the students of the Conservatory. But it also shows that the trill-sign could interchangeably signify a *compound ornament* (trill with a turn). In C. P. E. Bach's original work, the pattern with the *compound*

ornament is written as , while in the *Methode* — thus: . We searched for the example in Bach and Ricci's *Methode* to know how they realized this trill sign. The performance of the trill sign is explained in the *Methode* in No 29 “*Allegro non molto*” on



p. 9: . Logically, this could mean that J. Chr. Bach and F. P. Ricci understood C. P. E. Bach's *compound ornament* as a trill with a trill-ending (a turn). This conclusion coincides with the ones made earlier and is fully consistent with the concept of performing the *compound ornament*.



a. C. P. E. Bach. Sonata No 2, Adagio sostenuto.




b. J. Chr. Bach et F. P. Ricci, p. 51.

Example 11

To above-mentioned the list of the authors who performed the *compound ornament* beginning the trill from the upper auxiliary, the names of Georg Friedrich Wolf [76, p. 73; 77, p. 51], Franz Paul Rigler [78, p. 91] may be added. Here we would especially draw attention also to Muzio Clementi — a true pianist by 1801 — in whose keyboard manuals the next execution of the *compound ornament* can be found. Just two examples:



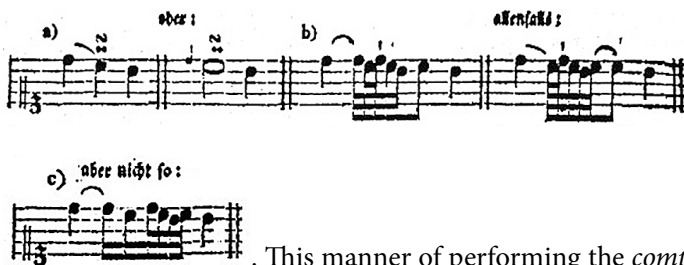
[79, p. 11]. In the German edition it is printed in another manner but there is no change

of the concept: . In the accompanying explanation on p. 15, it is written: “The trill with a turn [Fig. 24] should be thus played [Fig. 25], sometimes also as [Fig. 26]” [80, p. 17]. Here, similarly to all other examples, the trill begins the realization and the turn ends it.

Along with this manner of performing the *compound ornament*, beginning the trill with the upper auxiliary, there was another one, when the upper auxiliary note of the trill was tied/slurred to the previous note. Such a manner of performance is recommended in J. Chr. Fr. Bach’s *Musikalische Nebenstunden* [81]. The table of ornaments is in the *Vorbericht*, where it is written: “Anweisung, wie die über den Noten befindliche Manieren ausgeführt werden müssen (Instruction on how the ornaments located above the notes should be executed)”. The *compound ornament* is under No 11 where it is called (as in C. P. E. Bach’s *Versuch*) “Der prallende Doppelschlag”. Its realization is the following:



The same interpretation is given in the theoretical and practical *Klavierschule* by Daniel Gottlob Türk [82, p. 291]:



This manner of performing the *compound ornament* can be found in the *Kurzgefasste Anfangsgründe* by Christoph Benjamin Schmidtchen [83, p. 10], in Johann Friedrich Nagel’s *Kurze Anweisung zum Klavierspielen* [84, p. 65], in August Eberhardt Müller’s edition of Georg Simon Löhlein’s *Klavierschule* [85, p. 44].

The third manner is not presented by many authors. Here the *compound ornament* is performed beginning the trill from the main note, which is slurred (*legato*), to the previous one. This manner of executing the *compound ornament* is given in all editions of Löhlein’s treatise. The next example is from his *Clavier-Schule* [86, p. 15]. It should be noted that Löhlein calls this ornament in a different way, thus: “Der Abzug mit dem



Nachschlage”:

. This manner will lead to a new interpretation of the beginning of the *compound ornament*, in which the trill will start from the main note.

A somewhat bizarre interpretation of the *compound ornament* is given in Justin Heinrich Knecht’s *Kleine Theoretische Klavierschule* [87, p. 62]:



The ornament begins, as Knecht explains, with a “Mordant” (turn, in Knecht’s terminology) which “ends with a simple and short trill [welcher mit einem einfachen und kurzen Triller endigt]”. The *Mordant* was previously [87, p. 55-6] understood not only as a usual three-note mordent with the lower auxiliary note, but also as a turn<sup>24</sup>. The examples show that this “*Mordant*” could represent both ordinary turn and a turn which begins from the main note. The trill is treated in the traditional XVIII-century way:



, but — again — in the realization of the trill in the context of the *compound ornament* it represents a four-note (true) mordent. The verbal explanation and the execution shown in the example do not coincide. It is more than likely that this is some kind of a typographical error. Anyhow, Knecht’s resolution of the *compound ornament* “has a Mordant [at the beginning] which ends with a simple and short Triller”<sup>25</sup>.

It might seem that Heinrich Christoph Koch is following C. P. E. Bach’s principles of performing ornaments in his famous and solidly founded *Musikalisches Lexikon*, but in realizing the *prallende Doppelschlag* his interpretation differs [89, col. 453]:



<sup>24</sup> Carl Czerny also calls the turn as *Mordent* [88, p. 80].

<sup>25</sup> This is exactly the ornament which (excluding the typographical mistake, as we presume) could be used by Kroll as a historical argument for his new hypothesis.



The new trend outlined in Koch's *Lexikon* is found in J.G. Werner's *Musikalisches*



[90, p. 32]. This corresponds with the new principles of performing the trill when most often it was played from the main note.

Johann Nepomuk Hummel, for example, explains: "In general, therefore, the shake [i. e. trill] must begin with the *principal note*, and always terminate with the same (1). If the composer desires that it should commence with the note *above* or *below*, he must indicate this by an additional small sized note [i. e. *appoggiatura*], above or below." [91, Part III, Section First, Chap. 2, p. 3; 92, p. 386].

The situation began to change towards the previous early tradition in the middle of the XIX century, mainly (as it has been pointed out above) due to the publication of Aristide Farrenc's *Le Trésor des Pianistes* in 1861. A major role in this process of the revival of the early music tradition in ornamentation should be ascribed to the works by (although not without many shortcomings) Edward Dannreuther (1895), Adolf Beyschlag (1908) and Paul Brunold (1925). The pioneer monograph by Arnold Dolmetsch (1915) must be singled out. In all these scholarly works the *compound ornament* is resolved as a trill + turn.

## CONCLUSION

Due to the lack of sources on the topic, Kroll was compelled to try to prove the correctness of his hypothesis resorting to the study of the music context in harpsichord pieces by Couperin, d'Anglebert and Marchand. For practitioners who are not experts on source studies and to whom, in fact, Kroll's article is addressed, the proposed analysis may seem both interesting and convincing. However, we will not elaborate on it and discuss all the arguments. It is all the more unnecessary because the examined sources have proved that the hypothesis put forward by Kroll was incorrect and misleading.

In the more recent studies mentioned by Kroll and criticized by him — Gilbert, Tunley, Neumann — the recommendations of performing the *compound ornament* are substantially correct: the *compound ornament* marked by the sign  $\overset{\infty}{\sim}$  should be performed in the context of early music, beginning with the trill (played from the upper auxiliary) and ending with the turn.

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