

THE FANTASIE AND RICERCARI OF
GIROLAMO FRESCOBALDI

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We hereby recommend that the thesis prepared under
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PREFACE

The significance of the Italian organist and composer, Girolamo Frescobaldi (1583-1643), as a musical figure in the early baroque era is undisputed. During his lifetime, he not only attained notable success as a performer but as a composer as well. Although his tradition was firmly rooted in the Renaissance compositional practices, he, nevertheless, became a master of the keyboard style arising in the early part of the seventeenth century. His influence was transmitted to the rising school of German organists by students who came to study with him, particularly Froberger and Tunder.

Musical composition in the early seventeenth century is characterized by a diversity of styles, mediums, and inner means of organization. The investigation of specific works by individual composers is gradually bringing this somewhat unveiled period of musical composition into clearer focus. Thus, the purpose of this study is to report features of Frescobaldi's fantasie and ricercari so that through examination of these works, the two types may be delineated and identified.

The introductory portion of the study will present: 1) a biographical sketch of Frescobaldi, and 2) a listing of his compositions written for keyboard instruments. The

compositional methods employed in Frescobaldi's fantasie and ricercari as discovered from detailed analysis will be described. After codification of the two types, a discussion of points of similarity and diversity will follow.

I am indebted to Dr. Marysue Barnes who directed this study. My gratitude is extended to the other members of my committee, Dr. J. Wilgus Eberly and Mr. Vance Cotter.

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CHAPTER I

GIROLAMO FRESCOBALDI, HIS LIFE AND WORKS

Biographical Sketch

At the turn of the seventeenth century, Italy not only dominated the world's musical scene but also became the focal point for one of the most startling and revolutionary transitional periods in the history of music. Although the rise of monody suddenly overshadowed the vocal tradition of the immediate past, the highly developed contrapuntal art of the late Renaissance was preserved and perpetuated particularly in the streams of development of purely instrumental and organ music.

One of the greatest figures of this transitional period and a pioneer in the development of early keyboard music was the Italian, Girolamo Frescobaldi. With his musical heritage still rooted in the tradition of the Renaissance, he, nevertheless, became an outstanding master of the new keyboard style. "His creative imagination enriched the forms of instrumental music--toccata, ricercar, canzone, fantasy, fugue--with a passionate, almost feverish, poetry and austere pathos."¹

¹Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton and Co., 1941), p. 363.

Frescobaldi was regarded by contemporaries as the "master of all organists."¹ He was so widely acclaimed as a celebrated performer that Haberl has called him "the Liszt of his time."² Various writers have referred to Frescobaldi's performances at St. Peter's before audiences of thirty thousand. "His reputation was founded not only on his virtuosity, but also on the extraordinary imaginativeness of his compositions."³

Frescobaldi was born at Ferrara, probably during the first week in September in 1583. The baptism of Girolamo Alessandro Frescobaldi is recorded in the register at the Cathedral in Ferrara on either the ninth or fifteenth of September in 1583.⁴ Frescobaldi, the oldest child of Filippo and Lucrezia, was named for his paternal grandfather, his first known ancestor. Frescobaldi may have had his interest

¹Herman Keller (ed.), "Preface," Girolamo Frescobaldi Ausgewählte Orgelwerke: Fiori Musicali (New York: C. F. Peter's Co., 1936), p. 3, citing French Diplomat Maugars in his letter of 1639 "sur le sentiment de la musique d'Italie."

²Hans Redlich, "Girolamo Frescobaldi," Music Review, XIV (November, 1953), 262.

³Gerald Stares Bedbrook, Keyboard Music From the Middle Ages to the Beginnings of the Baroque (London: Macmillan and Co. Limited, 1949), p. 125.

⁴Margarete Reimann, "Girolamo Frescobaldi," Die Musik in Geschichte und Gegenwart Allgemeine Enzyklopaedie der Musik, ed. Friedrich Blume, IV (1955), col. 912. ". . . 1583 in Ferrar (get. 9. oder 15. Sept. in der Kathedrale)"

in music awakened by his father who is said to have been an organist in Ferrara.¹

The circumstances and details of Frescobaldi's youth and training are largely conjecture. While it may be supposed that Frescobaldi exhibited his extraordinary musical talent at an early age, no evidence actually supports Libanori's statement that Frescobaldi was a prodigy who played all instruments and sang as "un angelo del supremo coro."² Frescobaldi himself, however, declares his association with Luzzasco Luzzaschi³ by stating in the "Preface" to his Il Primo Libro di Capricci . . . that the compositions were the fruit of his studies with this musician.⁴ Other details of this association are not known, nor is it certain whether or not Luzzaschi was Frescobaldi's only teacher. There is mention of Frescobaldi's having worked under E. Pasquini⁵ and also " . . . perhaps one of the Mellevilles

¹Ibid.

²Ibid., col. 913.

³Luzzasco Luzzaschi (1545-1607) was a noted Italian organist and composer who resided in Ferrara.

⁴Reimann, op. cit., col. 913. "Das erste Buch Capricci erklärt Frescobaldi für die Frucht seiner Studien in seinen 'primi anni sotto la disciplina del signor Luzzaschi,'"

⁵Ibid., col. 912.

was influential in his youth in Ferrara."¹

Frescobaldi's place of residence as a youth is not positively known. It is assumed that he remained in Ferrara until 1593 when the city became a church state.² His arrival in Rome undoubtedly preceded his appointment as organist and singer at the Congregation and Academy of St. Cecilia in 1604. Following his appointment at St. Cecilia he traveled with Bentivoglio, subsequent Archbishop of Rodi, visiting Switzerland, Lothringen, and Belgium.³

Various speculations have been made with reference to Frescobaldi's experience on this supposedly extended journey. It seems obvious that he must have appeared as an organist, thereby adding to his fame as a performer; and, in turn, he undoubtedly became acquainted with some of his foreign colleagues. The alleged meeting of Frescobaldi and Sweelinck in Antwerp⁴ seems improbable since Sweelinck's one visit to Antwerp occurred in 1604⁵ at the time Frescobaldi

¹Ibid. "Von den bedeutenden Meistern, die in seiner Jugend in Ferrara wirkten, hat Frescobaldi Luzzaschi, E. Pasquini, vielleicht auch einen der Melleville persönlich gekannt."

²Keller, op. cit., p. 3.

³Reimann, op. cit., col. 914.

⁴Ibid., col. 915.

⁵Bernard van den Sigtenhorst Meyer, "Jan Pierszoon Sweelinck," Grove's Dictionary of Music and Musicians, ed. Eric Blom, VIII (1954), 201.

was still presumedly in Rome. It is probable that Frescobaldi did meet Cornet in Brussels¹ and Philips in Antwerp² for these noted musicians were living in the cities visited by Frescobaldi during the first decade of the seventeenth century. Several reports are given regarding the organ posts reportedly held by Frescobaldi during this period of travel. Margarete Reimann states that he was organist from the first of January to the end of March, 1607, at St. Maria in Trastevere³; Fetis, however, places Frescobaldi as organist at the Cathedral of St. Rombault in Mecheln until June, 1607.⁴

In 1608, Frescobaldi received considerable recognition as a performer and composer. Frescobaldi must have returned to Rome prior to July 21, 1608, when he was appointed to the organ post at St. Peter's. E. Pasquini, formerly mentioned as having possibly been one of Frescobaldi's teachers, vacated the post two months earlier.⁵ Frescobaldi held this important position from his appointment in 1608 until his death in 1643. Also in 1608, his first publication, Il

¹Reimann, op. cit., col. 914-15. It may be assumed that he visited this city since Bentivoglio was traveling there as the papal nuncio.

²Ibid., col. 914. Jedenfalls bezeugt die Widmung der Madrigale, die in Antwerpen herauskamen, "ch'io sono andato componendo coato in Brusselles, in casa di V. S. A."

³Ibid.

⁴Ibid.

⁵Ibid., col. 915.

Primo Libro delle Fantasie a Quattro, appeared as well as some of his compositions which were published in a collection with such other masters as G. Gabrieli, Merulo, and Luzzaschi.¹

On the eighteenth of February, 1613, the composer married Orsola dal Pina at St. Maria in Via in Rome.² Five children issued from this union: Francesco, born before his parents' marriage in May, 1612; Maddalena, July 28, 1613; Domenico, November 8, 1614; Stefano, either 1616 or 1617; and Caterina, September 21, 1619.³ Some indication of Frescobaldi's social standing while organist at St. Peter's is shown by the importance of the godfathers mentioned in the baptismal records of his children. Cardinal Ginnasi was named godfather of Domenico; Monsignor Carbonesi, the expert advisor to the Pope and the Inquisitor of Malta, was the godfather of Caterina.⁴

Despite the significance of Frescobaldi's position at St. Peter's, he was not too well rewarded financially⁵ and had difficulty supporting his large family. In order to supplement his income, he taught, accepted gifts from music patrons, and rented part of his home to foreign music

¹Ibid.

²Ibid., col. 916.

³Ibid.

⁴Ibid.

⁵Ibid., "An St. Peter bezog Frescobaldi 6 Scudi."

students.¹

During his long tenure at St. Peter's, Frescobaldi was frequently away from his post on leaves of absence, a conclusion drawn in part from the fact that the receipts signed for his salary were irregularly dated. At times, the stipends were allotted in advance; at other times, they were received many months late, and frequently the signatures were not those of the composer.²

In February, 1615, Frescobaldi left without official permission for Mantua where he was court organist for two months. When the Court of Mantua would not meet his demands of job security--600 ducats a year, monthly payments of salary, and the advance payment of half of the first year's income to cover the expenses of printing the first book of toccatas--he returned to Rome.³

As a result of his frequent leaves of absence, Frescobaldi's activities during the period following his

¹Ibid. Facconi has shown Frescobaldi's income augmented to 25 scudi in 1614.

²Ibid., col. 915-16.

³Ibid., col. 917. "Frescobaldis Forderungen waren nicht gering. Er verlangte feste Sicherung, 600 Dukaten im Jahr, Sonderleistungen und die Vorauszahlung der Hälfte des ersten Jahresgehalts zur Deckung der Druckkosten des ersten Buches Tokkaten, das dem Herzog gewidmet ist Frescobaldi fuhr vorsichtig, ohne sich beim Kapitel abzumelden, und ohne die Familie voraus. Der Empfang war so kühl und die Abmachungen wurden so wenig eingehalten, dass er nach zwei Monaten Wartens wieder nach Rom zurückreiste."

return to Rome from Mantua in 1615 until his trip to Florence in 1628 are not established. Grassi, however, claims that Frescobaldi was organist at St. Maria in Acquirio until 1628.¹

From 1628 to 1634 Frescobaldi resided as organist at the Court of Ferdinand II, Duke of Toscana, in Florence.² Although Frescobaldi's reason for leaving Rome is unknown, it may be assumed that he had desired this position since 1623 when he dedicated Canto Primo Il Primo Libro delle Canzoni, a vocal work, to Ferdinand II.³ Reimann lists several other works, Il Primo Libro di Capricci, Canzon Francese, e Recercari fatti sopra diversi Soggetti et Arie in Partitura (1628) and two books of arias, as dedicated to Ferdinand II while Frescobaldi was in Florence.⁴ Haberl surmises that Frescobaldi left Florence and returned to Rome in order to escape the famine and plague of 1634 in Florence.⁵

¹August Wilhelm Ambros, Geschichte Der Music, Band III (Leipzig: F. E. C. Leuckart, 1891), p. 718.

²Reimann, op. cit., col. 917. Jacopo Guidi and Giocanni Giacomo Danni filled the post at St. Peter's during his absence.

³Claudio Sartori, Bibliografia della Musica Strumentale Italiana, Stampata in Italia Fino al 1700 (Firenze: Leo S. Olschki, 1952), p. 293.

⁴Sartori does not give the title pages substantiating Reimann's statement.

⁵Reimann, op. cit., col. 917.

Following his return to Rome in May, 1634, Frescobaldi was given two increases in salary and obtained a place for his son, Domenico, in a religious chapter.¹ Frescobaldi may have traveled to Venice after 1634 thereby accounting for the fact that the Fiori Musicali . . . (1635)² and Il Primo Libro di Capricci, Canzon Francese e Recercari . . . (1642)³ were both published there.

Frescobaldi signed for his wages for the last time at the end of February, 1643. According to the church register he died as the result of a fever on March 1, 1643, after receiving the sacrament.⁴ The eulogy recited at his burial at St. Apostoli in Rome called Frescobaldi "the most famous organist of our time."⁵ On an unknown later date a requiem mass sung in his honor referred to him as "the principal musician of the city."⁶ The final tribute to Girolamo Frescobaldi consisted of the following inscription carved on his tombstone: "Organist of the Senate and the people of Rome."⁷

¹Ibid.

²Sartori, op. cit., p. 344.

³Ibid., p. 386.

⁴Reimann, op. cit., col. 918.

⁵Ibid.

⁶Ibid. "Die Totenmesse sangen ihm die 'principali musici di questa citta,' wie der Resident von Modena aus Rom seinem Herrn berichtet."

⁷Constance Morse, Music and Music-Makers (New York: Harcourt, Brace and Co., 1926), p. 128.

Frescobaldi, as the official organist for St. Peter's, was in a position to have influenced not only the many people who came from all parts of Europe to hear him perform but especially those who came to study with him. Froberger, one of Frescobaldi's most noted students, traveled to Italy and studied with him from 1635 to March, 1641.¹ Other contemporaries of greater or lesser historical importance reported to have studied with Frescobaldi are Bartholomeo Grassi, Michelangelo Rossi, Bernardino Roncagli, Roemerin Lucia Coppi, Tunder, N. Kappeler, Tanaglino,² Johannes Hecklauer, Bernardo Pasquini, Johann Kasper Kerll,³ and Johann Adam Reinken.⁴

Since several of Frescobaldi's students were German composers, his influence was transferred in this way to the German musical scene, and

the school of German organists, beginning with Franz Tunder, who learned from the Frescobaldi pupil Johannes Hecklauer, continuing with Johann Jacob Froberger, who studied with Frescobaldi for several years, and culminating in Tunder's son-in-law, Dietrich Buxtehude, is firmly based on the exploitation of Frescobaldi's keyboard style.⁵

¹Reimann, op. cit., col. 918.

²Ambros, op. cit., p. 719.

³Redlich, op. cit., p. 265.

⁴Marion Bauer and Ethel Peyser, How Music Grew (New York: G. P. Putnam's Sons, 1939), p. 239.

⁵Redlich, op. cit., p. 262.

"The last and greatest member of the German school,"¹ J. S. Bach, was so impressed with the Fiori Musicali . . . (1635) that "he copied it in its entirety in spite of the difference in religious denomination."² "The formative influence of that collection may still be traced in some of Bach's earlier organ works."³ While in Weimar Bach wrote a "variation canzona in D minor pursuing the old-fashioned style of Frescobaldi or that of his German follower, Froberger, but imbuing it with the modern tonal idiom."⁴ Pirro surmises that Bach must have written the canzona shortly after he copied the Fiori Musicali . . . since the "theme is found in the Canzon Dopo la Pistola where it appears as the answer to the principal subject. The chromatic countersubject is also found in the fifth verse of the Kyrie delli Apostoli (Christe)."⁵ The final passage in the Canzona No. 3 in Il Seconda Libro di Toccate . . . (1637) has also been mentioned as the direct

¹Ibid.

²Manfred F. Bukofzer, Music in the Baroque (New York: W. W. Norton and Co., 1947), p. 48. The Bach copy of the Fiori Musicali . . . containing 104 pages is dated 1714 and is preserved in Königliche Institute für Kirchenmusik in Berlin--as cited by A. Pirro, Johann Sebastian Bach, The Organist and His Works for the Organ (New York: G. Schirmer, 1902), p. 4.

³Redlich, op. cit., p. 262.

⁴Bukofzer, op. cit., p. 276.

⁵Pirro, op. cit., p. 41.

impetus to Bach's brilliant and richly woven semiquaver figures in the well-known Passacaglia in C minor.¹

Works

Frescobaldi wrote both vocal and organ compositions, but the keyboard compositions comprise the greater and more important part of his output. The types of keyboard compositions include fantasie, ricercari, canzoni, sections of the mass, toccatas, capriccios, and stylized dance movements.

During his lifetime all of Frescobaldi's keyboard works were published and reprinted several times in Italy in the cities of Venice, Rome, and Milan.² These works consist of the following:³

- | | |
|-----------|---|
| 1608 | <u>Il Primo Libro delle Fantasie a Quattro</u> , Milano (Twelve <u>fantasie</u> on one, two, three, and four <u>soggetti</u>). |
| 1615 | <u>Recercari, et Canzoni Francese fatte sopra di Versi Oblighi in Partitura</u> , Roma (Ten <u>ricercari</u> and five <u>canzoni</u>). |
| 1615 | <u>Toccate e Partite d'Intavolatura di Cimbalo</u> , Roma ("Partite sopra Ruggiero" (8), "Partite sopra le Romanesca" (12), "Partite sopra le Monicha" (6), and twelve toccatas.) |
| 1615-1616 | <u>Toccate e Partite d'Intavolatura di Cimbalo</u> , Roma (A reprint of the publication of 1615 with the addition of partitas and <u>correnti</u> .) |
| 1616 | <u>Toccate e Partite d'Intavolatura di Cimbalo</u> , Roma (A reprint of the 1615-1616 publication). |

¹Hubert H. Parry, The Oxford History of Music, Vol. III: The Music of the Seventeenth Century (Oxford: At the Clarendon Press, 1902), p. 79.

²Sartori, op. cit.

³General description of contents follows title in parentheses.

- 1618 Recercari, et Canzoni Francese fatte sopra diversi Oblighi in Partitura, Roma (A reprint of the ricercari and canzoni of 1615).
- 1624 Il Primo Libro di Capricci fatti sopra diversi Soggetti et Aria in Partitura, Roma (Twelve capriccios).
- 1626 Il Primo Libro di Capricci Canzon Francese e Recercari fatti sopra diversi Soggetti et Arie in Partitura, Roma (A reprint of the capriccios of 1624 without the "Capriccio sopra l'Aria or Che noi Rimena in Partite" and a reprint of the ricercari and canzoni francese of 1615).
- 1627 Il Secondo Libro Toccate Canzone Versi d'Hinni Magnificat Gagliarde, di Cimbalo et Organo, Roma (Eleven toccatas, six canzoni, four hymns, three magnificats, "Partite sopra Ciaccona" (15), "Partite sopra Passacagli" (30), and miscellaneous dance movements).
- 1628 Il Primo Libro d'Intavolatura di Toccate di Cimbalo et Organo Partite sopra l'Arie di Romanesca Follie e Correnti, Roma (A reprint of the toccatas, partitas, and correnti of the 1615-1616 publication).
- 1628 Il Primo Libro di Capricci Canzon Francese, e Recercari fatti sopra diversi Soggetti et Arie in Partitura, Venetia (A reprint of the two works included in the publication of 1626).
- 1635 Fiori Musicali di diversi Compositioni Toccate, Kirie, Canzoni, Capricci e Recercari in Partitura a Quattro utili per sonatori Autore, Venetia (Eight toccatas, six ricercari, five canzoni, one capriccio, eighteen Kirie, eight Christe, and one bergamasca).
- 1637 Il Secondo Libro di Toccate Canzone Versi d'Hinni Magnificat Gagliarde, Correnti et altre Partite d'Intavolatura di Cimbalo et Organo, Roma (Excluding "Partite sopra Ciaccona" (15) and "Partite sopra Passacagli" (30), a reprint of the 1627 publication).

- 1637 Toccate d'Intavolatura di Cimbalo et Organo
Partite di diversi Arie e Corrente,
Balletti, Ciaccone, Passaghaqli, Roma
 (A reprint of the 1615-1616 publication
 with additions of the partitas and several
 stylized dance movements such as corrento,
balletto, capriccio, and ciaccone).
- 1642 Il Primo Libro di Capricci Canzon Francese
e Recercari fatti sopra diversi Soggetti,
et Arie in Partitura, Roma (A reprint of
 the 1616 publication).
- 1645 Canzoni Alla Francese in Partitura, Venetia
 (Eleven canzoni on various melodies).

Until the twentieth century, Frescobaldi's compositions were not readily available to the general public. In the twentieth century interest was awakened in music of the earlier periods, especially that of the Baroque era which included the keyboard music of the early masters. Aside from isolated compositions included in collections of keyboard music, the following partial list of the publications available in the early part of this century will indicate the small extent to which the complete works of Frescobaldi were then available.

Girolamo Frescobaldi, "Toccata e fuga in la minore per organo," Edited by Ottorino Respighi (Milano: G. Records and Co., 1918).

Girolamo Frescobaldi, "Preludio e fuga in sol minore per organo," Edited by Ottorino Respighi (Milano: G. Records and Co., 1918).

Girolamo Frescobaldi, "Ricercare . . . Prelude on the Chorale, Adam's Fall," Edited by E. Power Biggs (New York: Music Press Inc., n.d.).

Girolamo Frescobaldi, "Partite per clavicembalo o pianoforte," Edited by Felice Boghen (Milano: Records and Co., 1923).

Recently a complete modern edition, Girolamo Frescobaldi Orgel und Klavier Werke, has been prepared by Pierre Pidoux.¹ It contains five volumes appearing in print from 1948 to 1953 and consists of the following:

- Band I Il Primo Libro delle Fantasie a Quattro, 1608 (Twelve fantasie on one, two, three, and four soggetti); and Canzoni Alle Francese in Partitura, 1645 (Eleven canzoni on various medolies).
- Band II Il Primo Libro di Capricci, Canzon Francese e Recercari fatti sopra diversi Soggetti, et Arie in Partitura, 1626 (Twelve capriccios, ten ricercari, and five canzoni).
- Band III Toccate d'Intavolatura di Cimbalo et Organo, Partite di diversi Arie et Corrente, Balletti, Ciaccone, Passachagli, 1637 (Twelve toccatas and various stylized dance movements).
- Band IV Il Secondo Libro di Toccate, Canzone, Versi d'Hinni, Magnificat, Gagliarde, Corrente et altre Partite d'Intavolatura di Cimbalo et Organo, 1637 (Eleven toccatas, six canzoni, three hymns, three magnificates, and diverse stylized dance movements).
- Band V Fiori Musicali di diversi Compositioni, Toccate, Kirie, Canzoni, Capricci, e Recercari in Partitura a Quattro, 1635 (Eight toccatas, six ricercari, five canzoni, one capriccio, eighteen Kirie, eight Christe, and one bergamasca).

Several extant compositions by Frescobaldi seem to be excluded from this five volume edition, namely: "Capricci Settimo sopra or che noi rimena" from Il Primo Libro di

¹Pierre Pidoux (ed.), Girolamo Frescobaldi Orgel und Klavier Werke, 5 vols. (Kassel: Bärenreiter-Verlag, 1948-1953).

Capricci fatti sopra diversi Soggetti et Arie in Partitura (1624), and "Partite sopra Ciaccona" and "Partite sopra Passacagli" from Il Secondo Libro di Toccate Canzone Versi d'Hinni Magnificat Gagliarde Correnti et altre Partite d'Intavolatura di Cimbalo et Organo (1627).

Another, although less complete, important modern edition of Frescobaldi's keyboard works, Frescobaldi Ausgewählte Orgelwerke, also appeared in 1948.¹ Although the edition contains only selected works, the Fiori Musicali . . . (1635) is completely reprinted in the first volume, and the composition, "Partite sopra Passacagli," not reprinted in the Pidoux edition is listed in the second volume which contains many diverse compositions.

¹Herman Keller (ed.), Frescobaldi Ausgewählte Orgelwerke, 2 vols. (New York: C. F. Peters Co., 1948).

CHAPTER II

THE FANTASIE

Frescobaldi's first published work, Il Primo Libro delle Fantasie a Quattro,¹ contains twelve fantasie and was printed by Simon Tini and Filippo Lomazzo in Milan in 1608. Although the performing medium is not designated in the title, in similar types of Frescobaldi's publications the designation of either cembalo or organ suggests that these particular compositions were written for performance on either of these keyboard instruments.

In the Neapolitan School at this time, only dance music and music based on sacred canti firmi were composed for a specific keyboard instrument. Dance music was written for the cembalo, and compositions on sacred canti firmi for the organ.² Writing about the performance medium for specific types of compositions, Joseph Burns states the following:

"But the field of abstract counterpoint--ricercari, canzoni

¹Girolamo Frescobaldi, Il Primo Libro delle Fantasie a Quattro (Milano: Simon Tini and Filippo Lomazzo, 1608). Modern edition used for this study: Pierre Pidoux (ed.), Girolamo Frescobaldi Orgel und Klavier Werke, Band I (Kassel: Bärenreiter-Verlag, 1949).

²Joseph Albert Burns, "Neapolitan Keyboard Music from Valente to Frescobaldi" (unpublished Ph. D. dissertation, School of Philosophy, Harvard University, 1953), pp. 161-62.

alle francese, capricci, fantasie--is much more ambiguous."¹

The term fantasia, appearing as a title for a composition as early as 1515 in Kotter's tablature,² has throughout later centuries been affixed to compositions of various styles and formal schemes. The fantasia of the early seventeenth century is thought to have originated in the practice of improvising ricercari, a feat cultivated by all accomplished organists.³ During this period the dearth of keyboard literature entitled fantasia lends support to this theory: "a worked-over and written-out fantasia would automatically become intellectual and studied enough to merit the title of ricercare."⁴ The similarity of stylistic features of the early seventeenth-century fantasia and ricercare also betray the affinity of the two types of compositions, although the fantasia is usually written in a more improvisational and a less strict contrapuntal style than the ricercare.

The first ricercari and fantasie were merely transcriptions of vocal compositions, specifically motets. The earliest works called fantasie were written by such composers as Rocco Rodio and Antonio Valente, leading members of the

¹Ibid., p.162.

²Willi Apel, "Fantasia," Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1960), p. 258.

³Ibid.

⁴Burns, op. cit., p. 43.

sixteenth-century Neapolitan School. Although later composers of this same school--Giovanni Macque, Mayone, Giovanni Trabaci, Effrem, Fellimarino, Ippolito, Lambardo, Renaldo, and Stella--did explore keyboard techniques and incorporated some of these idioms in their compositions, vocal characteristics continued to dominate the style of the fantasia. Not only were the vocal texture and imitative procedure retained but also the general range of the voices, the over-all range of the composition,¹ and the mingling of duple and triple meter.²

When Frescobaldi appeared on the musical scene and wrote compositions entitled fantasie, he followed the traditions of composition established in the Neapolitan School. While Frescobaldi made use of the same techniques as his predecessors, his compositions are sufficiently individual to demonstrate his genius and to guarantee his place in history.

Of the twelve fantasie in Frescobaldi's collection, seven are written in alternating common and triple meters. Five of the compositions are disposed throughout in common meter. As a group of compositions their length varies from 68 to 123 measures. The variation in over-all length is largely due to the divergent length of the first sections, determined in those fantasie with fluctuating meters by the change to triple meter. The middle sections conform more

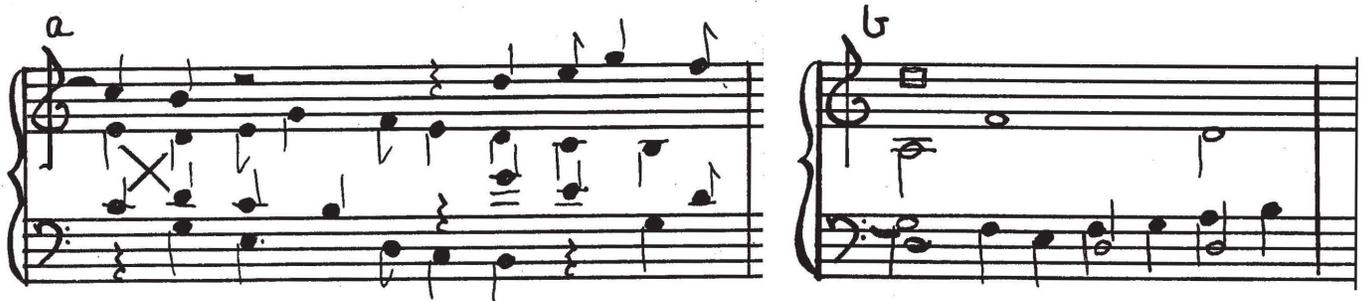
¹Ibid., p. 49.

²Ibid., p. 57.

closely in length, averaging twenty measures. When the first section is compared with the final section of those fantasie having meter changes, the first section tends to be longer than the last, in some instances as much as three times as long. Half of the final sections are even shorter than the middle sections.

Each of the twelve fantasie is written in the four-voiced, imitative texture retained from vocal style. The four-voiced texture of each fantasia adheres to an over-all range of approximately three octaves; the individual instrumental voices approximate the general range of the corresponding human voice. Throughout the collection, none of the individual voices of any one fantasia exceeds two octaves in range. The soprano voice spans a to a'', the alto e to e'', the tenor c to c'', and the bass E to f#'. The following excerpts illustrate not only the general range of the voices but also the incident of crossed voices, occurring frequently in these compositions with limited over-all range.

Ex. 1.--a. VII, meas. 60.¹
 b. VI, meas. 99.



While each of the twelve fantasie has its individual features, it is apparent that the composer unified the compositions in the collection as a whole by several schemes of organization. The most obvious of these is a certain order of modes and the plan of presentation of themes, or soggetti as Frescobaldi called them. In sequence, two fantasie are written in the same mode; three fantasie are composed on the same number of soggetti. The order of these two schemes is set forth in the following table.

¹Roman numerals designate the number of the fantasia in Girolamo Frescobaldi's work Il Primo Libro delle Fantasie a Quattro (Milano: Simon Tini and Filippo Lomazzo, 1608).

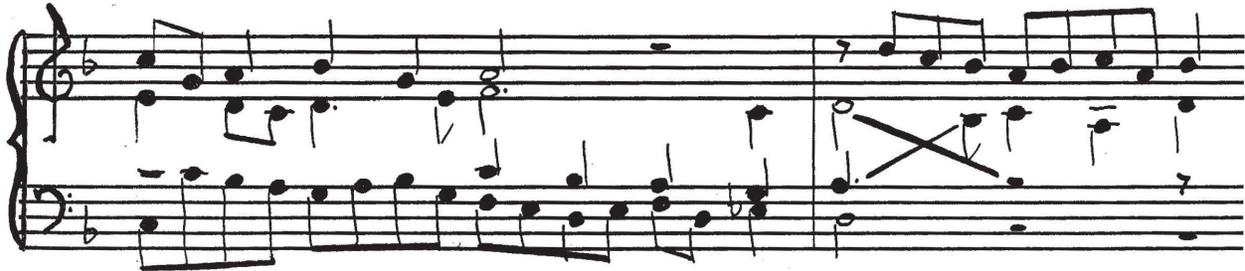
TABLE 1
 THE FANTASIE, MODAL AND THEMATIC SCHEMES

<u>Number of Fantasia</u>	Mode	<u>Number of Soggetti</u>
I	Dorian	1
II	Dorian	1
III	Phrygian	1
IV	Phrygian	2
V	Lydian	2
VI	Lydian	2
VII	Mixolydian	3
VIII	Mixolydian	3
IX	Aeolian	3
X	Aeolian	4
XI	Ionian	4
XII	Ionian	4

Frescobaldi's consistent contrapuntal approach as well as the use of the modal idiom characterizes his music with a lack of tonal direction and irridescent harmonic language.¹ The lack of tonal direction is amply illustrated in the excerpt below in which the voices progress predominantly with root movements in seconds.

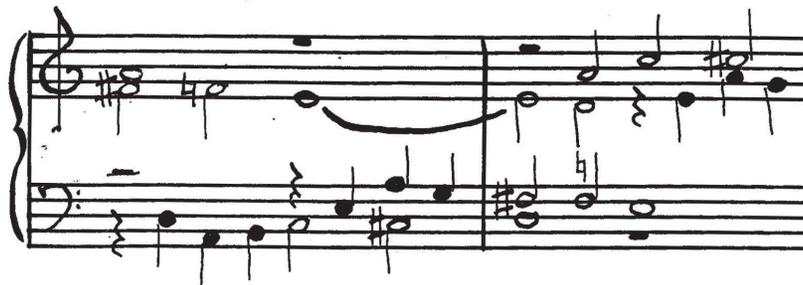
¹Bukofzer, op. cit., p. 48.

Ex. 2.--II, meas. 53-54.



Frescobaldi's lack of tonal direction is also effected by abrupt harmonic shifts, deceptive in tonal movement.

Ex. 3.--X, meas. 103-104.



Throughout the entire group of fantasie, deceptive movement from the chord functioning temporarily as the dominant is frequently encountered as in the following excerpt.

Ex. 4.--VI, meas. 73-76.

Musical notation for Ex. 4, measures 73-76. The score is written for a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The melody in the treble clef consists of quarter and eighth notes, with a chromatic descent in the final measure. The bass clef accompaniment features a steady bass line with some chromatic movement, including a B-flat in the first measure.

Rather than strict adherence to the modal procedure of his predecessors, Frescobaldi, at times, transformed the traditional modal vocabulary to colorful harmonies induced by chromaticism.

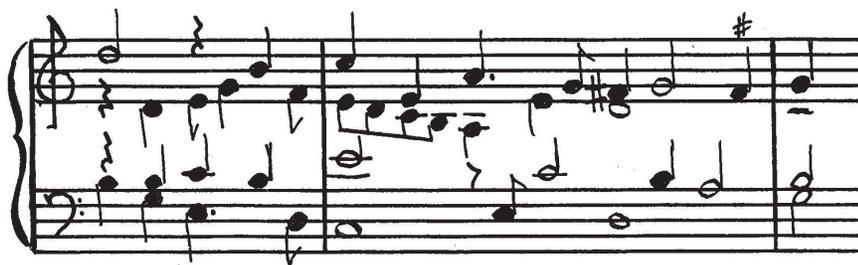
Ex.5.--II, meas. 87-89.

Musical notation for Ex. 5, measures 87-89. The score is written for a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The melody in the treble clef features a chromatic ascent in the final measure. The bass clef accompaniment includes a chromatic line in the final measure, with a sharp sign above the staff.

In his typical approach to the cadence, however, Frescobaldi's kaleidoscopic harmonic structure is abandoned

in favor of more straightforward progression toward a specific tonal area. As may be seen in the example below, the dissonances formed at the cadence are correctly prepared and resolved in the Renaissance style as are dissonances occurring throughout these compositions.

Ex. 6.--VII, meas. 74-76.



The contrapuntal texture of these compositions as a whole is characterized neither by symmetrical phrase lengths nor a high incidence of strong cadences. Propulsion toward cadences on various levels within the mode serves to emphasize the specific tonal area reached. All of the final cadences and the majority of the internal cadences conclude with a major sonority, the third of the tonic raised if necessary. The areas on which cadences occur in each of the modes are tabulated in the following table.

TABLE 2
THE FANTASIE, CADENCE POINTS

<u>Number of Fantasia</u>	Mode	Cadence Points*
I	Dorian	G, G, d, c, G, G
II	Dorian	g, G, G, F, g, G, G
III	Phrygian	a, E, a, E
IV	Phrygian	d, A, E, g, g, D, d, D, A
V	Lydian	a, a, a, C, a, C, F
VI	Lydian	A, F, F, A, F, F
VII	Mixolydian	e, D, G, D, e, G, G, G, G
VIII	Mixolydian	A, G, g, G, G, D, G, D, D, G
IX	Aeolian	C, A, A, A, D, d, a, A
X	Aeolian	a, e, C, C, A
XI	Ionian	C, C, C, F, C, F, F, F, F
XII	Ionian	C, F, F, F, C, F, C, F, F

*Major and minor sonorities are designated by the use of upper and lower case letters respectively.

By actual number of appearances Frescobaldi favored the cadential formula, I V I, with the first two sonorities in various inversions, with or without a suspension figure. This formula occurs in approximately half of the cadences in the collection, and together with a four-three suspension, generally marks the most important structural divisions of the

compositions. Frescobaldi's favorite cadential pattern appears not only at the close of each fantasia but frequently concludes sections also delineated by a change of meter.

Ex. 7.--V, meas. 116-117.



When the composer is deliberately forming an internal cadence of less significance than those terminating sections, he tends to precede dominant harmony with a chord other than that serving as the temporary tonic. As a substitute for the tonic, IV, II, VII, III, VI, and V/V appear in that order of frequency. Generally, such internal cadences employ fewer than four participating voices and are less dynamic rhythmically than the stronger cadences over the tonic-dominant-tonic formula. While the dominant chord precedes the tonic in most cadences, the VII chord occasionally appears as the penultimate chord. Cadential structures such as II VII₆ I, VI VII₆ I, IV₆ VII₇ I, and II₇₆ VII₆ I are largely employed

internally where a single voice is dropped from the texture. To summarize Frescobaldi's use of cadential structures, his most frequent harmonic progressions are given below followed by the number of times they appear in the fantasie.

TABLE 3
THE FANTASIE, FREQUENCY OF CADENTIAL FORMULAS

$I_4^6 V^{43} I$. . . 12	$I V_7^6 I$. . . 3	$IV_6 V I$. . . 2
$I V^{43} I$. . . 7	$I V I$. . . 3	$I_6 V I$. . . 2
$I_4^6 V I$. . . 6	$IV V I$. . . 3	$II V_6 I$. . . 2
$IV I$. . . 5	$II_6 V I$. . . 2	$II_5^6 V I$. . . 2
$I_6 V^{43} I$. . . 5	$II VII_6 I$. . . 2	$III V I$. . . 2
$IV V^{43} I$. . . 5	$VII V I$. . . 2	

As previously illustrated, Frescobaldi composed the fantasie upon varying number of soggetti. In order of appearance in the collection, each of three fantasie is composed on one, two, three, and four soggetti respectively. The characteristic soggetto of Frescobaldi's fantasie also still relies heavily upon the vocal style of the Renaissance for its range, rhythmic and intervallic structure, and general contour.

The range of the soggetti is generally restricted to the interval of a fifth or sixth. Only the two soggetti used in V are exceptional in spanning a ninth.

The soggetti used throughout the collection are comparable from the standpoint of rhythmic structure. Long notes are employed at the beginning, followed in turn by faster notes, usually deployed in driving ascending or descending conjunct movement. Scalar figures may also be disposed in long-note values, and such patterns occur in many of the soggetti. About half of the soggetti even employ whole notes for the opening; the remainder begin with either dotted-half notes or half notes.

All initial soggetti of each fantasia begin on the first beat of the measure; all except one in II and another one in IX begin with whole notes. Even those few soggetti which are introduced following the initial theme and begin with an upbeat figure adhere to the general rhythmic practices of the Renaissance. In addition to the progression from longer to shorter notes and running figures within the themes, the other most important rhythmic element is the dotted-note figure. The dotted-half note figure actually appears in over half of the soggetti.

Following the initial note of the soggetto, most of the melodies ascend either conjunctly or disjunctly. Their general melodic contour may roughly be compared to a curve frequently outlined by undulating motion. It is a striking feature of the contours of these themes that motion in one direction is finely balanced by movement in the opposite

direction. This is even true of those melodies which gradually descend and rise again to a peak approximating the beginning level.

The melodic contour of the soggetti is naturally formed largely by progression in conjunct motion. When leaps do not form the head motive of the themes, the quiescent nature of the melody is often later disturbed by leaps, progressing predominantly in thirds but also in fourths and fifths. Only one soggetto, IV, 2,¹ is composed solely of conjunct motion. Eight soggetti contain only one leap, but the structure of the majority of the soggetti is formed by two or more leaps as may be seen below.

TABLE 4

THE FANTASIE, FREQUENCY OF LEAPS IN THE SOGGETTI

No Leaps	One Leap	Two Leaps	Three Leaps	Four Leaps
IV, 2	VII, 1 VII, 2 VII, 3 VIII, 2 IX, 2 IX, 3 XII, 3 XII, 4	II, 1 III, 1 VI, 2 VIII, 1 VIII, 3 IX, 1 XI, 1 XI, 2 XI, 3 XII, 1	IV, 1 V, 1 V, 2 VI, 1 X, 3 X, 4 XI, 4	I, 1 X, 1 X, 2 XII, 2

¹The arabic number following the fantasia number designates the soggetto in order of appearance within the individual fantasia.

The following excerpts demonstrate not only the intervallic relationships but also the general contour, rhythmic structures, and ranges of the soggetti.

- Ex. 8.--a. II, meas. 1-2, bass part.
 b. VII, meas. 2-5, soprano part.
 c. IX, meas. 4-7, tenor part.
 d. X, meas. 2-7, alto part.

The image displays four musical staves, each labeled with a letter (a, b, c, d) at the beginning. Staff 'a' is in bass clef and shows a sequence of notes starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a half note F3. Staff 'b' is in soprano clef and shows a sequence of notes starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a half note F5. Staff 'c' is in tenor clef and shows a sequence of notes starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, and a half note F4. Staff 'd' is in alto clef and shows a sequence of notes starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a half note F5.

In the entire collection, Frescobaldi used a total of thirty soggetti. Some of these prove to be identical to previously worked soggetti except for their transposition to another mode. In the table below, the soggetti used more than once in the collection are listed opposite one another, complete with the number of the fantasia and the soggette in order of appearance.

TABLE 5

THE FANTASIE, DUPLICATE SOGGETTI

<u>Fantasia</u> and <u>Soggetto</u> No.	<u>Fantasia</u> and <u>Soggetto</u> No.
I, 1	V, 1
III, 1	VII, 2
IV, 1	X, 4
IV, 2	IX, 1
VI, 1	XI, 1
VII, 1	VIII, 1

Several additional soggetti are similar in intervallic structure, but are modified rhythmically. These soggetti are given below in the fantasia in which they first appear followed by the fantasia in which their intervallic structure is maintained.

TABLE 6

THE FANTASIE, SOGGETTI SIMILAR IN INTERVALLIC STRUCTURE

<u>Fantasia and Soggetto No.</u>	<u>Fantasia and Soggetto No.</u>
VIII, 3	X, 2
.	XII, 4
VIII, 1	X, 1
.	XI, 4
.	XII, 3

When a fantasia is written on a single soggetto, the theme is apt to contain a greater diversity of melodic and rhythmic elements than when one is written on more than one soggetto.

Ex. 9.--I, meas. 1-3, alto part.¹



¹Bracketed notes designate various elements in the soggetto.

The various typical elements are often distributed among individual soggetti in compositions composed on more than one soggetto.

- Ex. 10.--a. XII, meas. 1-2, tenor part.
 b. XII, meas. 1-4, soprano part.
 c. XII, meas. 3-4, alto part.
 d. XII, meas. 5-6, bass part.

The image displays four staves of musical notation, labeled a, b, c, and d. Staff a is a tenor part in bass clef, showing two measures with notes and rests. Staff b is a soprano part in treble clef, showing four measures with a melodic line. Staff c is an alto part in treble clef, showing two measures with notes and rests. Staff d is a bass part in bass clef, showing two measures with notes and rests. The key signature is one flat and the time signature is common time.

In composing the fantasie, Frescobaldi chiefly employed the combined compositional techniques of imitation and variation. The consistent use of these techniques prevails equally regardless of the basic subject matter of the composition, i.e., fantasie on one, two, three, or four soggetti. In general content, then, Frescobaldi's fantasie

consist of a series of statements of thematic material usually presented in an imitative procedure and modified by extremely free treatment in variation. The highly kaleidoscopic nature of these compositions results from the high degree of freedom used in applying the technique of variation. While the initial theme is chiefly modified rhythmically and usually appears in either a shortened or extended version, it may also be modified by intervallic change and does appear on fluctuating levels.

In the three monothematic fantasie, I, II, and III, the soggetto is always first presented alone by one voice without particular preference shown to the order of entry of specific voices. The voice first stating the theme continues in free counterpoint while the theme is presented successively in imitation, usually at the upper or lower fifth or fourth, occasionally at the octave, by each of the remaining three voices. Although the soggetto is deployed in four-voiced imitation at the opening of each of the three monothematic fantasie, the freedom of treatment is indicative of Frescobaldi's adherence to principles of composition rather than to stereotyped schemes.

In I, following the first two entries of the soggetto, the third and fourth statements are presented in stretto. In contrast, following the first two entries, the third statement of the soggetto in both II and III are separated from the

second entry by a short passage of free counterpoint. The fourth statement of the soggetto in III is delayed in a similar manner, while in II the fourth entry of the theme follows directly after the third.

In all three of the compositions, the voices not stating the soggetto progress in free counterpoint. At some point before the completion of the fourth statement, one voice is dropped from the texture to prepare for its subsequent reentry with another statement of the soggetto.

Following the opening portion of the fantasia in which the soggetto has been given full statement in all four voices, the theme is then reiterated in its many and various modified forms. As previously mentioned, the theme is principally modified by means of rhythmic variations. Frescobaldi's technique of variation obviously demonstrates a greater use of the device of diminution than that of augmentation. Augmentation seems to be used by the composer more as a means of building the internal form of these compositions. The noteworthy aspect of Frescobaldi's technique, however, is that he uses varying and mixed degrees of both diminution and augmentation in the presentation of a single version of the subject. In other words, Frescobaldi does not simply restate an entire theme in note values consistently twice as fast or twice as slow as the original. For instance, part of the rhythmic structure of the original theme

(see Ex. 11, a) is retained while other note values are modified by diminution (see Ex. 11, b).

- Ex. 11.--a. III, meas. 1-3, tenor part, initial statement.
b. III, meas. 19-21, bass part, modified version.



In other instances, all the note values of the original theme are reduced to shorter values although not consistently in the same proportion.

- Ex. 12.--III, meas. 42-43, soprano part, modified version.



In contrast, augmentation most frequently occurs with all the various note values enlarged to the same value.

Ex. 13.--III, meas. 56-61, alto part, modified version.



Other versions of the original soggetto may contain not only notes lengthened in value but also notes in their original values and in diminution.

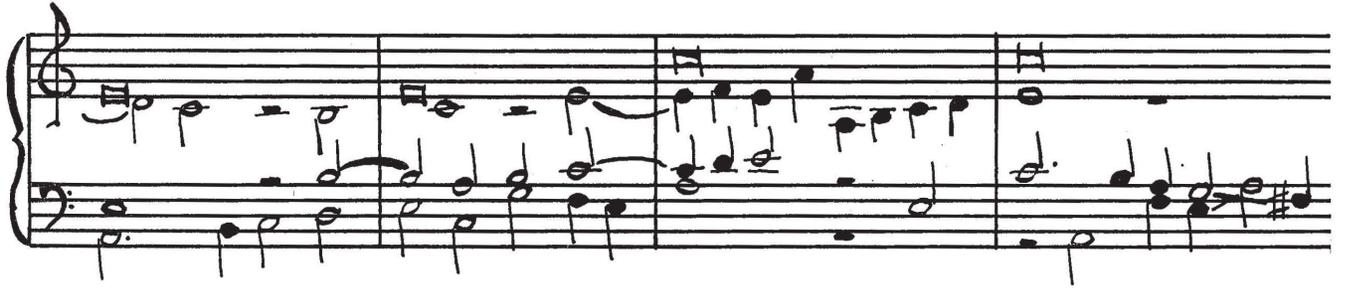
Ex. 14.--III, meas. 13-14, alto part, modified version.



Sometimes the composer simultaneously states modified versions of the theme, one altered essentially by diminution and one by augmentation. In the example below, the soprano voice states the theme in augmentation while the other voices

state fragments of the same theme in various modified versions.

Ex. 15.--III, meas. 70-74.



In the monothematic fantasie, a change of intervallic structure sometimes occurs in versions of the theme also altered rhythmically. Since the characteristic intervals of the head motive are usually preserved, the change typically occurs at some point following the initial notes with the remainder of the theme continuing unaltered. In some variations, greater changes are effected by omitting some notes and altering others. Nevertheless, the basic contour of the sogetto is always retained, as may be seen in the excerpt below.

Ex. 16.--III, meas. 38-39, bass part, modified version.



Although not as common as the previously mentioned change of interval, alterations of the head motive do appear in the three monothematic fantasie. In one version the first interval is enlarged, and the remainder of the theme is unaltered (see Ex. 17, a); in the other version, the first two intervals are inverted (see Ex. 17, b).

Ex. 17.--a. III, meas. 49-50, soprano part, modified version.
b. III, meas. 67-68, soprano part, modified version.



In all three monothematic fantasie, the first variation of the soggetto retains the original contour with only a few notes reduced to quicker motion.

As the individual compositions unfold, the soggetto in some recognizable form is rarely absent from the texture. Frescobaldi exploited the soggetto in its entirety or its fragments in stretto. The initial notes of a soggetto given below are constantly present in one or more of the voices.

Ex.18.--III, meas. 51-53.



To summarize Frescobaldi's variation technique, the original theme may appear throughout the compositions in such presentations as the following:

- 1) with only the slightest rhythmic or intervallic modifications;
- 2) as a further modification of the preceding statement;
- 3) as a characteristic fragment stated in one voice and

- distributed through the remaining voices;
- 4) as stated and imitated in inversion; and,
 - 5) as stated in retrograde inversion undergoing numerous rhythmic modifications in all voices before the initial form of the soggetto is restated.¹

The melodic content of the voices not issuing thematic material may be described as generally evolving in free counterpoint of a highly discursive nature. Free counterpoint in any voice may suddenly be discontinued in favor of a statement of the soggetto given out against free counterpoint in the other voices. The counterpoint may also contain fragmentary statements of the soggetto which may or may not be connected by free counterpoint. Fragmentary statements of the soggetto may be given out at the entrance of a voice or interposed into the melodic flow.

Throughout the fantasie Frescobaldi was careful to remove a voice from the four-voiced texture so that it would be more conspicuous when it reentered the contrapuntal web with a new presentation of the subject. This technique of dropping a voice from the texture before its reappearance results in a three-voiced texture predominating in the entire collection of fantasie.

¹For further clarification of Frescobaldi's variation technique see Band I of the Pidoux edition: III, meas. 76-77; III, meas. 43-46; III, meas. 78-82; III, meas. 68-69; III, meas. 70-71; II, meas. 1-2; and II, meas. 32-33.

In the compositions written on only one soggetto, the single soggetto is given out by the four voices in their initial entries as a point of imitation. In the compositions written on more than one soggetto, the various soggetti to be presented in the fantasia appear in its initial portion distributed among the various voices.

Since the voices issue different thematic material in the opening of the fantasia on more than one soggetto, the soggetti naturally appear on various levels within the mode. A voice introducing a new soggetto does not necessarily enter in a fourth, fifth, or octave relationship to the previously stated soggetto. Although the new soggetto frequently does appear on these levels, it is sometimes set forth at the upper or lower third in relationship to the first soggetto.

Most of the initial entries of soggetti are set forth in stretto with a voice either dropping out when its statement is complete or continuing for a short time with free counterpoint.

Ex. 19.--XI, meas. 1-5.



The two soggetti in each of the three fantasie employing two soggetti are introduced in different ways. In IV, the first two voices to enter state the first soggetto in imitation at the lower fourth; the other two voices enter a fifth higher than the first soggetto and state the second soggetto in imitation at the upper fourth. In the opening measures of V, two soggetti are introduced with the second stating the first in inversion at the lower third to the first entry. The two other voices simply state these two themes in turn, each at the upper octave. In the final fantasia on two soggetti, VI, the first soggetto is stated and imitated at the upper octave by the first two voices to enter. These same voices are again employed to state the second soggetto, followed in turn by the two remaining voices restating the first soggetto a fifth below its first statement.

In two of the three fantasie on three soggetti, VIII and IX, the thematic material is introduced in a similar manner. The first two voices to enter state and imitate the first soggetto, then the third and fourth voices introduce the second and third soggetti in that order. In VII, only two of the three soggetti are presented by the first statements of each of the four voices. The initial voice states the first theme, and the three other voices state the second. This is the first fantasie in which all the thematic material to be used in the composition is not introduced in one of the first four voice entries. The third soggetto appears several measures later supported by two stretto statements of the second soggetto.

In two of the three fantasie written on four soggetti the composer used a similar method in introducing the four themes. All four of the soggetti in X and XI are introduced by one of the voices in its first entry. The first voice in XII, however, states a soggetto and then restates it before the remaining voices each introduce a new soggetto.

Following the entrances of the four voices with the soggetti, the fantasie, whether written on two, three, or four themes, continue in a manner similar to the monothematic fantasie with thematic material not only combined but modified by various rhythmic and intervallic variations. The same variation technique as was applied in the monothematic

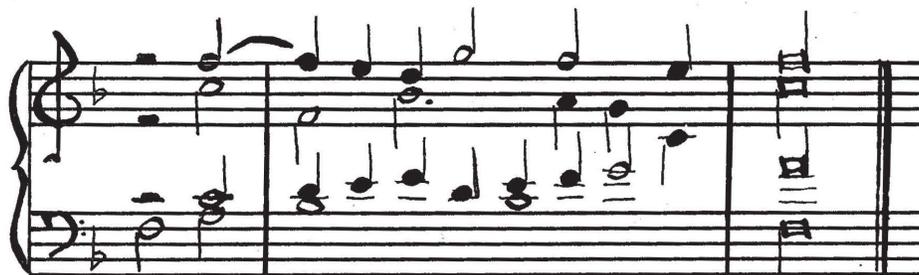
fantasie is employed in the fantasie on more than one soggetto with the following exceptions:

- 1) generally only the head motives of the soggetti are employed in variations;
- 2) intervallic changes mostly occur internally; and
- 3) fragments combined from various soggetti and modified by rhythmic and intervallic change take the place of the freer counterpoint and support more straightforward presentations of a single soggetto.¹

It becomes apparent in the fantasie written on more than one soggetto that Frescobaldi invariably reviews the thematic material of the fantasia in its final measures. This also occurs in the monothematic fantasie, although the texture is not as complex as in the fantasie on more than one soggetto. In the three monothematic fantasie, the single theme is simply restated at the end of the composition in each of the voices. In the final measures of the compositions based on more than one soggetto, the themes used throughout the composition are stated simultaneously immediately preceding the final cadence. In the excerpt below each of the four voices states one of the four soggetti of XI.

¹For further clarification of Frescobaldi's variation technique in the fantasie written on more than one soggetto see Band I of the Pidoux edition: XI, meas. 1-4; XI, meas. 32-34; XI, meas. 43-45; and XI, meas. 36-38.

Ex. 20.--XI, meas. 97-99.



Of the twelve fantasie, seven are sectionalized by changes of meter and all by means of various inner units of organization. In the table below, the twelve fantasie are listed together with change of meters, if any, with the number of measures per section given following the meter signs, and the total number of measures for each composition.

TABLE 7
 THE FANTASIE, INTERNAL SECTIONALIZATION

<u>Fantasia</u>	Meter* (Number of Measures)	Total Number of Measures
I	C(38) $\frac{3}{2}$ (19) C(11)	68
II	C(31) 3(18) $\frac{3}{2}$ (14) $\frac{3}{2}$ (6) C(23)	92
III	C(23) $\frac{3}{2}$ (18) C(44)	85
IV	C(84)	84
V	C(97) $\frac{3}{2}$ (19) C(7)	123
VI	C(102)	102
VII	C(87)	87
VIII	C(41) 3(18) C(39)	98
IX	C(93)	93
X	C(66) $\frac{3}{2}$ (23) C(24)	103
XI	C(99)	99
XII	C(52) 3(23) C(16)	91

*Meter signatures are listed as given in the Pidoux edition.

Various features coincide with the changes of meter to reinforce the idea of sectionalization prevalent in these compositions. For instance, sectionalization by meter is also emphasized by a strong cadence leading into the change. Generally, these cadences, together with the final cadence are the strongest in the compositions. The majority of the

cadences terminating sections have the basic root movement of I V I with a suspension figure. Not only does the harmonic structure of the cadence add emphasis to the final measures of a section but also the lengthening of note values, especially in the last two chords.

In the fantasie sectionalized by meter the new section following the cadence at the change of meter is characterized by the presentation of new variations of the thematic material distributed among the various voices in stretto. In about half of these fantasie, the texture at the beginning of a new section resembles the one-voiced texture present for a short passage in initial sections of the fantasie.

Ex. 21.--VIII, Meas. 41-44.

The musical notation consists of two staves, treble and bass clefs. The key signature has one sharp (F#). The first measure (41) shows a cadence with a suspension figure. The second measure (42) begins a new section with a 3/4 time signature. The notation continues through measures 43 and 44, showing a stretto texture with multiple voices.

The other voices then enter with statements of the thematic material in apparently no set order. Only in the triple meter sections of I and X do the voices enter in the same order as at the beginning of the compositions. When the texture is not reduced to one voice at the beginning of a new section, two voices drop out in preparation for their reentrance a short time later with statements of varied thematic material. The remaining voices continue either with fragments of the thematic material, statements of a soggetto, or discursive free counterpoint. When momentarily inactive voices reenter the texture, the other voices drop out to prepare for their own reentrances.

In the majority of the fantasie sectionalized by meter, thematic material is presented in augmentation within the final section. Most of these passages in augmentation are, however, mixed with either original note values or values in diminution, or both. The exception to this general tendency occurs in III where the notes are four to eight times as long as the original values.

Although not a general characteristic, the voices tend to reenter following the first change of meter with slower note movement than in the preceding section, if only momentarily (see Ex. 22). Following the return to common meter, the movement of the note values often resembles the general rate of motion prevailing in the initial section (see Ex. 23).

Ex. 22.--III, meas. 22-25.

Ex. 23.--III, meas. 40-43.

Change of pace in motion is a minor characteristic feature of the fantasie, if elusive and difficult to describe. In some instances, a quickening or broadening of note values occurs as a contrast between sections; in other cases, the alteration is contained within a section.

Only one of the fantasie sectionalized by meter, II, has five sections created by alternating common and triple meters. The first and last sections are conventional in their lengths and their mode of presentation of material. In the first triple meter section, the soggetto is stated in retrograde inversion, the only instance of the use of this device in the fantasie. The unusual presentation of the subject in this guise suggests that this particular section is the one Frescobaldi added to his usual sectionalized scheme. The second section is followed by one notated in alla breve meter, and appears to be conventional in the techniques employed. The succeeding section is only six measures long, and is prefaced with the sign ($\frac{3}{2}$) apparently signifying that the change in meter was an editorial insertion.¹ This section begins following a weak cadence and states the head motive of the soggetto in stretto within the short passage.

The essential features, aside from the change of meter itself, delineating sections in fantasie internally divided by meter changes are also present in those fantasie disposed throughout in common meter. Specifically, these features include the introduction of a new variation of thematic material following a strong cadence, together with

¹If these six measures were added to those of the preceding section, the total length would be twenty measures. The total length of the two combined sections would then correspond to the average length of the second sections of the fantasie.

a reduced texture, to mark the beginning of the middle section. At times, a change in pace of motion is also obvious. The middle section generally pursues its course without positive interruption until another strong cadence is reached. At this point, the characteristically reduced texture together with the statement of thematic material still further modified marks the beginning of the final section. Within the final section, thematic material is typically deployed in augmentation.

If the salient features of the fantasie not sectionalized by meter are compared to those so divided, the former may also be viewed as compositions essentially made up of three internal sections. The table below sets forth a delineation of the sections of the fantasie not divided by meter changes. The number of measures in each section together with cadence points are given as well as the total number of measures in each composition.

TABLE 8

THE FANTASIE, SECTIONS IN THE FANTASIE NOT
SECTIONALIZED BY METER

<u>Fantasia</u>	Number of Measures in each Section and Cadence Points	Total Number of Measures						
IV	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="border: 1px solid black; text-align: center; width: 33%;">26</td> <td style="border: 1px solid black; text-align: center; width: 33%;">24</td> <td style="border: 1px solid black; text-align: center; width: 33%;">33</td> </tr> <tr> <td style="border: 1px solid black; text-align: center;">A</td> <td style="border: 1px solid black; text-align: center;">D</td> <td style="border: 1px solid black; text-align: center;">A</td> </tr> </table>	26	24	33	A	D	A	84
26	24	33						
A	D	A						
VI	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="border: 1px solid black; text-align: center; width: 33%;">25</td> <td style="border: 1px solid black; text-align: center; width: 33%;">38</td> <td style="border: 1px solid black; text-align: center; width: 33%;">39</td> </tr> <tr> <td style="border: 1px solid black; text-align: center;">A</td> <td style="border: 1px solid black; text-align: center;">F</td> <td style="border: 1px solid black; text-align: center;">F</td> </tr> </table>	25	38	39	A	F	F	102
25	38	39						
A	F	F						
VII	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="border: 1px solid black; text-align: center; width: 33%;">54</td> <td style="border: 1px solid black; text-align: center; width: 33%;">21</td> <td style="border: 1px solid black; text-align: center; width: 33%;">11</td> </tr> <tr> <td style="border: 1px solid black; text-align: center;">D</td> <td style="border: 1px solid black; text-align: center;">G</td> <td style="border: 1px solid black; text-align: center;">G</td> </tr> </table>	54	21	11	D	G	G	87
54	21	11						
D	G	G						
IX	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="border: 1px solid black; text-align: center; width: 33%;">35</td> <td style="border: 1px solid black; text-align: center; width: 33%;">24</td> <td style="border: 1px solid black; text-align: center; width: 33%;">34</td> </tr> <tr> <td style="border: 1px solid black; text-align: center;">A</td> <td style="border: 1px solid black; text-align: center;">A</td> <td style="border: 1px solid black; text-align: center;">A</td> </tr> </table>	35	24	34	A	A	A	93
35	24	34						
A	A	A						
XI	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="border: 1px solid black; text-align: center; width: 33%;">27</td> <td style="border: 1px solid black; text-align: center; width: 33%;">24</td> <td style="border: 1px solid black; text-align: center; width: 33%;">48</td> </tr> <tr> <td style="border: 1px solid black; text-align: center;">F</td> <td style="border: 1px solid black; text-align: center;">F</td> <td style="border: 1px solid black; text-align: center;">F</td> </tr> </table>	27	24	48	F	F	F	99
27	24	48						
F	F	F						

In IV, the first fantasia of the collection not sectionalized by meter, the first section concludes with a plagal cadence interrupting the propulsion of the composition by its broadened note values. Following this cadence, the texture is also reduced to the tenor voice alone as the other voices prepare for their subsequent reentries in imitation of the material the tenor has set forth. Although the general movement is interrupted once by a cadence, it is generally more rapid than the motion in the initial section. The middle section ends with a strong cadence on D. Following the cadence, two voices are dropped from the texture to

await their entrance stating variations of different soggetti in a motion somewhat slower than that of the middle section. Before the close of the fantasia, the second soggetto is presented throughout the voices in augmentation.

The first strong cadence in VI marks the end of the first section. Three voices are dropped from the texture only to reenter later with each stating one of the two soggetti. The quicker motion of this section is only briefly interrupted twice by cadences and quickly resumes the former rate of progression by presenting soggetti in diminution. The last section is marked by a strong cadence employing a suspension figure, retarding the motion. The first soggetto is then presented in note values four times longer than the original values in all the voices.

The beginning of the middle section in VII is set off by a cadence well-prepared both harmonically and rhythmically, and followed by a one-voiced texture. Soon the other voices reenter and state one of the three soggetti in a more lively motion than that preceding the cadence. Likewise, the beginning of the final section is marked by a strong cadence followed momentarily by a two-voiced texture stating soggetti in mixed degrees of augmentation.

Since there is no noticeable change in note movement throughout IX, the sections are mainly determined by the

presence of strong cadences and by the statement of material in mixed degrees of augmentation following the second strong cadence. Except for the final cadence, there are actually only two strong cadences, both on A. Each of these is followed by alternating reentrances of voices. The second cadence, moreover, is followed by statements in mixed degrees of augmentation.

In XI, a general change of motion marks the middle section beginning after the first strong cadence. Two voices then reenter imitating at the upper and lower octave the single voice initiating the new section. The last remaining voice reenters stating another one of the four soggetti of the fantasia. The final section begins in elision with a strong cadence on F. Immediately following this cadence each of the four soggetti is presented in one of the voices in note values four to sixteen times longer than the original values.

Most of the lengths of the middle sections of these five fantasie compare favorably to the average length of the middle sections in the fantasie sectionalized by meter. Similar comparisons of the first and final sections of the fantasie not sectionalized by meter to those so sectionalized are not valid.

Frescobaldi's fantasie, then, are moderately short contrapuntal compositions written either in alternating common and triple meter or throughout in common meter. They

generally reflect the traditions of compositions established in the vocal style of the late Renaissance. The internal structure of the fantasie is created by the statement of thematic material, i.e. one to four soggetti, in the initial portion of the composition. Following the exposition of the basic thematic material, the composition unfolds and evolves by the constant reiteration of the theme or themes, disposed in versions modified rhythmically and by change of interval.

CHAPTER III

THE RICERCARI

Among Frescobaldi's extant works, sixteen ricercari are contained in two different publications, one appearing as early as 1615 and the other in 1635. Ten of these ricercari were first published under the title, Recercari, et Canzoni Francese fatti sopra di Versi Oblighi.¹ The popularity of these particular works during Frescobaldi's lifetime is partially reflected by the fact that four reprints were issued in Rome and Venice between 1618 and 1642.²

The six remaining extant ricercari are contained in the well-known Fiori Musicali³

During the sixteenth and seventeenth centuries, the term ricercare was applied to an instrumental composition in which several themes were treated in a polyphonic, imitative

¹Girolamo Frescobaldi, Recercari et Canzoni Francese fatti sopra di Versi Oblighi (Roma: Zannetti, 1615). Modern edition used in this study: Pierre Pidoux (ed.), Girolamo Frescobaldi Orgel und Klavier Werke, Band II (Kassel: Bärenreiter-Verlag, 1949).

²Additional reprints of the above publication were issued by Zannetti, 1618; Vincenti, 1626; Vincenti, 1628; and Vincenti, 1642.

³Girolamo Frescobaldi, Fiori Musicali di diverse Compositioni Toccate, Kirie, Canzoni, Capricci e Recercari in Partitura a Quattro (Venetia: Vincenti, 1635). Modern edition used for this study: Pierre Pidoux (ed.), Girolamo Frescobaldi Orgel und Klavier Werke, Band V (Kassel: Bärenreiter-Verlag, 1953).

manner much in the style of the vocal motet of Josquin and his successors.¹

Although the style [of the ricercare] is no longer identical with that of the vocal composition, it still has its roots in the capabilities of the human voice rather than in the capabilities of the hand upon the instrument.²

By the time of Frescobaldi's appearance on the musical scene, the ricercari style had become more flexible and instrumental as seen in the ricercari of Frescobaldi's teacher Luzzaschi.³ Frescobaldi's ricercari do not, however, reflect progressive tendencies in the development of this compositional type but rather a reversion to older techniques as Gordon Sutherland attests:

Frescobaldi not only excluded his own innovations, but also those of the generation before him. The techniques which he employs in his ricercari were all known by the time of Andrea Gabrieli; most of them were at Buus' command.⁴

Frescobaldi's ricercari are written in a style similar to that of his fantasie. The method of presenting thematic material and the resultant divergencies of inner units of organization serve primarily to distinguish the two compositions so titled. In addition to the individual stylistic

¹Apel, op. cit., p. 642.

²Gordon Sutherland, "Studies in the Development of the Keyboard and Ensemble Ricercare from Willaert to Frescobaldi" (unpublished Ph. D. dissertation, Dept. of Philosophy, Harvard University, 1942), p. 383.

³Ibid., p. 378.

⁴Ibid., pp. 378-79.

characteristics of the composer, the fantasie and ricercari exhibit similar features especially in relation to range, modal schemes of over-all organization in the fantasie and the ricercari of 1615, the use of the modal idiom, cadence practice, general structure and contour of soggetti, and the presentation of initial, but only of initial, thematic material.

As in the fantasie, the over-all range of the four voices of the sixteen ricercari is confined within approximately three octaves. The ranges of individual voices of the ricercari are still more confined than the corresponding voices in the fantasie. In the ten ricercari, 1615, no voice exceeds two octaves in range. The soprano spans a to a'', the alto f to d'', the tenor c to c'', and the bass E to d'. The individual voices of the six ricercari from the Fiori Musicali . . . consistently adhere to even more restricted ranges, the widest gamut consisting of an octave and a fifth. The soprano reaches from a to f#'', the alto from e to b'', the tenor from B to f#', and the bass from F to c'. The more confined movement of the individual voices in the ricercari reduces the frequency of voice crossing so prevalent in the fantasie. Crossed voices are encountered only frequently in the ricercari of 1615 and rarely in the six ricercari of 1635.

The over-all modal organization of the group of ten ricercari, 1615, follows the same scheme as that used in the

fantasie of 1608. In order of appearance two ricercari are each written in the Dorian, Phrygian, Lydian, Mixolydian, and Aeolian modes.

In contrast, the six ricercari from the Fiori Musicali . . . appear within a collection of diverse compositions composed for the services of the Roman Catholic Mass as organ interludes. Most of these compositions including the ricercari are composed in the Dorian mode. In the table below, each of the three masses contained in the Fiori Musicali . . . is listed together with the ricercare or ricercari contained therein, the numbering used in this study to designate specific ricercare,¹ and the mode of each of the compositions.

¹For the sake of convenience and clarity in discussing all the ricercari written by Frescobaldi, the six appearing in the Fiori Musicali . . . will be referred to by the numbers XI through XVI.

TABLE 9

THE RICERCARI, ORDER OF APPEARANCE OF THE RICERCARI IN THE
 MASSES CONTAINED IN THE FIORI MUSICALI . . .

Mass	<u>Ricercari</u> *	Number	Mode
Missa In Dominicis in Fra annum (orbis factor)	Recercar dopo il Credo	XI	Dorian
Missa Infestis Duplicibus (Cunctipotens Genitor Deus)	Recercare Chromatico Post il Credo	XII	Dorian
	Alto Recercare	XIII	Dorian
	Recercare con oblige del Basso come appare	XIV	Ionian
Missa In Festis B. Mariae Virginis (Cum Jubilo)	Recercare dopo il Credo	XV	Dorian
	Recercare con oblige di cantare la quintq parte senza toccarla	XVI	Aeolian

*Pages in Band V of the Pidoux edition on which the ricercari are found: XI, pp. 16-17; XII, pp. 34-37; XIII, pp. 38-41; XIV, pp. 44-45; XV, pp. 54-56; and XVI, pp. 57-59.

Frescobaldi's approach to the composition of the ricercari, as the fantasie, was based upon the tonal idiom of the ecclesiastical modes and the contrapuntal concept of voice leading. Voices combine in chordal sonorities progressing predominantly in root movements in seconds and thirds except for short and sporadic passages preparing

cadences on various degrees within specific modes. Naturally, musica ficta is employed to effect major sonorities for the so-called chords functioning as the dominant and the tonic. In several of the ricercari of 1635, XII and XV, chromaticism is exploited in the initial subjects, lending to the entire texture in these two compositions a decidedly richer harmonic color than typically displayed in any of the other compositions under consideration.

Ex. 1.--XII, meas. 1-4.



The ricercari as a whole are characterized by constantly unfolding and overlapping melodic lines punctuated only infrequently by strong cadences. Typical of modal compositions of this period, the cadences serve to expand the rather limited tonal resources of modality by emphasizing various degrees within specific modes.

In the ricercari of 1615, the two final sonorities of cadences sound major, musica ficta employed if necessary;

in those of 1635, only about half of the final sonorities of cadences sound major. All final cadences of all the ricercari, except that of XV, end with a major sonority. The areas on which cadences occur in each of the ricercari are listed in the table below.

TABLE 10
THE RICERCARI, CADENCE POINTS

<u>Number of Ricercare</u>	Mode	Cadence Points
I	Dorian	g, g, g, g, g, G
II	Dorian	g, g, g, g, G, c, G, C, G
III	Phrygian	E, G, E, E
IV	Phrygian	A, A, A
V	Lydian	C, F, F, C, F, F
VI	Lydian	C, C, a, F, F
VII	Mixolydian	G, G, G, G
VIII	Mixolydian	G, G, G
IX	Aeolian	A, E, a, a, A
X	Aeolian	A, a, A, C, C, A
XI	Dorian	g, G, g, G, g, g, G
XII	Dorian	a, D, A, D, g, a, D
XIII	Dorian	g, D, g, g, G
XIV	Ionian	C
XV	Dorian	G, g
XVI	Aeolian	A, a, A

The favored cadential formula for the ricercari, I V I, with either of the first two sonorities sometimes in inversion with or without a suspension figure, appears in over a third of the cadences in the set of 1615, and approximately a half of those in the compositions of 1635. The plagal cadence, second in frequency, is encountered in about a third of the cadences in the works of 1635, in one-sixth of those of 1615. In the ten earlier ricercari, the suspension figure in the bass voice occurs almost as frequently as the 4-3 suspension in the upper voices; in the six ricercari of 1635, the four-three suspension is present in all except one cadence employing a suspension figure.

In cadences less positively formed and appearing at less important structural divisions throughout the works, anti-penultimate sonorities include, in order of frequency, V, II, IV, V/V, and III. Only two such cadences, each involving the subdominant sonority, appear in the works of 1635. The leading tone sonority used as a substitute for dominant harmony is conspicuous by its extremely infrequent appearance. In the following table, the cadential formulas appearing most frequently in the total ricercari are listed together with the number of times they are used.

TABLE 11
 THE RICERCARI, FREQUENCY OF CADENTIAL FORMULAS

I ⁴³ V I 9	I ₆ ⁴³ V I 2
II ₆ ⁴³ V I 4	IV V ⁴³ I 2
I ₄ ⁶ V I 2	IV ₄ ^{6 43} I 2
I ₆ ^V ₂₃ I 2	

The general contour and structure of the soggetti employed in the ricercari are, on the whole, quite similar to those previously encountered in the fantasie.¹ The typical soggetto of the ricercari still begins in long note values--in order of frequency, whole notes, half notes, dotted-half and eighth notes, the latter not used in the fantasie--followed by notes in faster values usually forming a curve fashioned by undulating motion.

The range of the soggetti in the ricercari, if different from that in the fantasie, is always more conservative.

¹While some of the compositions of the Fiori Musicali . . . are composed on Gregorian melodies, Frescobaldi did not avail himself of this storehouse of melodic ideas when composing the ricercari of this collection.

All initial soggetti begin on the first beat of the measures in contrast to those stated internally which predominately begin with an upbeat figure. Most soggetti begin with a conservative leap and progress primarily in conjunct motion. Those of the earlier ricercari tend to descend, those of the latter to ascend. Characteristic melodic and rhythmic elements in order of frequency include scalar figures, dotted-note figures, and less frequently the repeated-note figure, the latter not appearing in the fantasie.

Leaps are restricted mainly to intervals of the third and fourth with leaps in fifths and sixths occurring less frequently, the octave rarely. Twelve soggetti are composed solely of conjunct motion. The table below tabulates the number of leaps, if any, appearing in the total soggetti of all the ricercari.

TABLE 12

THE RICERCARI, FREQUENCY OF LEAPS IN THE SOGGETTI

No Leaps	One Leap	Two Leaps	Three Leaps	Four Leaps	Five Leaps
I, 2	I, 1	II, 10	II, 1	II, 3	VIII, 1
V, 3	I, 3	III, 1	II, 2	II, 5	IX, 1
VII, 2	II, 6	IV, 2	II, 4	II, 7	XIV, 2
VII, 5	II, 11	IV, 3	II, 8	VIII, 2	
X, 5	II, 12	V, 2	II, 9	VIII, 4	
X, 6	III, 3	VI, 1	III, 2	X, 1	
XI, 2	IV, 1	VI, 4	V, 1	XV, 4	
XI, 4	IV, 4	IX, 4	VI, 2		
XII, 4	IV, 5	X, 2	VI, 3		
XIII, 11	IV, 6	XIII, 1	VI, 5		
XIII, 5	IV, 7	XIII, 3	VI, 6		
XVI, 2	VII, 1	XIV, 1	VI, 7		
	VII, 3	XV, 1	VIII, 3		
	VII, 4	XV, 3	IX, 2		
	X, 4		IX, 3		
	XII, 1		X, 3		
	XII, 2		XI, 1		
	XIII, 2		XI, 3		
	XIV, 3		XII, 3		
	XV, 2		XV, 2		
			XV, 5		
			XVI, 1		
			XVI, 3		

The general contour, rhythmic structure, and range of some of the soggetti are shown in the following examples.

- Ex. 2.--a. II, meas. 1-2, soprano part.¹
 b. IX, meas. 1-6, alto part.
 c. V, meas. 2-6, tenor part.
 d. XIII, meas. 7-9, bass part.

The image displays four staves of musical notation. Staff 'a' is a soprano line with a treble clef and a key signature of one flat, containing two measures of music with bracketed notes. Staff 'b' is an alto line with a treble clef and a key signature of one flat, containing six measures of music with bracketed notes. Staff 'c' is a tenor line with a bass clef and a key signature of one flat, containing six measures of music with bracketed notes. Staff 'd' is a bass line with a bass clef and a key signature of one flat, containing three measures of music with bracketed notes.

Individuality, achieved by the utilization of a specific rhythmic or melodic element, obtains in each soggetto. When several themes are presented within a single ricercare, it is noteworthy that diverse rhythmic elements are distributed among the various themes, and also that some of the various themes themselves are contrasted by being composed of notes disposed either in predominantly long or short values. The themes presented in IV, shown

¹Bracketed notes designate the various elements in the soggetti.

according to their order of appearance, illustrate the disposition of melodic and especially rhythmic elements among the themes.

- Ex. 3.--a. IV, meas. 1-2, soprano part.
b. IV, meas. 2-6, soprano part.
c. IV, meas. 28-30, soprano part.
d. IV, meas. 29-32, alto part.
e. IV, meas. 55-56, soprano part.
f. IV, meas. 55-56, alto part.

The image displays six staves of musical notation, each labeled with a letter from 'a' to 'f'. Each staff begins with a treble clef and a key signature of one flat (B-flat).
 - Staff 'a' shows a simple melodic line with four quarter notes: B-flat, A, G, F.
 - Staff 'b' shows a more complex melodic line with eighth and quarter notes, including a sharp sign (F#) and a double bar line.
 - Staff 'c' shows a melodic line with quarter and eighth notes, including a sharp sign (F#).
 - Staff 'd' shows a melodic line with quarter and eighth notes, including a sharp sign (F#).
 - Staff 'e' shows a simple melodic line with four quarter notes: B-flat, A, G, F.
 - Staff 'f' shows a melodic line with eighth and quarter notes, including a sharp sign (F#).

A total of seventy-nine soggetti comprise the thematic material of the two groups of ricercari. Portions of these themes, particularly the head motives, prove to be identical to those of soggetti previously present in other ricercari. In the table below, the soggetti appearing more than once are given opposite each other as well as the number of the ricercare and the number of the soggetto in order of appearance.

TABLE 13

THE RICERCARI, DUPLICATE SOGGETTI

<u>Ricercare</u> and <u>Soggetto</u> Number	<u>Ricercare</u> and <u>Soggetto</u> Number
I, 2	IV, 2
I, 3	V, 3
III, 3	VII, 2
.	VII, 5
.	XI, 1
VI, 4	X, 2
VII, 4	XII, 3

Additional soggetti while not identical in rhythmic structure are similar in intervallic structure. These soggetti are listed opposite each other in the table below.

TABLE 14

THE RICERCARI, SOGGETTI SIMILAR IN
INTERVALLIC STRUCTURE

<u>Ricercare</u> and <u>Soggetto</u> Number	<u>Ricercare</u> and <u>Soggetto</u> Number
I, 2	VIII, 5
I, 3	XIII, 2
II, 1.	IV, 7
II, 11	IX, 2
.	X, 1
.	VI, 5
.	VII, 1
IV, 6.	X, 5
.	XI, 2
V, 1	VI, 3
.	XIII, 4
VI, 1.	XII, 4
VII, 3	XV, 2
IX, 4	XVI, 1
IX, 1	X, 3
.	XVI, 2
XV, 1	XV, 3

The ricercari are moderately short compositions varying in length from 45 to 120 measures. All are composed throughout in common meter. Change of meter is, therefore,

not a formal determinant in these works as it was in some of the fantasie. Rather, the internal structure of the ricercari relies upon the order and number of soggetti presented at various points throughout the compositions. While the presentation of initial thematic material in the ricercari may resemble that of the fantasie, the soggetto or soggetti set forth within the first portion of the ricercari may or may not be the sole melodic material of a particular composition. More often than not, the inner form of the ricercari is cumulative, i.e., new themes are introduced in varying numbers as the composition progresses. Following the initial section of a ricercari in which one to four soggetti may be introduced, additional sections may be created by the presentation of thematic material in such ways as the following:

- 1) thematic material stated may be combined with new thematic material;
- 2) a single theme may be added in a cumulative manner in each additional section;
- 3) new themes may be presented in each section; and,
- 4) a theme presented in the first section may become the sole melodic material of a new section.

In the following table, the various sections, if any, of each ricercare are set forth together with the thematic material contained therein. Roman numerals refer to the ricercari by numbers; vertical lines set off sections; arabic numerals

signify the soggetti in consecutive order of their appearance within the composition; measure numbers at the beginning of the individual sections are given beneath the horizontal line; and the total length in measures is given in the final column.

TABLE 15

THE RICERCARI, SCHEMES OF SECTIONALIZATION AND PRESENTATION OF SOGGETTI

I	| 1-2-3 m1	|	82				
II	| 1-2-3-4 m1	| 5-6-7-8 m44	| 9-10-11-12 m79	|	103		
III	| 1 m1	| 1-2 m30	| 1-2-3 m49	|	85		
IV	| 1-2 m1	| 1-3-4 m28	| 1-5-6-7 m54	|	90		
V	| 1-2-3 m1	| 1 m25	| 2 m38	| 3 m66	| 1-2-3 m93	|	120
VI	| 1-2 m1	| 1-3-4 m20	| 1-5-6-7 m54	|	76		
VII	| 1-2-3 m1	| 1-3-4-5 m39	|	67			
VIII	| 1 m1	| 1-2 m12	| 1-2-3-4 m21	|	70		
IX	| 1-2-3-4 m1	|	69				

X	| 1 m1	| 1-2 m9	| 1-2-3 m26	| 1-4-5-6 m62	|	87
XI	| 1-2 m1	| 1-3-4 m30		|		47
XII	| 1 m1	| 1-2-3 m19	| 1-4 m41		|	69
XIII	| 1 m1	| 2-3 m24	| 4-5 m40	| 1-2-5 m54	|	80
XIV	| 1-2-3 m1				|	64
XV	| 1-2 m1	| 1-3-4 m24		|		45
XVI	| 1 m1	| 1-2-3 m28		|		56

Striking differences are not perceptible between the initial portions of the ricercari and fantasie. In each type of composition one to four soggetti may be introduced. If only one soggetto supplies the principal thematic material of the opening section, this single theme is deployed through each of the four voices in imitation. Short passages of free counterpoint may be interposed between statements of the theme, or the theme may be reiterated in stretto statements.

When the basic thematic material of the opening portion of ricercari consists of two or more soggetti, these

individual melodic lines are distributed in presentations among the four voices. No consistent order of presentation of soggetti obtains. When all four voices have entered the contrapuntal web, however, the entire thematic material for this portion of the composition has been introduced. The imitative procedure invariably employed in the introduction of a single soggetto is retained with modification when more than one soggetto is introduced. In other words, a soggetto may still be imitated or a new theme or themes may serve as a substitute for subsequent imitations of a previously stated theme.

Finer points of difference do exist between the initial portion of the ricercari and fantasie. In the ricercari, imitation of the soggetto is confined solely to the intervals of the fourth, fifth, and octave. Moreover, in the ricercari a theme in its restatement is sometimes given a tonal answer. In the example below, the interval of a fifth from the scale degrees five down to one (see Ex. a.) is altered in its restatement to the interval of a fourth from one down to five. (See Ex. b.)

Ex. 4.--a. X, meas. 1-2, tenor part.
 b. X, meas. 4-5, bass part.



While no set order of voice entries is apparent in the fantasie, in the ricercari the composer shows a decided preference for initiating thematic material in the soprano voice, the first to enter in approximately half of the initial sections of the ricercari. Frequently, thematic material is introduced in the top voice and disposed in order through the voices to the lowest voice, or the reverse. More often than in the fantasie, in the initial section of the ricercari one or more voices may state a theme, drop from the texture, and then reenter with another statement of the theme before all of the four voices have been introduced.

In the table following, the disposition of thematic material in the initial section of the ricercari is presented. The instrumental voices are denoted by abbreviation in the left column; the soggetti are designated, as usual, by arabic numerals; the abbreviations, T.A., and F.C., refer

to a tonal answer and short passages of free counterpoint, respectively.

TABLE 16

THE RICERCARI, DISPOSITION OF THEMATIC MATERIAL
IN THE INITIAL PORTION

	S	|	_____	3	_____	.....	
I	A.	.....	2	_____	FC	.....	
	T.	.....	.....	2	_____	FC
	B.	.....	.....	3	_____	.....	
	S	|	_____	3	_____	FC		
II	A.	2	_____	4	_____	FC	
	T.	.....	.....	1	_____	.....	
	B.	.....	.....	.....	1	_____
	S.	1	_____	FC	
III	A.	.....	1	_____	FC	.....	
	T	|	_____	FC	.....	.....
	B.	.....	.....	.....	1	_____
	S	|	_____	2	_____	.....	
IV	A.	1	_____	2	_____	FC	
	T.	1	_____	2	_____	FC
	B.	1	_____	2	_____

X

S. . . . |

A. ITA FC

T | FC

B. ITA FC

XI

S. 2

A. |

T. ITA FC

B | FC

XII

S | FC

A. ITA FC

T. | FC

B. ITA FC

XIII

S | FC

A. | FC

T. | FC

B. | FC

XIV

S | FC 3 FC

A. 2 FC

T. 3 FC

B. |

	S ¹	FC	.....
XV	A.	2 FC	.....
	T.	1	.....
	B.	1	.....
	S ¹		.....
XVI	A.	ITA FC	.....
	T.	1 FC	.....
	B.	ITA FC	.....

The imitative procedure employed at the beginning of the ricercari to introduce the thematic material, whether consisting of one or from one to four soggetti, is utilized at the beginning of additional sections, if any, throughout the remainder of each ricercari. Typically, internal passages introducing thematic material are not as expansive as those in initial section, nor does the texture consistently consist of only one voice at the beginning of internal sections. All the thematic material to be used within an internal section is, as in the initial section, introduced in the first entries of the four voices; no specific order of entrances prevails.

Following the introduction of the thematic material among the voices at the beginning of any section, the material is treated in several ways. Most frequently thematic material

is restated in the original rhythmic and intervallic form on many different levels in various orders of appearance throughout the voices.

- Ex. 6.--a. III, meas. 1-3, tenor part, initial version.
b. III, meas. 30-32, soprano part, initial version.
c. III, meas. 39-41.

The image shows three staves of musical notation. The top staff, labeled 'a', is a tenor part with a bass clef and a key signature of one flat. It contains three measures of music. The middle staff, labeled 'b', is a soprano part with a treble clef and a key signature of one flat. It contains three measures of music. The bottom staff, labeled 'c', is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat. It contains three measures of music.

Less often, thematic material is reiterated slightly modified, either rhythmically or with change of interval, the latter appearing only rarely.

In the ricercari, variation by means of rhythmic change is effected far more frequently by augmentation than by diminution. Too, augmentation is found in far more varied

and extreme degrees than diminution. For example, no ricercare in either the 1615 or 1635 collection contains an example of a soggetto with all the note values in motion twice as fast as the original, but incidents of note values double the original values occur frequently. In the excerpts below, the first note of the original soggetto (see Ex. a), generally the note most frequently altered rhythmically, is modified in diminution while the remaining note values are retained (see Ex. b).

Ex. 6.--a. VI, meas. 55-56, bass part.
b. VI, meas. 67-68, bass part.



In a rare instance, all but one of the note values of the original soggetto is reduced to shorter values although not in the same proportion.

Augmentation, on the other hand, generally occurs with all of the various note values of the original theme (see Ex. a) enlarged to the same value (see Ex. b).

- Ex. 7.--a. VI, meas. 1-3, bass part, original version.
b. VI, meas. 20-24, alto part, modified version.



Frescobaldi exploits this device of augmentation in its extreme degrees, especially in the ten earlier ricercari. The highest degree of augmentation is found in VI where in one presentation some of the note values of the first soggetto appear eighth times longer than the original values.

As in the fantasie, a few versions of the original soggetto may contain not only notes lengthened in values but also notes in their original values and in diminution. Naturally, at times various versions of the soggetto, one chiefly altered by diminution and one modified by augmentation, may be stated concurrently.

More often than not, intervallic changes occurring in the ricercari result from tonal answers. Given out in reply to a soggetto stated in its original form, this intervallic change, occurring chiefly in the initial measures of

a composition or individual section, reappears throughout the composition.

The remaining examples of intervallic alterations are similar to the types found in the fantasie. Not only does the intervallic modification usually occur in the latter part of the soggetto but it is also usually accompanied by slight rhythmic alterations. The excerpt below shows both the original theme (see Ex. a) and the altered version (see Ex. b) moderately altered by diminution and intervallic change.

- Ex. 8.--a. V, meas. 1-3, soprano part, original version.
b. V, meas. 25-27, bass part, modified version.



material heard throughout a ricercare than with material used only in one section. Such is the case in XII, where the soggetto (see Ex. a) imitated during the entire composition is set forth in such versions as below (see Ex. b through e).

- Ex. 9.--a. XII, meas. 1-3, soprano part, original version.
 b. XII, meas. 9-11, soprano part, modified version.
 c. XII, meas. 31-33, soprano part, modified version.
 d. XII, meas. 41-44, alto part, modified version.
 e. XII, meas. 58-61, tenor part, modified version.

The musical notation consists of five staves, each labeled with a letter from 'a' to 'e'. All staves are in G major (one sharp) and 4/4 time. The notes are as follows:

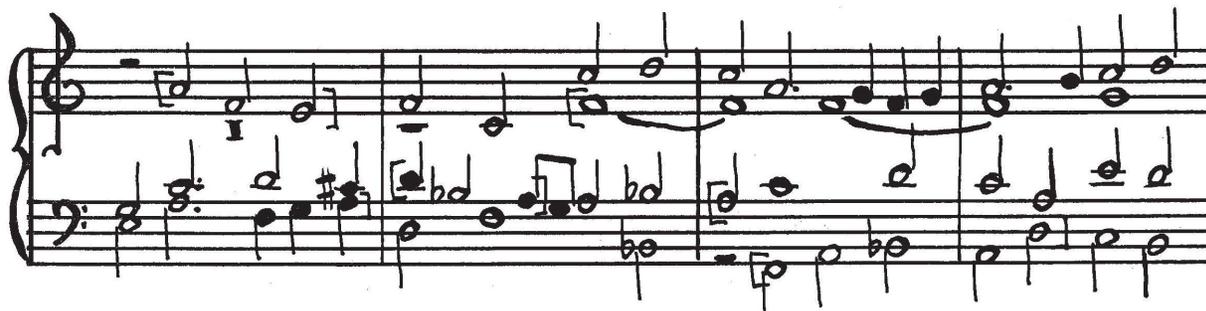
- Staff a: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Staff b: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Staff c: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Staff d: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Staff e: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Infrequently, instead of a complete statement of a soggetto, only the initial portion of the theme is set forth. This generally occurs in a voice lending support to other voices issuing more complete statements of the thematic material.

To summarize Frescobaldi's variation technique in the ricercari, a soggetto, although usually stated among the voices in its initial rhythmic and intervallic form, may sometimes be altered either by augmentation, diminution, inversion, or occasionally by abbreviation.

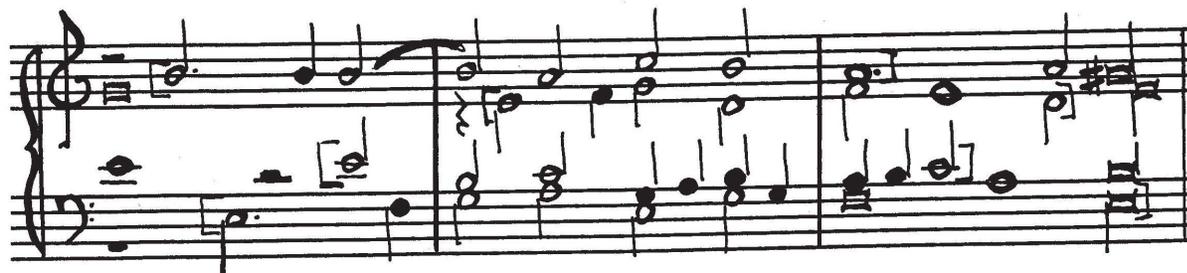
Statements of the thematic material, whether in an original or altered version, appear almost consistently in at least one voice of the contrapuntal texture. When a voice is not issuing thematic material, it usually progresses with discursive free counterpoint sprinkled intermittently with fragments of the thematic material. In the following excerpt, the various soggetti are set off by brackets illustrating not only the overlapping of the various soggetti but also the free counterpoint connecting the diverse statements.

Ex. 10.--VI, meas. 25-28.



Although not as striking a feature as in the fantasie, Frescobaldi does review thematic material, limited in the ricercari to that stated in the final section, in the closing measures of the compositions. This occurs in approximately half of the ricercari of 1615 and most of those of 1635. In the example below, showing the final measures of III, the various soggetti are enclosed in brackets.

Ex. 11.--III, meas. 83-85.



The internal structure of the ricercari is highly individual. As previously mentioned and illustrated (see Table 15, page 74), the individual ricercari rely upon the number of soggetti treated as well as the points within a composition at which they are presented for schemes of sectionalization and internal organization. Almost as many schemes of internal organization obtain in the sixteen ricercari under consideration as there are compositions; each work evolves its own inner form, seemingly in a rather studied manner, undoubtedly according to a preconceived plan.

Ricercare I, 1615, is composed throughout on three soggetti introduced in the beginning measures of the composition. This is one of the three compositions in the total ricercari written throughout on a specific number of soggetti. Most of the many statements of these three soggetti are given without either rhythmic or intervallic change. As the composition unfolds, the three themes are interwoven in presentations on various levels and in different orders of entries in all voices, often in stretto.

Ricercare II consists of three sections in each of which four new soggetti are treated. Although the thematic material of each of the three sections is unrelated to that in any other section, the themes within each section are obviously derived from one another. For instance, the second soggetto, 2, of the first section is merely the inversion of 1.

Likewise, the fourth soggetto, 4, is the inversion of 3. The second and third sections also contain similar relationships among their themes. In the second section, although 8 is 5 in inversion and 7 is 6 in inversion, the inverted themes contain slight rhythmic alterations. Soggetto 12 is an exact inversion of 9, 11 of 10. Within each section, the thematic material is continually reiterated among the voices on different levels and in various orders of entries with only an occasional first note shortened from its original value.

Ricercare III has three sections. Following the first section, composed on a single theme, a new theme is added in each section. The composition begins with one soggetto stated and imitated among the voices. At the beginning of the second section, 2 joins 1, and the two themes are immediately mingled in the contrapuntal flow. The second section is unusual in that it is not closed by a cadence. The third section is begun by the entrance of 3. Throughout the section, 1, 2, and 3 are worked together, occasionally stated in stretto with slight rhythmic variation. The excerpt below illustrates an intricate passage in stretto involving all three soggetti.

Ex. 12.--III, meas. 74-76.



Ricercare IV is entitled Recercar Quatto sopra Mi, Re, Fa, Mi. The soggetto designated in the title serves throughout the composition as a cantus firmus. In the first section, soggetto 2 is stated in conjunction with 1. In the second section, 2 is omitted, and soggetti 3 and 4, the latter the inversion of the former, evolve around 1 now appearing in note values twice the value of its original version. In the third and final section, soggetto 1, disposed in note values four times longer than those of its initial statement, is stated completely in each voice. Three new soggetti, 5, 6, and 7, the latter the inversion of 5, accompany at random the four statements of 1. At the conclusion of the fourth statement of the augmented version of soggetto 1, the composition closes with a plagal cadence.

Ricercare V is divided into five sections. Three soggetti, 1, 2, and 3, are each presented in the opening

measures, then restated with slight rhythmic alterations. Soggetto 1 in its initial version then becomes the sole thematic material of the second section. Similarly, soggetto 2 is featured alone in the third section, 3 in the fourth. When each of these themes begins its individual section, it is stated throughout the voices not only in its original form but also with slight rhythmic and intervallic alteration. Immediately following these three internal sections in which a single soggetto merits individual treatment, 1, 2, and 3 reappear, stated together in stretto. In the closing measures of the composition, all three themes are stated concurrently to conclude the longest and one of the most artictically created ricercare.

In Ricercare VI, Recercar Sesto sopra Fa, Fa, Sol, La, Fa, the soggetto given in the title is again used throughout the composition as a cantus firmus as was the case in Ricercare IV. This composition is made up of three sections, each having soggetto 1 in common. Two soggetti are introduced in the initial measures. Following its initial statement, 1 appears only in augmentation with every note consistently enlarged to the same value. In the second section, soggetto 2 is omitted; soggetti 3 and 4 join 1 now stated in equal note values some of which are four times longer than the original values. Throughout this section soggetto 1 appears in the alto voice only and is reiterated in the version given at the

beginning of the second section. The third section begins with 1 presented in equal note values six times longer than most of the original ones. These new themes, 5, 6, 7, enter in stretto with this statement of 1. These three soggetti are interwoven around the main theme, 1, appearing only in the alto voice in equal note values now eight times longer than the original ones. Statements either of 1, 5, 6, or 7 are sometimes varied by rhythmic and intervallic change.

Ricercare VII is entitled Recercar Settimo sopra Sol, Mi, Fa, La, Sol. The soggetto set forth in the title now serves as the stationary cantus firmus and is restricted to the tenor voice. The principal theme, 1, is constantly reiterated in augmentation, graduating into longer note values as the composition progresses. In the first section, two soggetti, 2 and 3, form the accompanying lines in typical fashion. In the second and final section, soggetti 4 and 5 are added to the themes stated in the first section. Soggetto 4 is merely the inversion of 3, and 5 the inversion of 2. The four themes evolve in a complex contrapuntal web around the long-note tenor line for the remainder of the composition.

Ricercare VIII is especially noteworthy. As implied by Frescobaldi in the title, Recercar Ottavo Obligo di Non Uscir di Grado is composed throughout without the interval of a second appearing either melodically or harmonically. Since no seconds are present throughout this ricercare, cadences

are not convincing, with the possible exception of the final plagal cadence. The lack of stepwise movement also makes the soggetti generally unrecognizable beyond the first interval of the four themes appearing in the work. The initial intervals of the four themes presented in the three sections consist of the downward leap of a minor third, the upward leap of a minor third, the repeated-note figure followed by an upward leap of a fourth, and the repeated-note figure in inversion. These incongruous themes are further modified by rhythmic alterations, usually effecting only the first note. Although the melodic contours are indistinctly defined by lack of conjunct motion and dissonance, the ricercare is divided into three sections at the points where initial intervals of these four themes are introduced. Only one soggetto and its tonal answer are presented at the beginning of the composition. Section two, still utilizing soggetto 1, begins with the introduction of the inversion of this initial interval forming soggetto 2. Section three is initiated by the introduction of the two remaining intervals forming 3 and 4 which are now worked together with the head motives of 1 and 2.

In Ricercare IX, the four soggetti introduced in the initial statements of the four voices comprise the thematic material for the entire composition. Variety is achieved by stating the soggetti on various levels and in different orders of appearances with slight rhythmic variation of the first

note in a few statements. The closing measures of the ricercare contain all four soggetti stated simultaneously.

The title of Ricercare X, Recercar Decimo sopra La, Fa, Sol, La, Re, designates the theme to be consistently employed throughout the four sections of this composition. A single theme, stated alone at the beginning of the ricercare, is given a tonal answer. In the second section, a second soggetto, 2, joins 1, slightly modified by diminution and augmentation. The introduction of soggetto 3 marks the beginning of the third section. In this section, soggetti 1, 2, and 3 are reiterated and passed through the voices with a slight amount of variation. In the fourth section, soggetti 2 and 3 are abandoned, and three new themes, 4, 5, and 6, the latter the inversion of 4, are stated along with 1 during the remainder of the ricercare. Soggetto 1 is presented in either the original note values, in shorter note values mixed with the original values, or in augmentation with some of the notes four times longer than the initial ones. The ricercare concludes with the simultaneous statements of 1, 4, 5, and 6.

Ricercare XI, the first ricercare appearing in the Fiori Musicali . . . , is composed in two sections. The first section works soggetto 1 and 2 in all the voices with only a little rhythmic variation applied to the second theme. According to Frescobaldi's own statement, this ricercare or

any ricercare in this collection, could be terminated at the conclusion of any internal section if the ricercare proved to be too long.¹ In the second section, soggetto 2 is abandoned, and 1 is stated with slight rhythmic modifications in conjunction with two additional themes, 3 and 4. Soggetto 3 appears to be derived from a fragment of 2, and 4 is merely the inversion of 3. As these soggetti are set forth among the voices, some of the first notes of the statements are shortened in value.

Ricercare XII is formed by three separate sections, each utilizing one common soggetto. The first section is composed solely on a soggetto characterized chiefly by chromaticism, 1, stated among the voices without any rhythmic alterations. In the second section, soggetto 1 is literally stated and joined by two new themes, 2 and 3, also set forth in a straightforward manner. In the third section, soggetti 2 and 3 do not appear. Soggetto 1 is given out in mixed degrees of augmentation along with another new soggetto, 4. Simultaneous statements of these two themes conclude the composition.

Ricercare XIII is noteworthy for its scheme of presentation of thematic material. Five themes are presented in consecutive order within three different sections; in the fourth and final section of the work, one theme from each of

¹Girolamo Frescobaldi, "Al Lettore" found in the Fiori Musicali . . . (Venetia: Alessandro Vincenti, 1635).

the three previous sections is reviewed. Only one soggetto is presented at the beginning of the ricercare. As this theme is presented among the voices on various levels, some of the notes of the statements are altered by diminution and augmentation. The second section abandons 1 in favor of two new themes, 2 and 3, always reiterated literally. In the third section, these two soggetti, 2 and 3, are dropped from the texture, and two additional ones, 4 and 5, are introduced. In the ensuing measures, Frescobaldi used the devices of augmentation and inversion to vary these two soggetti. The thematic material as presented in the three preceding sections is integrated in the fourth and final section. Soggetti 1, 2, and 5 are not only set forth in statements with their original note values but also are occasionally altered by rhythmic and intervallic changes. In the approach to the final cadence, however, all except 5 are stated for the final time with their original intervals and note values.

Ricercare XIV, Recercar con obliquo del Basso come appare, is unique in that the first theme presented is treated throughout the composition as an ostinato. The largest span between any two statements of the ostinato is two measures. At the beginning of the composition, two soggetti, 2 and 3, are introduced along with the ostinato and accompany it throughout the composition. Soggetto 1 is mostly presented in the original note values; the two other themes appear in

various versions modified by both rhythmic and intervallic changes. In other words, Frescobaldi seemingly created a melodic obstacle around which other themes must flow even if these melodic lines necessitated alteration.

Ricercare XV is composed in two sections. Two themes, 1 and 2, are presented in the first section with frequent statements of the tonal answers furnishing the only variation occurring throughout this section. In the second and third sections, soggetto 1 is retained principally in its tonal answer version; the inversion of 2 is modified to form soggetto 3; and soggetto 3 is inverted to form 4. The cadence concluding the ricercare is unusual in that the final sonority is minor in mode--the only final cadence in either the ricercari or fantasie that ends in such a manner.

The final ricercare from the Fiori Musicali . . . , Ricercare XVI, has an additional fifth part that the organist sings when it will fit with the other four-voiced texture during the playing of the composition. Frescobaldi explained this in the title of the work, Recercar con obliquo di cantari la quinta parte senza toccarla. The melodic line of this voice part is identical to soggetto 1, introduced with a tonal answer in each of the four voices at the beginning of the composition. This one theme is presented throughout the first section, occasionally with the first note altered rhythmically. Although the first soggetto still remains an important theme

in the second and final section, soggetti 2 and 3 are announced and, in the ensuing measures, are interwoven with 1. In the final measures, soggetti 1, 2, and 3 come together for simultaneous statements before the final cadence.

From the foregoing description of individual ricercare, it is apparent that no standardized scheme exists in the internal organization of the presentation of thematic material. The ricercari can be said to be moderately short contrapuntal compositions composed throughout in common meter. The inner design of each ricercare depends upon the number of soggetti utilized and the point in the composition at which they are introduced. Frescobaldi demonstrates his reversion to older techniques by displaying an extremely conservative approach to the composition of these works. He also reflects the erudite principles of the preceding age in those compositions utilizing the cantus firmus and ostinato techniques.

CHAPTER IV

SUMMARY

During the early part of the seventeenth century when Frescobaldi was composing his fantasie and ricercari, instrumental music was in its incipient stage of development. Composers concentrating on the new medium of expression--pure instrumental music--were generally searching for structural formations capable of supporting extended compositions composed without the aid of text as a formal determinant. At first, they relied most heavily on vocal compositions for models and utilized the general texture and compositional techniques previously established in this idiom. Instrumental compositions modeled on vocal compositions were given titles to distinguish them from their vocal counterparts. Among these, the vocal motet was transformed into an instrumental composition entitled either fantasia or ricercare. Springing from the same source as these compositions did, the terms, fantasia and ricercare, were used synonymously by some composers, while others differentiated, if only slightly, between the two types of composition written in a predominately similar style. Only by considering the works entitled fantasia and ricercare of individual composers can the actual connotation of the terms be defined accurately. Although inner units of

organization attest to Frescobaldi's actual discrimination between the two terms as applied to musical compositions, as a whole, the fantasie and ricercari reflect Frescobaldi's inimitable style and display many such similar features as texture, range, treatment of modes, harmonic movement, cadential structure, characteristic soggetti, and the method of introducing initial--but only initial--thematic material.

Frescobaldi's twelve fantasie and sixteen ricercari, published from 1608 to 1635, are written in a four-voiced, imitative texture generally retained from vocal style. The number of participating voices actually fluctuates so much that throughout the works a three-voiced texture seems to predominate. Frescobaldi characteristically removed a voice from the texture prior to its statement of thematic material, probably to make the individual melodic lines more conspicuous.

Both types of compositions adhere to an over-all range of approximately three octaves with each individual instrumental voice approximating the general range of the corresponding human voice. The range of the individual voices in the ricercari, especially those of the six compositions found in the Fiori Musicali . . . , are even more limited than the corresponding ranges of the instrumental voices in the fantasie.

Further similarity between the two types of compositions is evident in the modal schemes unifying two of the groups. In order of appearance, two fantasie are each written

in the Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Ionian modes. The ten ricercari of 1615 are organized similarly except no compositions are written in the Ionian mode. Unlike Frescobaldi's other publications in which works are organized according to types, the diverse compositions of the Fiori Musicali . . . are arranged in order of their appearance in the Roman Catholic Mass. The first three ricercari appearing in this collection are written in the Dorian mode; the three remaining ricercari, in order of appearance, are composed in the Ionian, Dorian, and Aeolian modes.

In both the fantasie and ricercari, Frescobaldi's consistent use of the modal idiom results in predominate root movements in seconds and thirds. This harmonic movement, often colored by the use of chromaticism, is occasionally abandoned in favor of progressions to specific tonal areas, particularly at cadence points. Generally, most of these cadences conclude with a major sonority, employing if necessary a Piccardy third.

In the ricercari and fantasie, Frescobaldi favored the cadential formula, I V I, the first two chords possibly in inversion with or without a suspension figure. Usually this basic cadential formula marks the most important structural divisions of both the fantasie and ricercari. The cadential structure, $I\frac{6}{4} V^{43} I$, occurs more often in the fantasie; the

progression, I v⁴³ I, in the ricercari.

In general, the soggetti of both the fantasie and ricercari adhere to the vocal style of the Renaissance in range, rhythmic structure, general contour, and intervallic structure. Typically, a soggetto by Frescobaldi begins on the first beat of the measures with long note values, possibly in a dotted-note rhythmic figure, melodically outlined by an ascending leap of a third or fourth. This slow disjunct beginning is followed by faster notes progressing either in ascending or descending motion terminating with slower note values on the approximate level of the initial note.

The method of introducing the characteristic soggetti in the initial measures, but only the initial measures, of both the ricercari and fantasie, is so similar that the two types of compositions are indistinguishable at this point. If only one soggetto is to be deployed in the opening measures of a fantasia or ricercare, it is stated and imitated by each of the four voices in turn. If two, three, or four soggetti are to be stated in the opening portion of the composition, they are introduced among the four voices as each enters the texture.

Although Frescobaldi wrote both types of compositions in the same stylistic idiom, he imbued each with individuality by diverse schemes of inner structure. The fantasie and

ricercari differ principally in fine points of internal organization. The most important determinate of internal organization in both the fantasie and ricercari actually stems from the point at which Frescobaldi presented thematic material. In addition to this factor, such other features as the degree of variation encountered in the reiteration of the thematic material, and change of meter serve to distinguish the two types of compositions.

The fantasie as a whole are organized by a scheme of presentation of soggetti in which three fantasie in order of appearance are composed on one, two, three, and four soggetti. Each fantasia is composed solely on the thematic material set forth in the initial measures. The initial thematic material appears throughout the compositions issued either in straightforward statements by each voice as it enters the texture, or in fragments broken from the theme or themes and interspersed among the counterpoint. Frescobaldi sustained the flow of the compositions by varying the recurrent statements with rhythmic alterations utilizing the devices of diminution, augmentation, or a mixture of both. In addition to rhythmic variation, melodic material is less frequently modified by change of interval.

The fantasie generally fall into three sections determined in many of the works by the alteration of common and triple meter. Less obvious means of sectionalization coinciding with the change of meter in the seven fantasie so

divided include the following: a strong cadence emphasized by broadened note values; a texture similar to that present in the initial measures in which thematic material is presented alone in one voice and then distributed throughout the other voices; the presentation of thematic material in a new guise; and, in the final section, the statement of a theme in augmentation against fragments of thematic material together with a review in the final measures of the thematic material used throughout the composition, i.e., a restatement in all voices of the one soggetto, if the thematic material consists of only one soggetto, or simultaneous statements among the four voices of the soggetti, if more than one soggetto is employed. The sections of the five fantasie not sectionalized by change of meter are determined by the features given above which coincide with change of meter in the seven fantasie so sectionalized.

Unlike some of the fantasie having sections in alternating meters, the ricercari of 1615 and those of 1635 are all composed in their entirety in common meter. In a manner identical to that employed in the fantasie, one or from one to four soggetti may be presented in the initial section of a ricercare. Thus, the initial portions of the fantasie and ricercari fail to lend definition to either specific type of composition. While the fantasie are basically composed on the thematic material presented in the

first measures of the composition, following the first section, the ricercari are made up of a varying number of exposition-like sections which may be created by the presentation of thematic material in such ways as the following: thematic material already stated may be combined with new thematic material; a single theme may be added in a cumulative manner in each additional section; new themes may be presented in each section; and, a theme presented in the first section may become the sole melodic material of a new section.

No set order of presentation of soggetti obtains in the ricercari. Thus, internal organization is complex and diverse, so much so that nearly as many schemes of inner structure exist as ricercari. In contrast to a fantasia which relies upon the reiteration of initially stated thematic material in consistently changing guises for its extension of length, a ricercare tends to resort to the introduction of new themes at various points in the course of its progression. Occasionally, thematic material, especially that persisting throughout a ricercare, undergoes slight rhythmic and, less often, intervallic modification. Augmentation, frequently in high degrees, prevails over diminution as the device for altering the soggetto from its initial form. In fact, the manner and degree in which the soggetti are modified in subsequent appearances becomes a fine point of difference between the two types of compositions.

Despite the features the fantasie and ricercari have in common, the manner in which each type of composition evolves serves to distinguish one from the other. Thus, Frescobaldi did actually differentiate between the terms, fantasia and ricercare, and applied them to compositions in similar style but with divergent schemes of inner organization.

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