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B E T W E E N R E N A I S S A N C E
A N D
B A R O C Q U E

A study of the keyboard works
of
Frescobaldi

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P R E F A C E

The present study is an attempt to enlarge upon the proposition that the age of Frescobaldi was, like all others, an age of transition, in his case the transition from Renaissance to Baroque. His position within this change is central, both in time and importance. In our first two chapters, the various categories of keyboard works which he enriched will be considered, with their prehistories, his contributions, and analyses of individual pieces. In chapter I the works mainly of instrumental origin will be dealt with, and in chapter II those of more vocal derivation. In the final chapter, the information thus gleaned will be used to demonstrate his exact position within the transition, particularly with regard to its two most important aspects, the harmonic field and the interaction of vocal and instrumental elements.

The edition of Pierre Pidoux (*Girolamo Frescobaldi: Orgel- und Klavierwerke*, 5 vols., Bärenreiter-Verlag, Kassel and Basle, 1948-53) will be taken as authoritative, since it reproduces the *U r t e x t* and includes all known genuine compositions. References (page-numbers, etc.) are to this edition. The following summary of its contents is at the same time a complete catalogue of Frescobaldi's keyboard works:

- Vol. i : Fantasie 1-12 (1608), Canzoni alla Francese 1-11 (1645)
- Vol. ii : The "first" Book of Capricci (12), Ricercari (10) and Canzoni (5) (1626)
- Vol. iii : The first Book of Toccate (12), Partite (4 sets), Corrente (4), 3 sets of coupled dances: 1 - Balletto 1, Corrente, Passacagli
2 - Balletto 2, Corrente
3 - Balletto 3, Corrente, Passacagli, the Cento Partite sopra Passacagli, 3 Capricci, Balletto e Giaccona, and Corrente e Giaccona (1637)
- Vol. iv : The second Book of Toccate (11), 1 madrigal passeggiato, Canzoni (6), Hinni (4), Magnificats (3), 2 Arie with variations, Gagliarde (5) and Corrente (6) (1637)
- Vol. v : The Fiori Musicali (1635)

In view of their developed fugue form, division of themes into short phrases marked by caesurae, amount of real modulation, end-stretti, etc., the fugues which have been printed under Frescobaldi's name are spurious and not included in Pidoux's edition. They are very good later imitations of his style, perhaps by one of his pupils, but they stand in the same relation to genuine works of Frescobaldi as do the Masses of Fux to those of Palestrina.

The following abbreviations are used:

TocB I, TocB II - the two Toccata Books
CapB I - the Book of Capricci
FM - Fiori Musicali
b. - bar no., bb. - bars
F. - Fantasia
c.f. - cantus firmus

The small digit in apostrophe following a bar-number refers to the beat of the bar. The crotchet is generally reckoned as a beat for this purpose, even if the minim is the time-unit; thus b.18³ means the third crotchet of the eighteenth bar. Only in $\frac{3}{4}$ -time does the apostrophe digit refer to the minim beat.

CHAPTER I

a) The Toccata

In discussing the meaning of the term toccata, we note that it has ambiguous implications. The verb *toccare*, from which *toccata* is derived, originally indicated a particular way of playing on certain instruments, whereas the word *toccata* has also been used as a term of form. It will therefore be necessary to separate the two meanings and to begin by clarifying the various implications of "*toccare*".

This word can variously mean "to touch", "to finger" or "to beat". Some attempts at solving the mystery of the origin of the toccata - for mystery it remains - revolve around these three meanings. The first two are said to refer to the rapid runs and passages that became a feature of the toccata, in which the keys are only lightly touched in passing, rather than depressed or struck, as in the more deliberate passages. The third meaning, "to beat", refers the derivation back to the medieval practice of accompanying trumpet choirs by the beating of drums (Lang¹ speaks of the "medieval toccata"), remnants of which constitute another characteristic of the toccata, its percussive-festive introduction. Whereas "to beat" may seem to refer to percussion instruments only, it is well to recall the still current German terms "*Laute schlagen*" and "*Orgel schlagen*". We must, however, assume separate developments for the "orchestral" toccata, the successor of the medieval toccata², and the other type that was written for keyboard instruments (or lute). Both types begin with a series of chords, but there are marked rhythmic differences. The orchestral toccata is strongly rhythmical, march-like, and in a moderately fast tempo; the keyboard form is marked by sustained

¹Paul Henry Lang, *Music in Western Civilisation*, Dent, London, 1941.

²The classical example is the short prelude to Monteverdi's "*L'Orfeo*" (1607), labelled toccata.

notes, few accents (as befits instruments incapable of rendering them effectively) and slow tempo. The orchestral toccata remained confined, as it were, to this initial chordal section; the keyboard form appends further sections, which go completely different ways, to the introduction.

When taken together, the three meanings of "toccare" are seen to point to keyboard instruments, to the orchestra, and to the lute. The first toccate bearing the name, those published by Dalsa in 1508, are indeed for the lute¹. The first such for keyboard must be more or less contemporary. The word toccata always retained, as one of its possible meanings, this purely instrumental connotation: Frescobaldi sometimes uses it to mean nothing more than "keyboard piece" without any stylistic or formal implications. But for this one relatively unimportant exception, these early meanings of the word toccata do not concern us here, since the toccate of Frescobaldi derive from quite another development.

This development stems from a practice to which the name toccata was not originally attached, the note-giving of the organist before singing was to take place in a church service. Originally a single note, it was soon embroidered by the organist, who used the technique acquired thereby to also embroider short snippets of Plainsong in long notes. The very brief pieces which resulted from these practices were called *p a u s a e* and *c l a u s u l a e* respectively. An extensive repertoire of *pausae*, *clausulae*, *intonationi* and *praeambuli*², which may collectively be termed precursors of the prelude, arose in the Fifteenth and early Sixteenth centuries³.

¹pointed out by Leo Schrade in Zeitschrift für Musikwissenschaft, p.616

²the German name for *intonatio*.

³cf. G.S. Bedbrook, Keyboard Music from the Middle Ages to the Beginnings of the Renaissance, Macmillan, London, 1949, p. 23ff, for a description of these minute forms.

The intonatio freed itself from Plainchant's bonds and from its intonational function early in the Sixteenth Century. As a potentially independent piece, it now greatly expanded its dimensions, for the *pausae*, *clausulae*, etc., consisting of a few bars, were too short to stand as independent pieces. At some moment in the middle of the Sixteenth Century, the first sufficiently expanded and independent intonatio was labelled *Toccata*, and two unrelated developments, that of the intonatio and that of the word and concept *toccata*, thereby converged. Thus there were now three types of *toccata*, one for each of the three great branches of Baroque music: the *Toccata da Camera* (lute and stringed keyboard instruments), the *Toccata da Chiesa* (organ) and the *Toccata del Teatro* (orchestra).

The connection between intonatio and *toccata* is revealed beyond doubt in the works of Andrea Gabrieli, the first master of the *toccata*. His nephew Giovanni, when publishing the posthumous complete edition of the organ works of his uncle, grouped *intonationi* and *toccate* together in the same book, for there is virtually no difference between the two forms, except for the latter's greater extent. Both begin with introductory chords which are followed by (for those days) brilliant passage-work in one hand against sustained chords and suspensions in the other. Two of Andrea's *toccate* have a further feature which distinguishes them from the *intonationi*, the presence of a contrasting middle section. Claudio Merulo is often credited with the introduction of this middle section, but it is already present in the lute *toccate* of Dalza¹.

Giovanni Gabrieli added no essentially new features to the *toccata* and in his contributions to the genre unfortunately omitted the dynamic indications which are to be found in some of his other works. We are thereby deprived of an important criterion in judging the exact nature of the chordal introduction section. This has hitherto unquestioningly been assumed to be festive and dynamic, and described as a plain series of chords as if with no interlinking melody. A closer investigation of the *toccate* of A. Gabrieli, Merulo, and Frescobaldi himself, convinces us that they were rather intended to be broadly

¹cf. Fritz Morel, Gerolamo Frescobaldi, Verlag des "Organist", Winterthur, 1945, p.7

lyrical, and that they were by no means without melodic interest. The introduction of the Toccata del primo (sic) tone of Andrea Gabrieli is more poignant than festive, has a broad melody in the top voice, and even contains some imitation (ex. 1)

Ex. 1 Andrea Gabrieli, Toccata del primo tono



The lyric nature of the introductory section is found in the toccate of Merulo (which are sometimes mildly contrapuntal) and persists in Frescobaldi (ex. 2).

Ex. 2 Frescobaldi, Toccata VIII (TocB I)



A generation after the beginnings of the North Italian organ school, a second school of Italian keyboard composers arose at the opposite end of the peninsula. Its members - Valente, Macque, Trabaci and Mayone - worked in Naples and wrote for cembalo. In the toccata, as well as in other forms, they were the immediate predecessors of Frescobaldi¹. They created a species of toccata marked by durezze, ligature and stravaganzi which was taken over by Frescobaldi and will be discussed in connection with his works in that style.

Frescobaldi's 31 toccate reveal a variety of forms and styles. Three main types can be distinguished:

- A) the standard type, usually consisting of a chordal introduction, followed by brilliant passage-work, with or without contrasting middle sections;
- B) the "stravaganza" type;
- C) the "keyboard piece", as described on p.2.

¹This influence was first pointed out by W. Apel in his paper "Neapolitan Links between Cabezón and Frescobaldi", Musical Quarterly, 1938. Apel shows how Frescobaldi can be regarded as the logical successor and indeed the culmination of the Neapolitan innovators. He is, as it were, the classic among the revolutionaries.

In the 19 toccate of type A, Frescobaldi preserves the chordal beginning in all but two¹, which begin with mild imitation without chords. In these chordal introductions, the simple limpid chords of Andrea (and Giovanni) Gabrieli's introductions yield place to chords usually connected by sinuous Baroque interlinking material: ornaments, motives and imitation. The length of the chordal introduction varies considerably, from the long series of chords on pedal points of Toccata I.11 to the "symbolic" introduction to II.2, which consists of a single tonic chord, after which the movement in small note-values begins. The single-chord introduction, which is also found in two toccate by Sweelinck², significantly shows the strength of the chordal introduction tradition which persuaded a composer, even if he wished to write nothing more than a virtuoso piece, to pay lip-service to tradition by prefixing at least one solitary chord; it stands like a firm beacon of solidarity before dissolution into passage-work begins.

In his longer introductory sections Frescobaldi sometimes uses a principle that was already inherent in those of Andrea Gabrieli's toccate, which, in their limited confines, had tended to remain on the tonic chord and therefore embryonically contained the principle of the pedal point. Most of Frescobaldi's pedal points remain embryonic; eleven of the toccate³ begin with three or four repetitions of the tonic (with interlinking material). Were the bass-notes tied, one could speak of pedal points; the step to the pedal point proper is a small one. In these few initial tonic chords, Frescobaldi employs what may be called "tonic weaving", a species of semi-melodic embroidery of the tonic chord, an example of which has been quoted in another context (ex. 2). In Toccata I.11 the decisive step, that of tying most of the tonic bass-notes, is taken; having thereby arrived at the pedal point proper, Frescobaldi at once

¹TocB I.5, II.9

²Jan P. Sweelinck, Verzamelde Werken, Deel I: Werken voor Orgel en Clavecimbel, ed. by Max Seiffert, Alsbaach, Amsterdam, 1943 - Nos. 25 and 31

³I - 1, 2, 3, 4, 6, 8, 10; II - 1, 7, 10, 11


writes three in succession, one on the tonic for four long bars, one on the dominant for three, and a return to the tonic for one bar. The final extreme is represented by Toccate II.5 and II.6 (marked "sopra i pedali e senza"), which are written upon pedal points throughout. Toccata II.5 begins with eight bars on the tonic G, which represent the furthest development of "tonic weaving". The pedal then moves through C, F, A and D to G on the final chord. In this work, a new section with new material begins at each change of pedal point; in II.6 change of pedal point and change of material do not always coincide. Both toccate are written in such a way that the pedal points can be omitted. This seems a further indication that Frescobaldi's pedal points derive from the tonic sameness of introductory chords and that he regarded a series of like chords as implicitly having pedal points, which could be played or omitted in performance.

Frescobaldi's introductions are followed by a number of sections. These are usually short, consisting of but a few bars based on one or two thematic fragments. The splintering-up process reaches its extreme in II.9, which consists of no less than sixteen such sections, mostly very short. A number of means of achieving variety are used, notably rhythmic: the time-signature goes from $\frac{4}{4}$ to $\frac{12}{8}$, $\frac{8}{12}$, $\frac{6}{4}$, $\frac{12}{8}$, $\frac{4}{4}$, $\frac{3}{2}$, $\frac{4}{4}$, $\frac{12}{8}$, $\frac{8}{12}$, $\frac{6}{4}$, $\frac{4}{6}$, $\frac{6}{4}$ and $\frac{4}{6}$, all of which are temporal, not metric indications¹. Triplets are used freely against semiquavers. Every section uses new material, motives of sometimes only two or three notes being deemed sufficient to carry a section. The fifth section, which consists of one $\frac{12}{4}$ -bar (b.21), is built on nothing more than the figure $\sharp\text{♩}$ repeated five times in the right hand, answered every time by ♩ in the left, a second to a fourth lower at each repetition. The seventh section (bb. 27-30^x) has the figure ♩ six times in sequence. This is the Frescobaldi splinter section reduced to a mere thread. Between all these many particles, with their even greater number of motives and fragments, there is practically nothing that could be called a conscious thematic relationship. Similarities are vague, few and probably

¹cf. the notes to this Toccata in W. Apel and R.T. Davidson, Historical Anthology of Music, vol. II, Harvard University Press, Harvard, 1950 (no. 193)

fortuitous. The toccate are held together, not by unity of thought, but by impulse and restless drive. The impulse behind this toccata is indeed tremendous; it glosses over the cadences between the sections or dispenses with them (bb. 46-47) as impediments to the movement. It is Frescobaldi's greatest showpiece for the virtuoso; the words *n o n s e n z a f a t i g a s i g i u n g e a l f i n e*, written at the end, show his intention of writing difficult music.

While the other toccate have sections which are no less fragmentary, they are interspersed with longer or more lyrical sections. Toccata 1.3 may be regarded as an average sectional piece. It begins with a full chord on *g*, followed by a further series of chords as accompaniment to the development of the theme which occupies the first bar of the superius. It is at once imitated by the tenor in the middle of bar 1 when the superius is half-way. The third entry, with shortened incipit, follows directly in the bass, leading to what sounds like a half-close. Having been heard three times, this theme does not appear again. The second section is based on another short theme. It is first heard in the bass, the second entry following in the altus when the first is half-way. In bar 4, the bass has a variant which preserves only the rhythm, but omits the second of the two minims which conclude the theme. The remaining minim forms the bass of another "half-close"¹. The third section, also two bars in length, is marked by no particular theme; it consists of suspensions in the right hand over quaver passages in the left. It ends on a written-out trill with further "half-close".

Section 4 is yet briefer than the preceding sections; it boasts a total of twelve crotchets (bb. 7-8⁴). It is marked by a motive of four ascending or descending quavers in the right hand over semiquaver runs in the left, with a cadence-figure at 8¹-8⁴. On the beat upon which the resolution of the tenor suspension takes place (8⁴), the upbeat of the fragment which is to be the cornerstone of section 5 is heard. This is of a more cantabile character () and is heard six times more or less unchanged in different voices, followed by a written-out trill cadence-figure and half-close (11¹-11³). At the beginning

¹These so-called half-closes will be discussed in the half-chapter on Frescobaldi's harmony.

of section 6, Frescobaldi makes one of his rare transitions between sections by taking the theme from 5, preserving the crotchet upbeat, but changing the four descending quavers into semiquavers. This sets the pace for a section that consists almost wholly of semiquaver runs.

It is unnecessary to continue the analysis. What follows is based upon the same principles of construction as that which has passed. We have traversed about a third of the toccata, one page of music lasting less than one-and-a-half minutes. Already we have gone through five sections, with material and texture changing with each section. Only in one case was there a tenuous bridge between sections. The principle of obtaining unity by sustained metamorphoses of one theme, exploited by Frescobaldi in many of his other works (notably the fantasie), is absent in the toccate. In their element of breathlessness, they are probably the most restless music written up to 1615¹. An immense distance separates them from the serene strains of Palestrina's last Mass, written a quarter of a century earlier.

A large number of the toccata-sections consists exclusively of passage-work, such as the sixth section of the toccata discussed above (I.3). A great change has taken place in this respect since the passages of Andrea Gabrieli, in which semiquaver scale-segments continue uniformly against sustained chords. Frescobaldi's passage-work, while using the scale as inevitable building-brick, interrupts it with countless leaps and twists. By repeating the interruptions at different degrees, he arrives at passage-work with melodic contours, capable of development; in other words, it attains some thematic significance. Being confined to one section, the thematic development of necessity remains slight; it is usually nothing more than the repetition of a motive at different points of the scale; but it must be remembered that the same device was used in the Development section in sonata-form, when subjects appeared successively on different degrees, a device often to be found even in Beethoven².

¹ The year in which TocB I was first published. Pidoux's edition of this Book (vol. III of the complete edition, op. cit.) reproduces a later reprint with additions (1637), the last of a number to be published during Frescobaldi's lifetime.

² e.g. the Piano Sonata in A major, Op. 2, No. 2 - First Movement. Cf. also the discussion of the passage-work of Merulo's canzoni (p. 45); the figure-repetitions of the latter are simple, more uniform precursors of those of Frescobaldi.

Frescobaldi's runs are infinitely more mobile than those of the Venetians. He inaugurated the rolling majestic Baroque run which covered the entire extent of the keyboard of his day¹ and which reached its climax in the preludes and toccatas of Bach a hundred years later. But whereas the runs of Bach equally show an upward or downward tendency, those of Frescobaldi that proceed through all the voices are almost invariably downward.

Following the custom of the time, most of Frescobaldi's works end without a coda. Three exceptional endings may be classified as rudiments of the future coda. In Toccata I.1 the cadences between the three final sections are omitted, thus preparing for the end from bar 31⁵ onwards. Towards the end of Toccata I.2 (bb. 36, 38) there are two sectional overlaps without cadence. In II.4 a coda-like effect develops from prolonged inner pedal points on A (bb. 51⁵-54⁴; bb. 55³-56³, partly unwritten) and E (b. 56³ff) preceding the final cadence.

Four of Frescobaldi's toccate are in ternary form², having a contrasting middle section of the so-called Merulo type. This type of toccata came to be called the *ricercar-toccata*. The designation seems somewhat inappropriate; in the toccate of Merulo the interpolations are only vaguely imitative and contain little of the dense counterpoint of the classical *ricercare*. Moreover, Merulo used both the brilliant passages and the interpolations equally in his other organ works³. In Frescobaldi, too, the writing of the contrasting sections never approaches the contrapuntal complexity of his own *ricercari*, though it is more strictly in four parts than the toccata sections proper. The interpolations of Toccata I.9, I.10 and II.10 are written in a pseudo-polyphonic style, which, among Frescobaldi's other works, most closely resembles the style of the *canzoni*. The Harmony of the "ricercar"-section (bb. 17⁷-24⁵) of Toccata I.8 is similar to that of a *ligature-toccata*.

¹e.g. Toccata I.1 - bb. 8-9, 15-17

²I.8, 9, 10; II.10

³cf. the *Canzoni* (1592), ed. by F. Pidoux, Bärenreiter-Verlag, Kassel, 1941 - No. 3, bb. 23-29

Three of these "ricercar"-toccate are in the first Book and only one in the second; the Neapolitan influence has superseded the Venetian. This is probably due to the fact that the more measured middle section was, like the intersectional cadence, regarded as a barrier to the restless forward propulsion of the toccata.

The *s t r a v a g a n z a* style as established by the Neapolitans¹ is characterised by long series of chords, little or no melodic material, no brilliant passages, and few cadences, in one continuous design. Only three of Frescobaldi's toccate, one of which is "per le Levatione", are in the pure *stravaganza* style². These pieces are more remarkable for their idiom than for their form, which is unfixed and, indeed, difficult to discern. The remaining four Elevation-toccate³, though they show the influence of the *stravaganza* style in their amount of chordal writing, chromaticism and suspensions, intersperse it with motives and runs. The latter are neither profuse nor brilliant, which would be unsuitable in works with a liturgical function.

A purely rhapsodic form and texture is finally reached in the five toccate of type C, all of which are to be found in the *Fiori Musicali*⁴. These five pieces contain most of the features of both type A and type B of the toccata, mixed according to no fixed pattern. Their long titles all have "avanti" in common as the second word, sufficient indication that the composer here uses the term toccata in the sense of "prelude".

Like other composers, Frescobaldi has his share of mannerisms, which are particularly in evidence in the toccate. Many are motives which recur in a number of different works. The fragment ♯! , for example, is written in so many places that one can, not unfairly, speak of a cliché (II.5, b.11;


¹cf. Macque's *Consonanze stravaganti*, quoted by Apel and Davidson, op. cit.,

Vol. I (1946), No. 174

²I.12, II.8 and FM, p.18

³II.3, II.4; FM, pp. 42 & 60

⁴pp. 4, 24, 34, 48, 56

II.6, bb. 3-5; II.7, bb. 3-8; II.9, b. 21). Before some themes and passages there is a prefix which takes the form of . This is used as a means of arresting attention, as in the clarion call which introduces the third section of Toccata I.6 (b.11)¹. Frescobaldi's most characteristic mannerism in the toccate is the "pre-cadential lower bass-note". This means that, whatever the leap that may result, the last note of the extensive downward-rolling runs will almost invariably be one note lower than the relatively long bass-note upon which the passage comes to rest (e.g. I.1, b. 6⁶; 24⁶).

The toccate have a number of shortcomings. The passage-work tends to be constructed according to a few standard recipes; as was implied above, Frescobaldi is inclined to overwork his favourite devices in the toccate. After the chordal introduction, there is almost no melody, and the motives that are used as themes are too scrappy to be impressive in themselves. The contrapuntal art which enhances most of his other works is almost silent in the toccate. Nevertheless, they are generally regarded as the most important part of his keyboard works, for they achieve a great measure of mobility and freedom from vocal domination. The development of virtuoso elements was Frescobaldi's greatest contribution to the toccata. The stravaganza style, which was the result of temporary harmonic experimentation during a period of transition between two eras, disappeared from the toccata after Frescobaldi. Thenceforward, only the standard type underwent further development until it became completely identified with the toccata concept. With that, the duality which surrounds the origins and early history of the genre was overcome. Once a typical keyboard idiom had been forged in the toccata, it spread to all other branches of keyboard music. In this sense, the toccate of Frescobaldi are distant but important forerunners of the keyboard works of later masters such as Beethoven, Chopin and Ravel.

¹cf. also II.1, b.1

b) The Sets of Variations and Dance Pieces

A great part of Sixteenth Century musical composition consisted of the use, or re-arrangement, of existing material. Melodic originality was not a primary consideration of the Renaissance, and the art of combination was prized more highly than the art of invention. This is probably a reflection in music of the original impulses of the Renaissance, which were impulses of rediscovery rather than of creation. The most extreme musical instance of this tendency is the Paraphrase Mass, in which a pre-existent work was taken over bodily but for different words and only minor musical modifications. Lute and keyboard tabulation may be regarded as the second great branch of Sixteenth Century composition in which structure, harmony and melody of the original are taken over. The arrangement consisted now chiefly of the addition of scale-passages and the ornamentation of the melody with trills and turns. All such arrangements were regarded as new works, as is shown by Merulo's giving his keyboard tabulations of chansons new names, such as "La Zambeccara" (derived from the name of the dedicatee!).

Variation-writing may be regarded as a third branch of such "unoriginal" composition. It is somewhat related to tabulation, but leaves the composer much more scope for his own invention. Two strikingly different approaches to variation-writing existed in the Sixteenth Century, that of the English virginalists and their followers, and that of Spain and Italy, from which Frescobaldi derived.

The usual basis of English variation-technique was figuration, a method of composition in which decoration was added to the "cantus firmus" instead of polyphony. This technique was taken over by Sweelinck, who made it his chief mode of keyboard composition. Over half of his keyboard work is taken

up by sets of variations, and even the toccate and fantasie make much use of the same technique¹.

In Frescobaldi's eight sets of variations:

- | | | |
|---|---|-----------|
| (a) 3 sets of Partite on stock basses; | } | - TocB I |
| (b) 1 set of Partite upon the Monicha-Aria; | | |
| (c) the Capriccio Fra Jacopino, sopra l'Aria di Ruggiero; | | |
| (d) the Aria detta Balletto and Aria detta La Frescobalda | | - TocB II |
| (e) the Capriccio sopra l'Aria Or ch  noi rimena | | - CapB I |

the variation-technique differs from that of the English school. The prominence of standard basses among his themes is a pointer to the foundation of his variation-technique, the bass variation of the Renaissance. He follows Renaissance practice in using a number of stock basses and famous arie as skeletal ground basses upon which to erect music of various kinds, as exemplified in the works listed under (a) and (e) above. Frescobaldi's Baroque mind, however, shows itself not only in the complexity of his superstructures, but also in that he does not leave even the bass itself in its traditional simplicity. In the Romanesca variations, he wilfully imposes quadruple time on a bass that is intrinsically in triple time, as has been shown by Apel and Davidson². He further obscures the bass line by disguising the true entry of the stock bass by means of rhythmic displacement. (As an example of Frescobaldi's variation-technique, and to show the above complexity, some of the Romanesca variations are given in Table I, with asterisks to denote the stock bass.)

In the remaining sets of variations, Frescobaldi begins to move away from Renaissance stock-bass technique. The theme is transferred to the top

¹van den Sigtenhorst-Meyer claims that it was Sweelinck who first brought order into the somewhat loose succession of earlier sets of variations: "Deze grotere eenheid bereikt Sweelinck door de groepering van de variaties. . . . De wereldlijke werken hebben een groepering naar de beweging, dat is dus naar de notenwaarde". Cf. B. van den Sigtenhorst-Meyer, Jan P. Sweelinck (Symphonia Boeken), Becht, Amsterdam (no date), p. 46

²Apel and Davidson, op. cit., vol. II, p. 280

voice in the Monicha variations, while their bass shows departures from strict stock-bass writing, as in the Quarta Parte. He takes a further step in the Capriccio Fra Jacopino, which has a standard melody both in the bass (Ruggiero) and in the top voice (Fra Jacopino). Finally, in the two arie with variations, both the outline bass and the melody in the top voice are presumably Frescobaldi's own. (Perhaps this is why he called one of the sets "La Frescobalda", on an analogy with the names formed by Merulo and others for their tabulations.) The two basses here again serve as "generators of harmonic formulas"¹, while the top-voice melodies generate melodic variation. In these three sets, therefore, the decisive step has been taken of giving the top voice equal importance with the bass. In this new polarity between the outer voices, as in the desire to vary new rather than standard material, Frescobaldi has used a typical Renaissance device, variation over a standard outline bass, with a Baroque mind.

The Cento Partite sopra Passacagli (TocB I), which partake both of variation and of dance character, consist of more than hundred sections, of two or four bars based on the four notes D, C, B^b, A. The partite are based partly upon the melodic outline of the bass, partly on harmonies suggested thereby, though neither are strictly adhered to. The only stable element that characterises all particles is the perfect cadence between them, i.e., each section begins on the tonic and ends on the dominant. The tonic changes many times. The most remarkable part of the work is the section bb. 81-84, which contains a flagrant discord (ex. 3).

Ex. 3 Frescobaldi, Cento Partite sopra Passacagli



¹ Reese's words in describing the function of the stock bass. See Gustave Reese, Music in the Renaissance, Dent, London, 1954, p.524

To some extent, therefore, this work anticipates the harmonic richness of later passacaglias, in which a gradual cumulative effect was achieved by means of a step-by-step enrichment of harmony¹. It is, however, too long as a whole, and the variation-segments too short, to permit of a like cumulative effect. In this respect it resembles Frescobaldi's sets of variations, which lack the rhythmic accumulation of those of Sweelinck.

Dance character is more pronounced in

- (a) 2 suites containing a balletto, corrente and passacagli
(Nos. 1 and 3, TocB I, pp. 72 & 75 resp.);
- (b) 1 suite containing a balletto and corrente only
(No. 2, do., p. 73)

These three sets gave Frescobaldi yet another opportunity of exercising his favourite mode of composition, that of paraphrasing a theme. A typical example is Corrente I, which changes the quadruple time of Balletto I into triple time. The form is binary with the first section repeated, each section consisting of 4 (resp. 6) bars. The Passacagli I use a two-bar section with some affinity to the beginning of the other two dances, upon which six partite are erected. In the second and third sets, the relationship between the dances is less marked.

Though the claim that Frescobaldi was the first to write a passacaglia has been disproved, the bass-lines of his three passacagli-pieces show the outline that was to become standard for passacaglia basses, viz., stepwise descending (sometimes ascending) movement from tonic to dominant with frequent interposition of the subdominant before the final dominant. The first of the basses of the two coupled ciaconne (Balletto e Ciaconna and Corrente e Ciaconna, from TocB I) has similar outlines; the second shows no signs of an ostinato bass.

The four corrente from TocB I, the six from TocB II, and the five gagliarde from the latter, are ordinary dances which make no use of keyboard figuration. That they are nevertheless Baroque works is shown less by their texture than by the irregular rhythmic constructions: instead of the balanced periods of four bars which characterised Renaissance dances, the periods of these dances vary between three and six.

¹e.g. Couperin's *La Passacaille*.

CHAPTER II

a) The Ricercari

It may seem strange that the Italians have no objection to using an infinitive, "to search", as the designation of a musical type. If it is strange, it is, however, explicit; one need only ascertain what it is that is being sought. Historians are unanimous that the missing object is the theme. There is nothing mysterious about a ricercare theme; in its first appearance at the beginning of a piece, it is boldly stated, often alone. The word ricercare must then refer to some later stage in the piece when it has, apparently, become lost. When one reflects that the ricercar was the collection of polyphonic devices par excellence, that every means of smothering the theme in counterpoint, or rendering it less recognisable by diminution, augmentation, inversion, retrogression, etc., was freely used, then one may indeed speak of searching for a theme; in fact, listening to a ricercare is doing just that. And only a superhuman listener will be able to "find" the theme by ear alone at its every appearance. To discover some of the more far-fetched metamorphoses, one needs the eye as well. A true ricercare is therefore always, to some extent, "Augenmusik".

The earliest type of piece written under the name ricercare seems to belie the above explanation. Spinaccino made the first use of it for short improvisatory works consisting of chords and passages¹- which faithfully describes the early toccata in its prelude function; keyboard and lute (harp, vihuela) music of the early Sixteenth Century is to a great extent pre- or postludial, in the last resort intonational, the secular counterpart

¹in his Intabolutura de Lauto, 1507. Quoted in A. Schering, Geschichte der Musik in Beispielen, Breitkopf und Härtel, Leipzig, 1931, p. 63

of intonatio, pausa and clausula. Even Andrea Gabrieli, in the fifth volume of the Collected Edition (in six volumes) of his organ works published by Giovanni, still has canzoni and ricercari in pairs, the tabulation of a chanson being followed by a ricercare on themes therefrom, the latter an independent contrapuntal composition.

The first ricercari for organ were published by Marco Antonio Cavazzoni in his "Recerchari, motetti, canzoni, Libro I" of 1523. According to Reese¹, this collection contains two praeambulum-like ricercari which show, however, slight elements of imitation and development of characteristic motives. They mark the beginning of the transition from prelude to independent contrapuntal ricercar, a transition which seems to have been rapidly completed during the 1520's and 1530's. Francesco Canova da Milano (1497-1543) wrote the first polyphonic ricercari for lute. In 1542 Girolamo Cavazzoni published the first such ricercari for keyboard. The polyphonic ricercar was thereby established; the older type soon disappeared.

The polyphonic keyboard ricercar presumably arose in imitation of the motet, to which it was originally only a prelude. Like the motet, it consists of a number of sections beginning with an imitatory exposition of the first theme. In the next section, a new theme is stated and a further fugal exposition takes place. The process is repeated in the remaining sections. Some sections consist of nothing more than this fugal exposition; others append some further polyphonic development of the theme or themes. As the later strict fugal exposition (one entry in each voice successively) was not yet fixed, the entire complex (with possibly more than one entry of the theme in one voice) may be described as the "fugal exposition" in compositions of this period. There is no relationship between the various themes. The resulting "Reihenform" is acceptable in the motet, where each new section reflects a new thought, phrase or sentence of the text. It is less acceptable in instrumental composition, where the constant change of musical material lacks an

¹Reese, op. cit., p. 534f

extra-musical *raison d'être*. It was Frescobaldi who made the most determined efforts to end this dissipation of themes by using some in more than one section and, particularly, by deriving all material from one mother-theme while preserving the series of fugal expositions. The path was then open for the monothematic writing of the Baroque.¹

In the 24 *ricercari* of Andrea Gabrieli², the genre reaches a first flowering. Gabrieli's *ricercari* must have been written after those of Milano, for while the *ricercari* of the latter still show the polyphonic *ricercare* in process of becoming, those of Gabrieli take it for granted. He has various types depending upon the number of themes used. *Ricercari* 1-3 from Vol. II are monothematic pieces, in spite of lengthy episodes, much counterpoint, and an excursion into triple time at the end of No. 1. His remaining *ricercari* are built on two, three or four themes, some of which are no more than fragments. In some cases, the appearance of a new theme marks the beginning of a new section, after which both themes may be heard in it; alternatively, the old theme may disappear and the new theme continue alone. In yet other cases, two themes are heard together from the beginning, usually as counterpoints; in the sections that follow, in which new material is introduced, the original two themes may remain, disappear, or return. But however capricious Gabrieli's retention or dismissal of used themes may seem, he establishes the consistent principle of borrowing between sections.

The following three structure diagrams will show how, in spite of great uniformity of texture, almost each Gabrieli *ricercar* has its own form by virtue of different thematic treatment:

¹ This development is fully described by W. Fischer in Adlers Handbuch der Musikgeschichte, Frankfurter Verlags-Anstalt, Frankfurt, 1924, p. 482ff

² Andrea Gabrieli, Complete Organ Works, new edition by P. Pidoux, Bärenreiter-Verlag, Kassel, 1952 and 1959, 5 vols. *Ricercari*: vols. ii-iv

Ric. 6 (Vol. II)

Bars	Section	Theme	First appearance of theme
1-22	I	A	Altus, bb. 1-3 ³
23-24	episode		
25-40	II	B	Altus, bb. 25 ³ -26 ³
41-65	III	C	Bass, b. 41 ¹⁻⁶

} semiquaver runs

Ric. 7 (Vol. II)

1-44	I	A	Tenor, bb. 1-6 ³
44-51	II	B	Superius, bb. 44 ⁷ -47 ⁵
51-112	III	A	

Ric. 9 (Vol. II)

1-54	I	A	Altus, bb. 1-7 ³
54-88	II	A + B	Tenor, bb. 54 ⁷ -56 ³

Apart from Andrea Gabrieli, ricercari were written by Buus, Willaert, Padovano, Luzzasco Luzzaschi (Frescobaldi's teacher) and many others. A few have even been claimed for Palestrina.

The ricercari of the Neapolitans are of the polyphonic kind and reveal the formal diversity and constructive principles of the Venetian ricercare. Apel points out an additional characteristic. In one of Mayone's ricercari of 1603, the following design is apparent:

Section	Bars	Material
I	ca. 1-20	A ¹ A ² (= forephrase and afterphrase)
II	ca. 21-40	A ¹ A ² B

B, however, shows such a strong resemblance to A that it may be derived from it¹. This is a pointer to Frescobaldi's principle of deriving all

¹cf. Apel, Neapolitan links, op. cit.

themes from a mother-theme, used particularly in the fantasie¹. His relative indebtedness to the Venetian and Neapolitan schools seems, therefore, to be a moot point in the *ricercari*.

Sixteen *ricercari* by Frescobaldi are extant. Ten were published in CapB I, the remaining six in FM. They show an important difference from the A. Gabrieli *ricercar* in that they lack thematically unrelated episodes² with relaxed counterpoint, shorter note-values, runs, and more instrumental style. While such episodes may seem desirable in the interest of contrast, Frescobaldi probably avoided them in order to preserve the contrapuntal density and severity which is the commanding feature of his *ricercari*. The texture of a Gabrieli *ricercar* is comparatively simple, the theme or variant normally being given to one voice at a time only, while the other voices add free counterpoint. Frescobaldi's object, on the other hand, seems to have been to have thematic material in as many voices simultaneously as possible, and there are instances where four themes are used simultaneously³.

Like Gabrieli's, Frescobaldi's *ricercar*-themes are remarkably uniform. They are slow-moving, and the even rhythmic flow is disturbed by nothing more than an occasional dotted rhythm or pair of crotchets. This immobility is a relic, after a century of development, of the vocal paternity of the *ricercare*. *Stretto* is often used, but, unlike Bach, Frescobaldi does not necessarily place his *stretti* towards the end of a piece. It is used, in other words, as an available contrapuntal device, but not for its cumulative powers.

Since no two of Frescobaldi's *ricercari* are alike in form, it is inadmissible to make a division into hard-and-fast types. On the other hand, the marked similarities between groups of *ricercari* reveal two archetypes behind the many variants. The first is that of Andrea Gabrieli, which consists of a number of sections each

¹As will be shown below, *ricercare* and *fantasia* became interchangeable terms.

²History has by-passed Frescobaldi in this respect and re-introduced the episodes which Gabrieli had inserted; they became an ingredient of the later fugue.

³Cf. the discussion of *Ricercar IX* (below). There are further exx. in F.XI and F.XII.

characterised by one or more themes, some of which could be used in other sections also. The second archetype, the unisectional ricercare, which uses the same material throughout, is Frescobaldi's own contribution to the genre. The two possible extremes, therefore, are:

- (a) the "motet-ricercare", in which each new section is based upon new material and the old is discarded;
- (b) the unisectional ricercare, with the same material used throughout.

In addition, Frescobaldi uses a device occasionally found in the ricercari of A. Gabrieli, the cantus firmus or ostinato. Though originally derived from the motet, the ricercare had come into being at a time when the cantus firmus had left the latter. Frescobaldi as it were fully re-introduces it and uses it in different ways ranging from the vagrant cantus firmus through all voices to the pure ostinato. In most such ricercari, the cantus is progressively enlarged during the course of the piece. Cantus firmus treatment is usually indicated by the word "sopra" followed by solmisation syllables in the title, a procedure that possibly betrays the influence of Mass-nomenclature. Two of the ricercari are sui generis experiments. In the following individual analyses, each ricercare will be examined from four viewpoints: archetype, variant, cantus firmus treatment, and special features.

(a) Ricercari from CapB I:

Ricercare No. 1

Frescobaldi opens his set of ricercari with an example of each of his two extreme types. No. 1 is unisectional (archetype 2), and the flow of the music is uninterrupted by any strong cadences. In this one respect it resembles the unisectional stravanza piece and is a remarkable attempt to transfer a form which is native to them to the essentially multi-sectional ricercare.

The following thematic material is used:

- A = bb. 1 & 2 (Used with shortened incipit bb. 14⁷-16⁴, superius; with the rhythm changed bb. 23⁵-25⁴, superius; in tenths between altus and bass bb. 37¹-38⁶; with the last note as final middle pedal point, 73⁵-82, tenor; above B, 10-11, superius and bass; below B, 49-51, altus and bass; above C, 62-64, altus and superius; below C, 37-38, altus and superius.)
- B = bb. 2-5⁴, altus (The first seven notes constitute the theme proper and are melodically constant but rhythmically changed with a different continuation in each entry.)
- C = bb. 3-5, superius. (Remarkable for the way in which it is developed, apart from its contrapuntal uses:
 bb. 12⁷-14², superius - augmentation of a fragment overlapping an augmentation of a fragment of B, 13⁷-14⁶;
 bb. 25⁶-26⁶, altus - rhythmically changed fragment;
 bb. 27⁵-29², tenor - practically new theme from above rhythmically changed fragment;
 bb. 45³-47², tenor - another new variant of part of the theme.)

In its formal simplicity, this ricercare shows with particular clarity the concentration and intensity of Frescobaldi's art of thematic derivation.

Ricercare No. 2

This is a true motet-ricercare (archetype 1) with three sections, clearly bounded by Tierces de Picardy. Each section has its own theme and countertheme, none of which obtrude in other sections.

Section	Bars	Theme	First appearance
I	1-44	A	1-2
		CS I	3 ³ -4 superius
II	44-78	B	44 ⁵ -46 ² superius
		CS II	44 ³ -45 ⁶ altus
III	79-103	C	79 ¹ -80 ⁶ altus
		CS III	79 ² -80 ⁶ tenor

In its second entry, theme A is in inversion, a device which is also much

used in the treatment of the other themes. Morel¹ therefore speaks of an inversion-ricercare. In bb. 79-80 and 81-82 the rare device of mirrored reflection between two pairs of voices (altus-tenor, superius-bass) is used.

Ricercare No. 3

This piece might be called an "addition-ricercare" since its second and third sections each add a new theme to the existent material and old and new subjects continue side by side.

Section I - A	bb. 1-30
Section II - A + B	30-44
Section III - A + B + C	44-85

A special feature of this ricercare is the suspension that often accompanies a new entry of theme A (b. 16¹ - altus; 18² - bass; 21¹ - superius; 24² - superius). This is an early anticipation of what was to become a feature of fugal writing².

Ricercare No. 4

In this piece a combination of motet-ricercare with cantus firmus treatment is undertaken. The solmisation theme A appears in semibreves in section I, in breves in II, and in longae in III. This marriage of sectional ricercare with expanding ostinato represents, though it found no followers, Frescobaldi's most striking contribution to the ricercare. Excepting the cantus firmus, each section has a different theme or themes:

I	1-28	A (C) B	1-2 3 ³ -5 ⁴ superius
II	28 ⁷ -55 ¹	A (F) C	28 ⁷ -30 ⁷ superius
III	55-90	A (H) D E	55 ⁷ -57 ⁶ altus 55 ² -56 ⁴ superius

¹op. cit., p. 14

²even as late as the Allegretto (fugato section) of Beethoven's Seventh Symphony

Ricercare No. 5

In this work all material is successively stated at the beginning, after which each theme is developed in a separate section. In the final section, the three themes are reassembled and a climax reached when they are simultaneously heard at b. 120f. Between bb. 16 and 38, A is heard eight times, while B and C each have only one entry (bb. 20^u and 32^s resp.), B in strongly modified form. The section from b.1 to b.38 may therefore be interpreted in two ways:

- (a) as one unified section using three themes throughout;
- (b) as two sections, the first an exposition of three themes, the second an exposition of theme A only (with B and C intruding once).

In spite of the fact that there is no cadence at b.16, the following diagram adopts the latter classification, as a separate development-section of A is strongly indicated between bb. 16 and 38.

I	1-16 ^u	A	1-3 ^e
		B	5 ^u -8 ^u superius
		C	11 ^s -13 ^u tenor
II	16 ^s -38	A	
III	38 ^s -66 ^s	B	
IV	66 ^s -93 ^e	C	
V	93 ^u -123	A, B, C	

This piece may be called a "sonata-ricercar". Section I represents the exposition in which the material is introduced; sections II, III and IV correspond to the development; V is the recapitulation.

Ricercare No. 6 sopra fa, fa, sol, la, fa

If we take into consideration the fact that theme A (= the solmisation theme = Fra Jacopino) is used as a cantus firmus, then the following structure diagram:

I	1-20 ⁶	A	1-2
		B	2 ³ -3 ⁵ tenor
II	20 ⁷ -56 ⁷	A	
		C	20 ⁷ -22 ⁹ bass
III	56 ³ -76	A	
		D	56 ³ -58 ⁴ superius
		E	58 ⁵ -59 ⁸ bass

shows that the form of this *ricercare* is similar to that of No. 4. The difference lies in the treatment of the c.f. While it is progressively enlarged in both pieces, its augmentations coincide with sections in No. 4, but are independent in No. 6. For example, it is heard both in its original rhythm (o o d o o, bb. 1-2) and in semibreves in section I. It further shows its independence of sections at b.20 by beginning an entry during an intersectional cadence. Between augmentations, the c.f. sometimes temporarily returns to shorter note-values, in contrast to the strict augmentation principle of No. 4.

Ricercare No. 7 sopra sol, mi, fa, la, sol

Frescobaldi here combines the unisectional *ricercare* without caesurae (cf. No. 1) with cantus firmus treatment. The solmisation theme A is used as an ostinato in the tenor throughout, the note-values being

- o bb. 1-29
- ≡ bb. 31-51
- ≡ bb. 54-68

Two other themes are used throughout:

- B bb. 3-4, superius and altus in close imitation
- C bb. 5⁷-6⁸, bass.

In thematic similarity this *ricercare* is the closest approach to the monothematic principle of the *fantasia*. B is a varied inversion of A; a passing note has been added and the rhythm changed. Omitting the first note, the following six notes of C are B in retrogression.

Ricercare No. 8 obbligo di non uscir di grado

In the title Frescobaldi undertakes to use no seconds. The result shows how indispensable an interval the second is, without which it is apparently impossible to write distinguishable themes. The piece sounds like a succession of triads. Due to the sameness of material, the form may be regarded as unisectional.

This composition stands somewhat outside the general field of the ricercari. Its closest companion is the Cuckoo-Capriccio from CapB I.

Ricercare No. 9 con quattro soggetti

This is the only ricercare in which the number of themes is stated in the title, a practice to which Frescobaldi was much given in the fantasie. The four themes are heard in quick succession at the beginning and are then embroiled in a contrapuntal web of unique density in Frescobaldi. There are four places where all themes are combined:

i) bb. 33 34 35

A	altus	—————	↑
B	tenor	—————	↑
C	superius	—————	↑
D	bass	—————	↑

ii) 37 38

A	tenor	—————	↑
B	superius	—————	↑
C	altus	—————	↑
D	bass	—————	↑

iii) 59 60 61 62

A	bass	—————	↑
B	superius	—————	↑
C	tenor	—————	↑
D	altus	—————	↑

iv) 67 68 69

A	superius	—————	↑
B	tenor	—————	↑
C	bass	—————	↑
D	altus	—————	↑

The interrelationship of themes in the above four combinations necessarily shows a great variety of multiple counterpoint relationships. The four themes are interderived. In spite of cadences (bb. 14-15, 24⁵, 38-39, etc.) the piece is unisectional. All four themes are used throughout.

Ricercare No. 10 sopra la, fa, sol, la, re

The solmisation theme A is given out in the tenor (bb. 1-2) and then proceeds through all the voices at least once (bb. 1-9). During the rest of the piece it is confined to the superius¹. In other words, A is used for a double purpose, as subject of an initial fugal exposition and as cantus firmus. The 22 ostinato entries, which are in the Aeolian mode throughout, show great rhythmic diversity: \circ , \downarrow , \circ , \downarrow , \equiv and syncopations are used. The principle of gradual augmentation of c.f. note-values is abandoned.

There are several counterthemes which allow the piece to fall into three clearly-outlined sections:

- | | |
|-----|------------------------------|
| I | A + CS I ² (1-32) |
| II | A + CS I + B (32-62) |
| III | A + CS II + C (62-end) |

b) from the FM.

1. Ricercar dopo il Credo (Mass I)

This is a ricercar on two themes (A, B). The exposition of A overlaps the first entry of B in the superius. The latter, though at first undergoing an incomplete fugal exposition, is then mainly used as a countertheme. The piece is divided into two parts by a cadence and a fermata; the second part is marked *si placet alio modo* and is based on variants of A and B.

¹but for one altus entry (bb. 13⁶-14⁶)

²Countersubject I (b. 2³⁻⁵ - tenor) is an inverted retrogression of the first four notes of the ostinato.

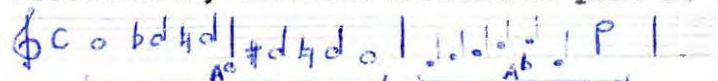
I	bb. 1-29	A B
II	bb. 30-47	A ¹ B ¹

This *ricercare* represents a combination of unified material with binary form. The latter is obviously conditioned here by the possible necessity for having to end the piece earlier should the liturgical proceedings force the organist to do so¹.

2. Ricercar chromatico post il Credo (Mass II)

The chromatic progressions inherent in the main theme (ex. 4) result in

Ex. 4 Frescobaldi, *Ricercar chromatico post il Credo* (FM, Mass II)



a *ricercare* that strongly resembles *stravaganza* pieces. Though richly chromatic, it is not unisectional, as the following diagram shows:

I	1-19	Fugal exposition and development	A complete once; thereafter A ^a and A ^b separately
II	19-41	Ricercare sopra tre soggetti	A B C
III	41-69	Cantus-firmus-like treatment of main theme	A ^a (in semibreves) and A ^b

The form is ternary: the complete theme is stated at the beginning and dissected into its two components during the rest of the piece.

3. Altro Ricercar (Mass II)

The principles of construction are similar to those of the preceding:

Section I (bb. 1-24): theme A
 Section II (bb. 25-40): theme B
 Section III (40-54): theme C
 Section IV (54-80): A, B, C

The deliberate division into sections is stressed by the use of fermate over each final chord.

¹The same procedure is followed in other FM pieces.

4. Ricercar con obbligo del Basso come appare.

By "basso" Frescobaldi in this case does not mean a basso ostinato, but a fixed four-note theme which appears in all the voices, i.e., a cantus firmus. The main countertheme is derived from the altus at bb. 3-4. The piece is unisectional.

5. Recercar dopo il Credo (Mass III)

Its structure is as follows:

I (1-24) : theme A + Counterpoint I (altus, b.4²⁻⁵)

II (25-end) : theme A in augmentation + CP I with variants

6. Recercar con obbligo di cantare la quinta parte senza toccarla

A theme, written below the heading, is to be added as a fifth voice at various junctures, unspecified by Frescobaldi. Amid the various speculations about the origins of the word "ricercare" as denoting a specific form, we have here what would seem to be the most reasonable explanation, were there many similar pieces.

If we omit the unspecified fifth voice, the four-part ricercare as it is written constitutes a piece complete in itself, also using the "missing" theme as its main theme. Section I, which extends to bar 28, is based on this theme and a derivation thereof. Section II adds a further theme and counterpoint to the existing material.

After Frescobaldi, the ricercare lost importance. In its straight severity, it was a Renaissance rather than a Baroque form. Frescobaldi's pupil Froberger still wrote ricercari¹ which are obviously modelled on those of his teacher, but for their more advanced harmony. (One is in C sharp minor!). Thereafter,

¹Johann Jakob Froberger, Ausgewählte Orgelwerke, ed. by Karl Matthaei, Bärenreiter-Verlag, Kassel and Basle, 1931.

ricercari became a rarity¹. The ricercare had given way to the fugue, which adopted its monothematic principles, placed the stretto towards the end, re-introduced the episode, and gave its themes greater individuality. Thus the culmination of the ricercare is to be found in the fugues of Bach.

¹Isolated later examples are those of Bach (in „Das musikalische Opfer“) and those that have come about as a result of the attempted modern revitalisation of ancient forms, particularly in Germany (e.g. the ricercar in Karl Höller's „Orchester-Hymnen über gregorianische Choralmelodien“, op. 18, 1934).

b) The Fantasie

The designations for instrumental forms which matured during the High Renaissance had, during the first half of the Sixteenth Century, vague and unstable meanings, as has been shown in connection with the toccate and ricercari. Only in the second half of that century did they attain the meanings which they were destined to retain, in some cases to the present day. The application of the term "fantasia" to denote a specific musical form has been shown by Deffner¹ to lie in the practice of improvising a strictly contrapuntal "fantasia upon a theme" (or themes), as discussed in the treatise of Santa Maria² - strict improvisation as opposed to the free improvisation which led to the toccata. The practice was also current in Italy.

The earliest fantasias seem to contradict this theory. Apparently the first ever published is that by Marco d'Aquila in a lute book of 1536³. It begins with a fugal exposition of the first theme and then falls into a number of short sections, each with its own unrelated material, and homophonic rather than polyphonic. The same description holds good for the fantasie which form the bulk of Luis Milan's "Libro de Musica", also published in 1536. Chordal fantasie with embellishment rather than imitation (= praeambuli) occur in the 1540's in works of Fiorentino and Abondante.

A different practice was followed in the "Orphénica Lyra", published in Seville in 1554 by Miguel de Fuenllana, which contains numerous tabulations often paired with fantasie⁴. In the latter the vocal models were treated with

¹O. Deffner, Über die Entwicklung der Fantasie für Tasteninstrumente, Doctor's Thesis, University of Kiel, 1927, pp. 15-22

²Tomas de Santa Maria, L'Arte de tanner fantasia, Valladolid, 1565

³G.A. Castelvino, Intabolatura de Lauto di diversi autori, Milan. Aquila's Fantasia is quoted by Schering, op. cit., No. 94

⁴As has been stated (p. 17), A. Gabrieli often paired tabulations of chansons with ricercari on the same models.

great freedom, short snippets from the original being taken and treated contrapuntally.¹ Some time between the 1530's and 1554 the fantasia must therefore have turned away from the toccata and praeambulum and approached the ricercare, with which it is synonymous for a certain period². The change seems to have taken place, once again, in the works of Francesco da Milano (cf. p. 17), probably simultaneously with the turn to the polyphonic ricercare. He wrote both imitative fantasie, some of which embody, in statu nascenti, Frescobaldi's later "Leitmotiv" technique³, and others in which ricercare and toccata elements still alternate. In the second half of the century, the term fantasia supplanted the term ricercare somewhat. A fantasia was then a polyphonic composition, almost always a 4⁴, based chiefly upon the principle of imitation.

Deffner observes as characteristic of the later fantasia: "Das erste Thema ist als Kernthema anzusehen, das gedanklich und formal die Struktur der anderen beeinflusst und bei den meisten Fantasien eine bedeutende Rolle spielt"⁵. Indeed, the move towards the monothematic, which has been mentioned in connection with the ricercari (p. 18), reaches its climax in the later fantasia of the Neapolitan school and particularly of the two greatest masters of the monothematic fantasia, Sweelinck and Frescobaldi. Each section of their monothematic fantasia is dominated by a different metamorphosis of one mother-theme.

¹The advanced state of development of Fuenllana's counterpoint is shown by his "Fantasia sobre una passado forçado" in which a theme is repeated 29 times in various guises with continuous counterpoint. It adumbrates the ostinato, of which there are many examples in the ricercari and fantasie of Frescobaldi. (cf. Reese, op. cit., p. 623f)

²With Frescobaldi, the two types again begin to diverge.

³Deffner, op. cit., p. 22-23; see also below, Chapter III (b).

⁴"for four voices". Following Reese, this mode of designation will be adopted in this study.

⁵Deffner, op. cit., p. 48-49

In hardly another branch of instrumental composition during the Renaissance are the resources for which a piece was written so clearly stated as in the fantasia. In Italy, the collections are insistently marked "per lauto (liuto)", which in Spain could be replaced by vihuela, guitar or harp. In other countries, the fantasia was often played by an ensemble of melodic instruments. In England, especially, there was a host of composers who wrote fantasias for a "chest of viols": Bull, Morley, Cooper (90!), Farnaby, Ferrabosco II, Deering, Lupo, Ward, Tomkins and - to head the list - Byrd and Gibbons. Many of their fantasias are highly organised works, with imitation, cadences between sections and monothematic treatment. Free from the limitations of the lute, the Englishmen wrote for any number of parts: fifteen of Morley's fantasias are for two voices, three of Byrd's for six. The English string fantasia continued alive far into the Baroque period: Purcell's famous examples date from about 1680. Some French composers of the second half of the Sixteenth Century (e.g. le Jeune, du Caurroy, Guillet) wrote ensemble (not necessarily string) fantasias. The first keyboard fantasia is, apparently, that of Hans Kotter (c. 1485-1541), roughly contemporary with the earliest known lute fantasia. It is only in the second half of the century that the keyboard variety becomes common. The influence of keyboard writing soon becomes apparent in the frequent use of shorter note-values without abandonment of strict polyphony in special "toccata" or "animato" sections.

Sweelinck's Fantasie I-XIII¹ generally adopt a principle of composition that has been noted in connection with his variations (p. 12-13), i.e. the use of the main theme as "cantus firmus" throughout, with different counter-material in each section. This procedure is almost literally followed in No. 12; in the others, the theme undergoes very slight modifications, such as incipit changes, augmentations, and omission of an afterphrase. The counter-material consists chiefly of real themes, but sometimes of mere decoration.

¹as published in Jan P. Sweelinck, *Verzamelde Werken* - I, op. cit.; the following characterisation does not apply to the Echo Fantasias.

This procedure may be diagrammatically summarised as follows:

Section I	A	CP I
" II	A (or A ¹)	CP II
" III	A (or A ²)	CP III
" IV	A (or A ³)	CP IV



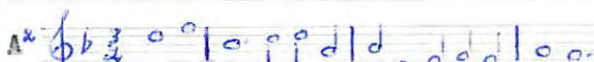

The number of sections is variable, and strict parts alternate with freer and virtuosic sections. In other words, Sweelinck's fantasie mix the elements of *ricercare* and *toccata*.

Freseobaldi's Book of Fantasie is divided into four groups of three works each, on one, two, three and four themes respectively. The fact that he is one of the first composers to state the number of themes used in the heading of each work ("sopra una soggetto", etc.), shows that conscious organisation has replaced the potpourri of the earlier "patch" or "quilt" fantasie. The main themes will be changed in such a way that each section, dominated by the particular derivation, will have its definite character. The most common forms of variation are those of rhythm (quadruple to ternary), of speed (slow to fast) and of harmony (diatonic to chromatic). There are other, rarer possibilities, like *cantus firmus* treatment or a syncopated version. After stating the new form of the theme at the beginning of each section, Freseobaldi subjects it to a fugal exposition and/or contrapuntal treatment. In other words, the symphonic principle is evident in the metamorphoses of the theme, the derivations of which are then treated according to contrapuntal principles. Freseobaldi's "Abwandlung" of themes is carried so much further than that of Sweelinck that it must be regarded as something new. It is both a perfecting of what has gone before, and a branching out to new principles that were only to come into general use much later. While Freseobaldi's contrapuntal technique derives from the Renaissance, the monothematic idea and the "Abwandlung" of themes points to the Baroque and, even further, to the Classic Age.

Frescobaldi's three monothematic fantasie (Nos. 1-3) begin with a four-part exposition followed by several additional entries of the theme. During their further course, the pieces differ in formal structure though having corresponding types of sections.

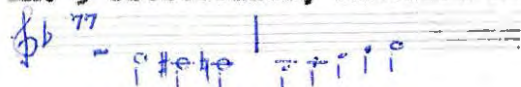
In F.I, the triple-time section is framed by two animato parts, the second of which serves as coda. Its theme is similar to that of the earlier animato, but introduces chromaticism. In these toccata-like sections, the runs are not simple passages, but derivations in short note-values of the main theme. Since the part-writing continues, the toccata sections are integrated into the polyphonic structure and are therefore no longer mere insertions, like those of Sweelinck.

F.I

Section	Bars	Description	Theme or derivation
I ^a	1-26	Exposition	A 
I ^b	26 ⁷ -38	Animato	A' 
II	39-58 ²	Triple time	A'' 
III	58 ⁴ -68	Toccata-coda	A''' 

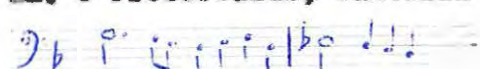
F.II consists of five sections, two of which are in triple time. The first six bars of the closing section are given to syncopation, the remaining sixteen to chromaticism. The theme of this last part (ex. 5)

Ex. 5 Frescobaldi, Fantasia II



is a chromatic derivation of the diatonic main theme (ex. 6)

Ex. 6 Frescobaldi, Fantasia II





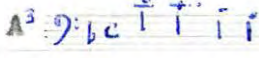
In the process it becomes a chromatic descent section and ends with five bars of rich harmony (ex. 7).

Ex. 7 Frescobaldi, Fantasia II






This example shows how Frescobaldi uses chromaticism as a structural factor by confining it to one section, in which it will then predominate.

F.II

I	1-31	Exposition and diminutions	A (ex. 6)
II	32-50 ^x	Triple time	Inversion of part of A
III	50 ³ -64	Animato	A ¹ 
IV	64-70 ^x	Triple time	A ² 
v ^a	70 ⁺ -76 ²	Syncopation	A ³ 
v ^b	76 ³ -92	Chromaticism	A ⁴ (ex. 5)


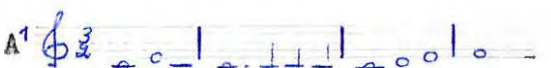
F.III has four sections. III is an animato in which a quaver version of the main theme is used simultaneously with a version in longer note-values (e.g. in minims in the bass - b.45). IV is constructed upon a cantus firmus on the first three notes of the main theme. It appears three times (in altus, tenor, tenor) in untied double breves. The superius entry (bb. 70-76) is slightly altered.

F.III

I	1-24 ¹	Exposition	A 
II	24-42 ²	Triple time	A ¹ 
III	42 ³ -55	Animato	A ² 
IV	56-85	Cantus firmus	A in double breves


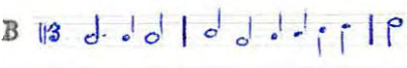
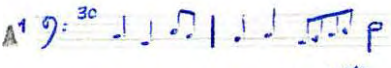


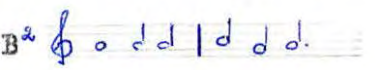
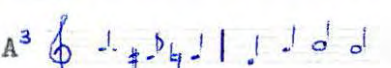
In F.V the second theme is an inversion of the first. Fully half of its unusual length is maintained in its cantus firmus function in section IV, which is consequently abnormally long.

F.V

I	1-30 ¹	Canon in inversion Exposition	A  (total: 9 bars) B = inversion of A
II	30-98 ¹	Cantus firmus	A + B mainly in double breves, untied; A, B
III	98-117 ²	Triple time	A' 
IV	117-123	Coda	A fragments; one B entry in bass (b. 120)

F.VI presents no special constructive features.

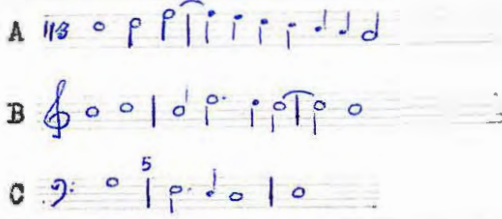

F.VI

I	1-26 ¹	Exposition	A  B 
II	26-46 ⁶	Animato	A'  B' 
III ^a	46 ⁷ -54 ⁵	Augmentation of B	A ²  B ² 
III ^b	54 ⁶ -63 ¹	Chromatic	A ³ 
IV	63-102	Cantus firmus	A in double breves, untied; B

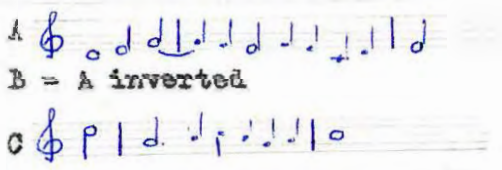
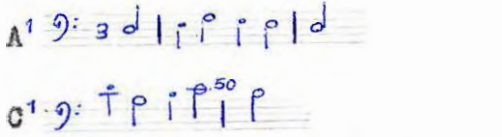

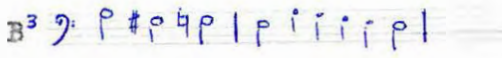
In the fantasie on three themes (VII-IX), Frescobaldi is inconsistent in the counting of his soggetti. In F.V he had regarded an inversion as an individual theme. In F.VII, the inversion of A is now taken as a mere

derivation, since there are two further independent themes. In F.VIII, on the other hand, the inversion of A is again counted as a second theme. F.VII and F.IX are chiefly remarkable for their harmony, from which point of view they will be discussed in Chapter III(a).

F.VII

I	1-54 ⁶	Exposition merging into modulation section from about b.34	
II	54 ⁷ -76 ¹	Animato	
III	76 ² -87	Coda	<p>C in diminution</p> <p>A variations (including two cantus firmus augmentations)</p> <p>B unused</p> <p>C in crotchets</p>

F.VIII

I	1-42 ²	Exposition	 <p>B = A inverted</p>
II	42 ³ -60 ¹	Triple time	
III	60 ¹ -78 ⁶	Animato	
IV	78 ⁸ -87 ²	Syncopation	A + B, chiefly in crotchets, with syncopation
V	87 ³ -98	Chromatic	 <p>A and C diatonic and chromatic variants</p>

F.XI

- I 1-27¹ Exposition
- A

In both cases, a series of four notes is identical. Rhythmic identity, together with similarity of outline, exists between A and B of F.V and the theme of F.I¹. Such similarities are, however, a common feature of this period² and are further witnesses to Renaissance indifference to melodic originality.

¹Triad themes are so often associated with *od. 10*-rhythm in the fantasia that this may be regarded as a mannerism (e.g. F.V, A and B; F.VII, theme C, bb. 8⁵-10⁴ - bass; F.X, A and B)

²vide the resemblance between the beginnings of F.IX and Ricercare III.

c) The Canzoni

Originally connected with a species of troubadour poetry, the word "chanson" came to be applied to musical settings of such poems. A double stream of development from these monophonic beginnings finally led to the canzona¹ in Italy and to the choral chanson in France. Up to the Sixteenth Century, these two words were therefore exclusively designations of types of vocal music.

The chanson was in the main cultivated by the Attaingnant circle and its followers². The chief composers of this school were Claudin (de Sermisy), Jannequin and Certon. Their chansons were mostly written for chorus a 4, subject to the current "per cantare e sonare" practice. The light texts were set to correspondingly light music. The contrapuntal severity of the motet was avoided; the texture was mainly chordal³, apart from a fugate opening and occasional later imitation. The chanson consisted of several sections, which were generally short and rarely overlapped⁴. Complete sections were often repeated⁵.

The instrumental canzona arose in Italy in the first half of the Sixteenth Century in imitation of the chanson. Its French origin is confirmed by the fact that composers at first labelled their pieces "canzoni francese".

The great pioneer of new instrumental forms in the Sixteenth Century, Marco Antonio Cavazzoni, was also the first to write instrumental canzoni,

¹one of the frottola forms.

²Attaingnant published collections totalling nearly 2000 chansons between 1528 and 1549.

³as opposed to the chansons of the Netherlands composers, which were often more contrapuntal and for more than four voices.

⁴in contrast to the Italian madrigal.

⁵A practice that harks back to the Refrain-technique of the Middle Ages.

published in his historic collection "Recerchari, motetti, canzoni, Libro I" (1523). The four included canzoni are tabulations which show both the immediate and the later repetition of sections: ABA; AAA^{a1}; AABA. The writing is chordal with a few passing-notes. In 1542, Cavazzoni's son Girolamo also published a keyboard collection containing canzoni, which are free transcriptions of chansons by Josquin and Passereau. For a long time hereafter the canzona remains dependent upon a vocal model. It adopts both the comparatively large number of little sections and the clear section-endings of the chanson, two features that remain outstanding canzona characteristics and distinguish it from the other instrumental forms of vocal parentage.

Two of the volumes of the old Collected Edition of the organ works of Andrea Gabrieli contain canzoni:

Vol. V : 5 canzoni (three followed by ricercari on the same models)

Vol. VI : 8 canzoni.²

These pieces show the typical division into short sections, fairly clearly demarcated even in tabulation. There are many repeats of sections. In tabulations of four-voice works, the part-writing is maintained and reasonably explicit; if the original has five voices (e.g. Lasso's "Suzanne un jour"), it is simplified. Elements of real instrumental writing - mild passage-work, trills and other ornaments - herald the advent of a typical keyboard style in the canzoni.

The ricercari on the same models which follow three of the canzoni in Vol. V have little resemblance to ricercari proper. They are, rather, prototypes of what the canzona itself was to become once it had freed itself from vocal models. The ricercari dispense with the above keyboard elements, but, apart from some imitation, contrapuntal devices are rare. They consist of a number of sections, each with its own theme or motive. The sections show some

¹The use of variation in the repeats is a special feature of tabulation-canzoni.

²Republished in Vols. I, IV and V of Pidoux's modern edition, op. cit.

development of themes and are therefore generally longer than those of the canzoni.

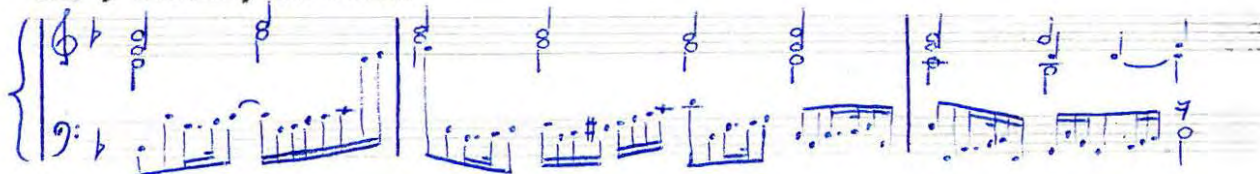
The canzoni of Merulo still adhere to chanson forms¹, but mark an advance in the passage-work. In the pieces of his 1592 collection², we find quavers, semiquavers, demisemiquavers, mixed patterns and even syncopations, as opposed to the almost invariable quaver movement of Andrea Gabrieli. In the last beat of bar 2 of "La Bovia" (ex. 8)

Ex. 8 Merulo, La Bovia



the scale-passage goes over into broken chords, a particular penchant of Merulo not found in Andrea Gabrieli. When tabulating a series of chords of equal length, Merulo sometimes accompanies them with a figure which fills a time-unit identical with that of the chord. This figure is repeated a number of times in different positions corresponding to the changes of the chord. By this means, an effect of thematic development is obtained (ex. 9).

Ex. 9 Merulo, La Bovia



These canzoni adumbrate Frescobaldi's device, often used in the toccate³, of obtaining thematic material from the contours of the more intricate ornaments (e.g. Canzon III, bb. 12-14, top and middle voices).

¹as the structure-schemes of Nos. 1-5 will show:

1 & 2: AA¹BB¹; 3 & 4: AA¹BCC¹; 5. ABCC¹. The "variants" (A¹, B¹, etc.) are very free; only the underlying harmony is identical.

²Claudio Merulo, op. cit.

³e.g. Toccata I.1, introduction.

Giovanni Gabrieli's innovations in the field of canzona-writing bypass the keyboard and lie mainly in the development of the Venetian orchestral canzona.


Frescobaldi's 27 canzoni are distributed over four books:

- The Book of Capricci (5)
- The second Book of Toccate (6)
- The Fiori musicali (5)
- The posthumous Book of Canzoni (11)

That these pieces are no longer tabulations, like the works hitherto discussed, but independent instrumental compositions, is shown by four features:

- (a) thematic unification;
- (b) progressive intrusion of toccata elements;
- (c) presence of triple-time sections;
- (d) absence of repetition of complete sections.

The canzona themes differ from those of the ricercari and kindred types in two respects:

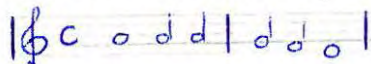
- (a) the characteristic incipit ;
- (b) the use of generally shorter note-values¹.

The latter feature is responsible for the lighter character of canzona themes (as compared to those of ricercari)². The difference is exemplified in exx. 10 and 11. This lighter quality is eminently suited to instrumental

Ex. 10 Frescobaldi, Canzon VII (1645)



Ex. 11 Frescobaldi, Ricercar IX



music and made the rapid development leading to the sonata and related forms possible.

¹ Both are inheritances from the chanson.

² cf. Adler, op. cit., p. 484

The principle of continuous derivation of one basic theme, already noticed in the fantasie, also prevails in the canzoni. Canzona II (CapB I) offers particularly good examples of this technique (ex. 12)

Ex. 12 Frescobaldi, Canzona II (CapB I)

Initial theme

Section II

Section III

Section IV

Section V

Section VI

Section VII

Section VIII

Minor modifications of themes¹ caused by necessities of voice-leading must not be regarded as variations in the above sense.

The earliest of Frescobaldi's canzoni are probably those contained in CapB I. The date 1626 is usually given, but an earlier edition, which included these five pieces, had been published in 1615². The above-mentioned four differences from previous canzoni are already manifest in some degree in this set, but the most important formal trait of the earlier type, clear division into short sections, has been retained.

¹such as incipit changes.

²Ricercari e Canzoni francese, Rome, 1615.

Canzon III is notable for its two distinct themes. Theme B serves as countertheme to A but for its initial solo appearance at the beginning of section II. Their simultaneous development can be demonstrated by means of the following diagram:

	Theme	Countertheme
I	1-11 ⁴	in abeyance
II	11 ⁵ -17 unchanged	
III	18-31 ²	
IV	31 ³ -38 ¹	
V	38-49 ² in abeyance	
VI	49 ³ -61	

Canzon IV has a minute interlude (b. 29) in which runs and suspensions are substituted for the light polyphonic style. It serves as an extended cadence-interlude, and is the beginning of a feature strongly apparent in Frescobaldi's later canzona books¹.

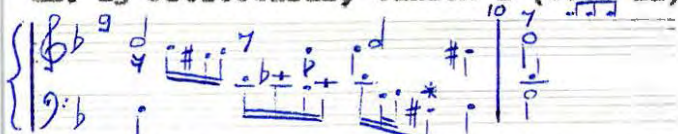
The six canzoni of TocB II were first published twelve years later (1627)². Their most important innovation is the now marked presence of toccata elements. This can be seen in a general tendency toward shorter note-values, even in the themes themselves, and in the longer cadential sections³. A typical toccata-section occurs between bb. 36 and 41 of Canzon II, in which several demisemi-quaver figures are used. Together with these ingredients, the characteristic toccata mannerism which we have called the "pre-cadential lower bass-note" (cf. p. 11) returns (ex. 13).

¹ see next paragraph and p. 50

² Pidoux's edition of TocB II reproduces a later reprint (1637)

³ Rudiments of which have been observed in Canzon IV (CapB I) above.

Ex. 13 Frescobaldi, Canzon I (TocB II)



The most frequent use of toccata elements is made in the above-mentioned cadential sections (e.g. Canzon I, bb. 37-41). Examples of such passages could be multiplied at length from the first four canzoni.

Apart from the intrusion of toccata elements, a relaxation of polyphony takes place in this collection. The main symptom is the fact that three-part writing predominates. The fourth voice often enters with a single note to fill a chord. Tacet voices are not specifically denoted by rests. A further instance of freer polyphony occurs in bb. 9-10 of Canzona I (ex. 13), in which the altus moves from the leading-note to the mediant in order to make the entry of the superius with the countertheme possible. The irregularity, however, lies in the notation only; acoustically, the progression is satisfactory, since the B flat of the altus continues the A of the superius. This was regarded as being of greater importance than the "correct" resolution of the leading-note¹.

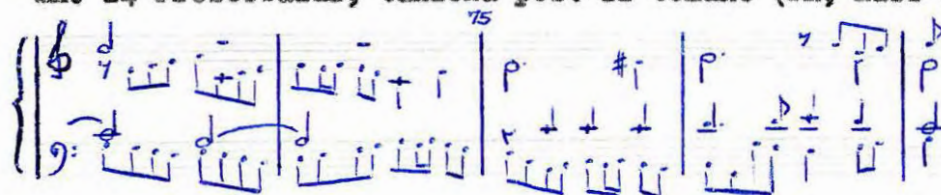
Canzoni V and VI are sui generis. They are almost completely in triple time, the only exceptions being the chords in common time which end each section. The thematic material is not presented by means of fugal expositions in Canzona V, which resembles stravanza pieces. Canzon VI is monothematic, the later sections dealing with part of the main theme only.

The five canzoni from FM, being liturgical "Gebrauchsmusik", bear titles like "dopo la Pistola" and "post il Comune" which indicate their position in

¹This procedure is the exact opposite of one common in the Renaissance in which an acoustically "wrong" progression was disguised by "correct" notation. Here Frescobaldi again shows his distance from the Renaissance outlook.

the service. For the first time, Frescobaldi specifies the tempo by means of the indications "adagio" and "alegro"¹. The former is sometimes used as a hint that extended cadence-sections with semiquavers should not be regarded as fast toccata insertions². The only departures from the monothematic principle are occasional snippets and short interludes. Another characteristic is the greater richness of texture, a result of the increased importance and independence of the middle voices. Note, for example, the effective entry of the tenor with the augmented initial theme in b.75 of the Canzona post il Comune (Mass I, p.20), while altus and bass continue with a derivation of the theme which they have begun in canon in the preceding bars (ex. 14).

Ex. 14 Frescobaldi, Canzona post il Comune (FM, Mass I, p.20)



The final book of canzoni, which Vicenti published posthumously as "Libro quarto"³, contains eleven pieces which are not necessarily contemporary. (It is not permissible to draw conclusions from stylistic differences or similarities, since Frescobaldi employed different styles simultaneously throughout his life.)

Toccata elements are plentiful in these works. Canzon I has two toccata sections; Canzon II three; Canzon IV three; V none; VI four; VII none; VIII, IX and X, two each; XI none. The eleven pieces also show the continuous thematic derivation technique which we have often observed as a characteristic of Frescobaldi (cf. ex. 12). In Canzona VI (La Pesenti⁴), he introduces a


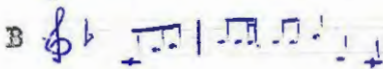


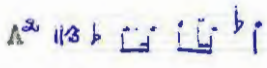

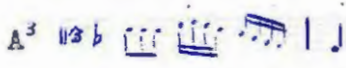
¹Such contrasts of speed were actually a characteristic of the orchestral canzona.

²e.g. Canzon dopo la Pistola, p.13 - bb. 35-38

³Venice, 1645

⁴The pieces of this set bear titles of the type customary for canzoni in the Sixteenth Century.

further application of this method to two contrasting themes (as in Canzon III from Cap3 I - see p.48). In the initial section, they undergo successive expositions which slightly overlap. After being treated separately in subsequent sections, they are recombined in the last section.

I	1-16 ¹	C	Double exposition	A  B 
I ^a	16 ² -20 ¹	C	cadence-extension	
II	20 ¹ -26 ¹	$\frac{3}{2}$	stretto-exposition	A ¹ 
II ^a	26 ¹ -30 ⁴	C	cadence-extension	
III	30 ⁵ -40 ¹	3	stretto-exposition	B ¹ 
III ^a	40 ¹ -46	C	cadence-extension	
IV	47-53 ¹	C	double-exposition	A ²  B ² 
V	53 ¹ -62 ¹	C	exposition	A ³ 
VI	62 ¹ -64	C	ooda	

Canzona III (La Crivelli) is highly chromatic throughout. The piece seems to be loosely divided into two parts by a prolonged suspension cadence which, however, does not affect the unisectional structure.

The themes of these canzoni are generally light and in quick tempo, containing runs and repeated notes. The slow, long and lyrical theme of Canzon VIII (superius, b. 1-4³) is the most notable exception. During the course of the exposition, Frescobaldi separates fore- and afterphrase, the latter becoming independent in parts.

Like the ricercare, the keyboard canzona declined after Frescobaldi. An isolated later example is Bach's organ Canzona in D minor, which revives the old form with deliberate archaic intent, even including some thematic reminiscences of the Fiori¹. It is Bach's tribute to a predecessor whom he greatly admired.

¹ B. Paumgartner, J.S. Bach, Leben und Werke, Atlantis-Verlag, Zürich, 1950, p. 506f.
Bach made a copy of the Fiori in 1714.

d) The Capricci

The word *capriccio* was used for the first time by the composer Ludovico Balbi in 1586 and was applied to a type of madrigal. Bukofzer's definition¹ of a *capriccio* as a canzona based on a certain artifice such as the solmisation hexachord, a clever obbligato, or an ostinate motive with rapid counterpoint, indicates that he regards the word as a term of style rather than one of form. This definition is correct in a general sense, but does not apply to each and every example, an inevitable result of the vagueness of Renaissance terminology².

The most significant pre-Frescobaldi capricci are those of Giovanni de Macque (c. 1552-1614), who may be regarded as a member of the Neapolitan cimbalist school. Macque is the first of the Neapolitans to use the designation "a un (tre) soggetto", so often used by Frescobaldi (i.e. in connection with one of his capricci). His adoption of the term *capriccio*, a designation hardly found among the Venetians, is perhaps a further aspect of Neapolitan influence.

Frescobaldi's First Book of Capricci³ of 1624 includes eleven capricci. Four further examples are in other collections:

- TocB I - 1. Capriccio del Soggetto scritto sopra l'Aria di Ruggiero
(see Chapter Ib.)
- 2. Capriccio sopra La Battaglia
- 3. Capriccio pastorale
- FM - Capriccio sopra La Girolmeta.

Of these fifteen capricci, eleven conform to Bukofzer's definition. They add

¹Manfred F. Bukofzer, *Music in the Baroque Era*, Norton, New York, 1947, p.50

²as has been noted in connection with *praeambulum*, *toccata*, *ricercare* and *fantasia*.

³This "Libro I" was never followed by a second. The labelling of a collection as a "first" Book usually meant that the composer was established and that the publisher hoped to issue a second volume soon.

the following "whims" to his list: a cuckoo call, the use of different phrases of a long melody (Ruggiero) as separate themes, and the addition of a *si placet* fifth voice, to be sung and its entries to be guessed. The remaining four works follow different lines: the *Capriccio sopra un Soggetto* (CapB I) could have been called a *ricercare*; the *Capriccio chromatico* and *Capriccio di durezza* (both CapB I) resemble the *toccate* of the same description; and the *Capriccio del Soggetto sopra l'Aria di Ruggiero* (TocB I) is a set of variations.

Because of these striking individual differences, each *capriccio* will now be discussed separately.

1. Capriccio sopra ut, re, mi, fa, sol, la

This is a *capriccio* upon the ascending solmisation hexachord¹, one of the devices mentioned by Bukofzer. There is a total of eleven main sections, a number equalled only in the *toccate*. Some of these end in the extended cadences already observed in the *canzoni*. The large number of sections and their greater extent result in increased overall length (196 bars).

Eight sections introduce their own counterthemes, which do not migrate to other sections. Such counterthemes are lacking in sections II, V and VIII, and are substituted in

II by the hexachord and its derivations in a series of close imitations (in crotchets);

V by flowing, non-contrapuntal $\frac{3}{4}$ -time. The changes in, and harmonisations of, the theme are judged sufficient variety to carry the section;

VIII by entries of the hexachord accompanied by isometric two-bar figures.

The piece is written in four strict parts and reaches intensities of polyphony which go far beyond the *canzoni* and approach the *ricercari*. In a number of places there are four simultaneous thematic strands (e.g. b.69).

¹which remained the basis underlying many fugue-subjects until the late Baroque era (e.g. Bach, WTK I, 1)

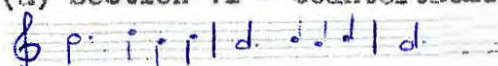
Section	Bars	Time-signature	Characteristic	Hexachord transformation	Countertheme
I	1-21 ^a	C		chiefly in d ; fugal expos. & development	CT I (Bar 10 ⁴ , sup.) bb. 2-8 varying countermaterial
I ^a	21 ³ -22	C	toccata-codetta		diminution of CT I-motive
II	23-32	C	ascending scales	in d	
III	33-48 ¹	$\frac{3}{2}$		in d ; F# for F \sharp	CT II
III ^a	48-50	C	toccata-codetta		
IV	51-76	C	chromaticism	chromatic; inversion	CT III (altus, b. 51 ² and inversion
V	77-83	$\frac{3}{4}$	homophony	inversion; rhythmic changes	
V ^a	84-86	C	toccata- intermezzo		
V (cont.)	87-92	$\frac{3}{4}$			
V ^b	93-94	C	cadence-figure		
VI	95-113	C	chromaticism	A chromatic	CT IV and derivations
VII	114-132	C	chromaticism	A chromatic - inversion	CT V
VIII	133-148 ¹	$\frac{2}{2}$	triplets	in d	isorhythmic figure
VIII ^a	148-149	C	codetta		
IX	150-167 ¹	C		in c	CT VI
IX ^a	167-169	C	cadence-figure		
X	170-183 ^a	C	motives		CT VII
XI	183 ¹ -196	C	descending scales (f)		CT VIII

2. Capriccio sopra la, sol, fa, mi, re, ut

This composition is based upon the descending hexachord. Though form and style are similar to the preceding composition, Frescobaldi nevertheless succeeds in making this more than a mere pendant. The salient new feature is that a number of the counterthemes are related due to the common use of alternating notes by which the stepwise downward movement is decorated (ex. 15).

Ex. 15 Frescobaldi, Capriccio sopra la, sol, fa, mi, re, ut

(a) Section VI - Countertheme



(v) Section VIII - Countertheme



(c) Section IX - Countertheme



Triple-time sections occur more frequently than in No. 1. Greater contrapuntal density and the omission of toccata-interludes also make this piece shorter and more concentrated.

For diagram, see p. 57

3. Capriccio sopra il Cucho

The ostinato figure D-B, which represents the cuckoo, appears in the superius throughout. Inevitably, it undergoes only rhythmic variation. Its immobility curbs the free flow of the harmony to some extent. The fact that most counterthemes reflect the cuckoo call makes also for a certain melodic uniformity.

4. Capriccio sopra la, sol, fa, re, mi

This is a fantasia in eight sections on a solmisation theme which undergoes various rhythmic transformations but remains unchanged melodically. As

(continued on p. 58)

Section	Bars	Time	Characteristic	Hexachord treatment	Countermaterial
I	1-23	C		Fugal exposition	CT I
II	24-32 ⁴	$\frac{3}{4}$		stretto treatment	
III	32 ⁵ -48	C	first signs of alteration in countertheme	some entries in syncopation	CT II
IV	49-62	$\frac{6}{4}$		in o.	accompanying figures
V	62 ³ -77	C		inversions	CT III
VI	78-102 ²	$\frac{3}{2}$		chromatic version	ex. 15(a)
VII	102 ³ -114	C	motoric quaver-movement	chromatic version	CT IV, chiefly in quavers
VIII	115-131 ²	$\frac{3}{4}$	motoric quaver-movement continued	one inversion	ex. 15(b)
IX	131 ³ -164	C	increased rhythmic animation (♩)	chromatic	ex. 15(c)
X	165-179	C	chromaticism	some entries inverted	CT V

customary, each section has its own countermaterial. In the following diagram, only real themes are marked by capitals.

Section I	bb. 1-44	A in various rhythmic guises
II	45-56	A in triple time; 3-bar cadence
III	57-67	A (mainly ♩) + B (chromatic animato)
IV	68-88	$\frac{6}{4}$ -time. A (♩) + C (isorhythmic)
IV ^a	88-99	A (♩) + D
V	100-116	A in various rhythmic guises
VI	117-129	A (♩) toccata
VII	130-141	A (predominantly ♩)
VIII	142-161	A (♩), E, F

5. Capriccio sopra la Bassa Piemenga

This is probably the only Frescobaldi work that is based on a full sentence (with fore- and afterphrase) which retains its complete form in most entries and variants. Though originally probably a stock bass (see p. 13f), Frescobaldi here uses it as a theme in all voices.

6. Capriccio sopra La Spagnoletta

There is surely no other theme in Frescobaldi's works which is so extensively developed during the course of a piece as this melody. A diagram (see p. 59) will make both the transformation of themes and the layout clear.

7. Capriccio Cromatico con ligature al contrario

Unlike the other ligature and related works, this piece has clear-cut themes, a modicum of thematic development, and unmistakable ternary form with coda.

- Section I bb. 1-28 A and its semi-inversion A¹; CT I enters at b.17 (bass)
- II bb. 29-45 B, C (A, B and C are remotely related)
- III bb. 46-56 D + A¹
- IV bb. 56-61 coda. No themes; the section is completely chromatic, a last extreme application of a principle which has been in use throughout the piece, like the 4-theme combinations which often come at the end of a polyphonic piece on 4 soggetti.

8. Capriccio di durezza

This is vaguer, more in the durezza style than the foregoing, but divided into two sections with different material by a cadence at b.22, theme A, however, being common to both sections.

9. Capriccio sopra un soggetto

The theme is progressively changed by metamorphosis, until later (e.g. at the sixth derivation) one can no longer speak of a metamorphosis of a theme, but of a derivation of a derivation¹. No strong countertheme emerges.

The progressive metamorphosis of the theme is best shown by means of a structure diagram:

Section	Bars	Characteristics	Metamorphosis of theme
I	1-20	(a) bb. 1-9 exposition (b) bb. 10-20 counter-motive appears	A

III^a 47¹-52 coda; semiquaver runs

IV 53-77



A in augmentation

various 3-time variants

V 78-87 triple time

VI 88-100 suspensions



A in augmentation

VII 101-114 chromaticism



10. Capriccio di obbligo di cantare la quinta parte senza toccarla sempre di obbligo sel soggetto si placet.

This is one of the few "five-voice" pieces Frescobaldi wrote for keyboard. The missing theme provides the natural unifying link, though it lies rather outside the main texture. There is a number of sections, each with its own theme. The themes are commonly derived, sometimes tenuously, from the mother theme, particularly from its initial leap of a third.

11. Capriccio sopra l'Aria di Ruggiero.

The various phrases of the aria are treated as separate themes. Frescobaldi thus gleans four subjects from one long melody (ex. 16)

Ex. 16 The Ruggiero Aria

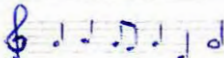

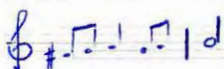
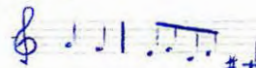
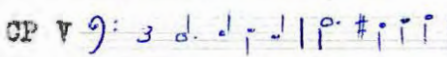





The first three sections of the piece (bb. 1-17; 18-35; 36-48⁴) may be taken as a unit containing the complete exposition of the four phrases, which go in pairs:

Section I A + B
 II C + D
 III C¹ + D¹

The tonal outline of this melody is often changed, since the single phrases appear on different degrees in the course of their development.

Section IV uses all four phrases. In the final six sections, Frescobaldi freely mixes phrases, variants and countermaterial, as illustrated in the following diagram:

Section	Bars	Use of Ruggiero	Other material
I	1-17	A, B	CP I 
II	18-35	C, D	CP II  only x used, frequently in inversion
III	36-48 ⁴	C ¹ , D (in 3-time)	
IV	48 ⁵ -64	A, B, C, D	CP III  CP IV  CP V 
V	65-77	B ¹	
VI	78-86	B, C, D	
VII	87-111	A, B, C, D	CP VI 
VIII	112-132 ²	A	chromatic scales
IX	132 ³ -150	C, D	CP VII 
X	150 ³ -164	C, D	CP VIII  semiquaver scales

12. Capriccio sopra l'Aria Or che noi rimena, in partite

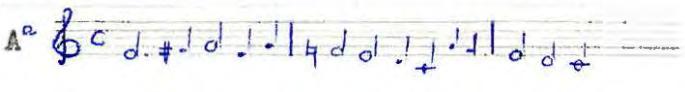
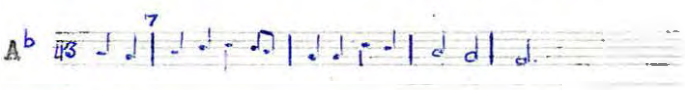

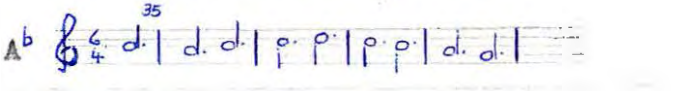
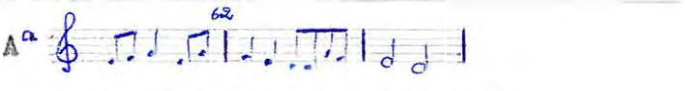



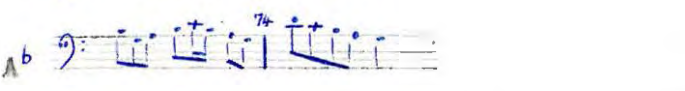


The words "in partite" in the title refer to the division into clearly-outlined numbered sections with double bars. In modern terminology, the piece might be called a free fantasia on a theme, the relationship between the parte and the theme being somewhat distant. This is probably the reason why Frescobaldi called the work a capriccio rather than a set of variations.

The Capriccio sopra La Battaglia (TocB I) is a late result of the vogue for battle-pieces which had lasted a century after Jannequin's "La Guerre" ("La Bataille de Marignan") was published in the 1530's. It consists of a number of very short sections (one to seven bars), each repeated, imitating fanfares, drum rhythms, and the bustle of battle. As with other such pieces, there is no real theme or thematic development. It is obviously a harpsichord piece.

The Capriccio pastorale (TocB I) is an early example of a Christmas pastorale¹. Its long-sustained notes and its prescribed use of pedals make it a true organ piece. It shares pedal points and ♭!♭!-rhythm with other pieces of this kind.

In their contrapuntal density, the capricci hitherto discussed approach the fantasie and the ricercari. In its more facile polyphony, the Capriccio sopra La Girolmeta (FM) is nearer the canzoni. The following diagram shows its thematic development (see next page).

¹ A type of composition that was brought to a climax by Corelli, Händel and Bach.

I	1-33	Fugal exposition of A^a , during which A^b enters. Development of both themes.	A^a  A^b 
II	34-46	A^a in $\frac{6}{4}$ -version, against augmented A^b as cantus firmus	A^a  A^b 
II ²	47-49	toocata-interlude	
III	50-71	chromaticism in countertheme; animato	A^a  and other rhythmic variants A^b  CT 
IV	72-85	A^a mainly in crotchets, A^b mainly in quavers	A^a  A^b 
V	86-101	A^a and A^b in triple time	A^a  A^b 

e) Fiori musicali and Versetti

The Fiori musicali, the last of Frescobaldi's keyboard collections to be published during his lifetime, consist of three organ-Masses

della Domenica (In Dominicis infra annum - [Orbis factor])
delli Apostoli (In Festis duplicibus I - [Cunctipotens Genitor Deus])
della Madonna (In Festis B.M.V. - [Cum júbilo]).

While the forms thus far discussed are Renaissance creations, the origins of the organ-Mass go back to the Middle Ages. In the Fourteenth Century or earlier, it became customary to substitute certain sections of the Mass, hitherto sung, by organ-settings thereon. Some of the earliest examples of such organ-Mass sections are contained in the Codex Faenza (c. 1410).

The conscious artistry involved in writing complete organ-Masses is a Renaissance phenomenon¹. The earliest examples, apparently, are those printed by Attaingnant in 1531, followed by those of Girolamo Cavazzoni (1543).

Frescobaldi's organ-Masses have only the name in common with these works, the Kyrie- and Christe-settings being the only pieces that are based on Gregorian Chant. For the remainder, Frescobaldi provides a kind of compendium for organists in the form of preludes, interludes and postludes to be played during the Mass. The latter have already been discussed under the headings toccata, ricercar, canzona and capriccio.

¹As Bukofzer correctly points out in his study on *Caput* (reprinted as the last chapter of his *Studies in Medieval and Renaissance Music*, Dent, London, 1950), complete unified settings of the Ordinary of the Mass are a result of Renaissance "worldliness", in that aesthetic considerations have triumphed over liturgical. This is equally true of the organ-Mass.

There are 26 Kyrie- and Christe-settings, as follows:

- Mass I: Kyrie I, II (1-2)
 Christe I, II, III, IV (3-6)
 Kyrie I, II, III, IV, V, VI (7-12)
- Mass II: Kyrie I, II, III (13-15)
 Christe I, II (16-17)
 Kyrie I, II, III (18-20)
- Mass III: Kyrie I, II (21-22)
 Christe I, II (23-24)
 Kyrie I, II (25-26)¹.

In the main, Frescobaldi follows the given Chant fairly closely. Some differences from the "Vaticana", such as additional notes, may be due to the fact that he probably used the Medicea Edition². Others, e.g. additional accidentals, omission of phrases and rhythmic changes, reflect Frescobaldi's development-technique.

The Plainsong melodies are usually placed as cantus firmi in long notes in one voice, around which the others have incipit variations and imitations partly based on the same melodic models. In a number of versetti, the cantus migrates from voice to voice³. A remarkable feature is the presence of a number of long pedal points⁴. In some of the pieces, Frescobaldi even varies material borrowed from the Chant of a different Kyrie or Christe (of the same Mass), and uses it together with the "correct" model⁵. In their combination of cantus firmus and thematic derivation technique, the versetti are a microcosm of the larger world of some of the c.f. fantasie and ricercari.

¹In discussing the versetti, the numbers in brackets will be used to denote them.

²Published in 1614, twenty-one years before the publication of the Fiori.

³e.g. No. 13

⁴e.g. Nos. 3, 6, 7

⁵e.g. No. 3, which uses the theme of the preceding Kyrie in b.9 (superius)

Versetti were also written on Chants to some texts used in liturgical functions other than the Mass. This practice, like that of writing organ-Mass sections, originated in the late Middle Ages. The most frequently-used melodies were those of the Psalm-tones, often connected with the text of the Magnificat¹. This technique finds early perfection in the "versillos" of Cabezon². Each set consists of short sections, separated by double bars. In every section, one voice has one complete statement of the c.f. in long notes; it is allotted to a different voice at each repetition. The remaining three voices present a fugal exposition of a theme unrelated to the cantus. Other composers of some importance in this field are the two Neapolitans Antonio Valente (*Versi spirituali*, 1580) and Giovanni Trabaci (*Cento versi sopra i otto finali ecclesiastici*, 1615).

Prescobaldi's 4 Hinni and 3 Magnificats (Toob II) differ from the versillos of Cabezon in their much freer treatment of the cantus firmus. The latter is often rhythmically changed and melodically enriched, and full statements in long notes are rare³. Furthermore, the polyphonic writing is very loose, and the countermaterial is not devised as a strong contrast to the cantus firmus.

¹ e.g. in Girolamo Cavazzoni's *Intavolatura cioè Recercari, Canzoni, Hinni, Magnificati* (1542)

² published posthumously in *Obras de música para tecla, arpa y vihuela*, Madrid, 1578

³ e.g. Magnificat sesti toni, quarto verso.

CHAPTER III

The Transition from Renaissance to Baroque

a) Harmonic aspects: From modality to tonality

A close study of the harmonic aspects of Frescobaldi's keyboard works reveals the co-existence of traditional and progressive elements, an ambivalence already noted in our discussion of his form and style. Tradition lives in the use of the ecclesiastical modes, and is responsible for the segregation of modernistic elements into separate sections. The progressive trend is seen in the strong tonal influence. The various disparate elements are used side by side, but Frescobaldi neither achieved, nor even attempted, a fusion.

Although he omits reference to modes in the titles of his keyboard pieces¹, all adhere to modal tradition at least in key signature and final chord. In two sets of pieces, the fantasie and ricercari, this traditional attitude is stressed by a conscious arrangement according to modes². The fact that there are two pieces to each mode is a remnant of plagal-authentic duality, which by this time had become a mere convention.

Reese quotes Johannes Tinctoris³ as already (1476) stating that only a single voice can have mode. In polyphony, "the tenor provides the modal function for the whole, but each part is, by itself, authentic or plagal."⁴ This statement confirms the aural evidence gained while listening to Renaissance music, that any distinction between authentic and plagal is an artificial one in polyphony.

¹ with the exception of the Canzon quarti toni (FM)

² Two pieces in each mode from Dorian to Aeolian in the ricercari of CapB I; the fantasie have, in addition, two pieces in the Ionian mode. Such compendia were common at the time, and the principle still pertains in Bach's *Wohltemperiertes Klavier*. That Frescobaldi did not adopt Zarlino's new numbering of the modes (Ionian I to Aeolian XI and XII) is a further symptom of his distance from the Venetian orbit, and his adherence to the conservative climate of his adopted mother-city Rome. This traditionalism was still strong a generation after Palestrina's death in spite of deviationist practices like the continuo which Anerio added to the *Missa Papae Marcelli*

³ in his "Liber de natura et proprietate tonorum". Reese, op. cit., p.141

⁴ Reese, op. cit., p.141

However incomprehensible to us, the differentiation was nevertheless long maintained, and even found its way into keyboard music. The modes of all of Andrea Gabrieli's *ricercari*, for example, are stated in the title, where the distinction between authentic and plagal is made by the number of the tone. A close examination of his *ricercari* seems to offer only one plausible criterion for his choice of the latter, viz. that he still adheres to Tinctoris' classification according to the tenor.

In addition to the above-mentioned remnants of modality, there are three special features of Frescobaldi's harmonic idiom which are to be found in various places in the keyboard works: modal cadences, modulation sections and chromaticism.

Though the majority of Frescobaldi's cadences tends towards tonality, the following examples of true modal cadences may be cited:

1. Dorian: Toccata I.1, bb.30-31
2. Phrygian: Ricercar III, bb. 9 and 85
3. Lydian: Ricercar V, bb.36-38
4. Mixolydian: Fantasia VII - final cadence.

Modal cadences are not necessarily confined to works written in their particular mode¹. Combinations of modality and tonality in cadences are frequent². As Sixteenth and Seventeenth Century harmony was much more advanced at the cadences than elsewhere, the presence of modal influence in them shows the still strong persistence of tradition.

Frescobaldi's modulation technique is, in the main, based upon the practice current at his time, the exclusive use of a few degrees closely related to the "tonic". In a few sections, however, he radically departs from convention and allows far-reaching modulation to become the dominating feature and an end in itself. Such sections occur in Fantasia VII (bb. 34-54) and Fantasia IX (bb. 35-64). In the latter, sudden alterations (F# in b.36¹, C# in b.64⁷), which herald a complete change of harmonic atmosphere, sharply separate them from the other sections. In the former, the separation is less marked, but the modulations more far-reaching. The harmonic

¹e.g. the Phrygian cadence in the Dorian Toccata I.3, bb. 18-19

²e.g. bb. 28-29 of the Canzon dopo la Pistola (FM, p.13) - Dorian versus D minor (B⁴ against B^b)

procedure of these fantasie to a certain extent anticipates the classical sonata-form movement, in which modulation, after moderate use in the exposition, suddenly runs riot in the development section.

From the continuous introduction of additional sharps in the modulation section of Fantasia VII:

F sharp b.26
C sharp b.29
G sharp b.35
D sharp b.40

we see the rudiments of a principle that was to become one of the chief devices of keyboard music, modulation through (part of) a cycle of fifths¹. Frescobaldi was one of the first to use this phenomenon, formerly regarded either from a scientific or a philosophic-mystic point of view, as a principle of keyboard composition. The *Recercar con obbligo del Basso* (FM, Mass II, p.44) contains his nearest approach to the complete cycle. It proceeds from C through G, D and A as far as E, then - somewhat suddenly - back to D, G and C, onwards to F, B^b, E^b, F, and finally back to C. The pedal points of the two pedal Toccate (II.5 and II.6) move in an incomplete cycle of fifths (II.5 down, II.6 up), with an adjustment of a third in the middle²:

Toccata II.5

G bb.1-8
C bb.9-21
F bb.22-35
A bb.36-56
D bb.57-71
G b.71

Toccata II.6

F bb.1-10
C bb.11-21
G bb.22-34
D bb.35-56
A bb.57-75
C bb.76-93
F b.93

The cycle of fifths also underlies the harmony of the *Capriccio sopra La Battaglia* (TocB I).

¹e.g. in the sequential modulation of the episodes of the fugue and of the classical development section

²The pairing of pieces based upon similar or opposite principles of composition is a favourite practice of Frescobaldi's (cf. the *Hexachord Capricci*) and further shows the consciousness of his creative processes.

Like modulation, extensive chromaticism is usually confined to specific sections¹, but occurs also throughout in some *stravaganza* pieces². This conscious separation of diatonic and chromatic harmony seems to indicate that Frescobaldi still regards the latter as something new and unusual. Though he came to use it with remarkable finesse, he was not aware of its final destination. The chromatic experiments of the early Baroque lack direction; their historical value only becomes apparent much later, when chromaticism leaves the experimental stage and becomes integrated into the current musical idiom. Frescobaldi never reached this latter stage; his chromaticism remained segregated. No other composer drew so strict a dividing line between chromatic and non-chromatic sections in the same works.

Having discussed the main general features of Frescobaldi's harmony, we will now direct our attention to an investigation of his treatment of each individual mode. The following table shows the relative frequency with which he uses each:

Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Ionian
69	13	9	20	26	26

We note that the two most typical and archaic modes are less represented than the more adaptable and the two new modes. These statistics alone indicate the degree of dissolution of the modal system in Frescobaldi's time.

The transition from the Dorian mode to minor is marked by two changes in the constituents of the scale:

- (a) the flattening of the sixth degree, which originally came into being to avoid the tritone with the third degree, and became an established practice once a rule for its application ("una nota sopra la semper est canendum fa" = a B between two A's must be flattened) had been formulated;
- (b) the sharpened leading note, already found in the Landini Sixth of the Fourteenth Century.

Although these modifications of ancient Dorian probably date back to the late Middle Ages, when they were undertaken for melodic reasons, the real transition to tonality only began in the Sixteenth Century, and was not completed before about 1680. The long duration of this development is caused by the fact that the difference

¹e.g. the final section (bb. 76-92) of *Fantasia II*

²e.g. the *Recercar cromatico post il Credo* (FM, p. 34)

between modality and tonality is not merely one of scale-ingredients, but predominantly a fundamental change from melodic to harmonic thinking; this eventually leads to the creation of a particularly intimate relationship between the tonic and the dominant, and, to a lesser degree, the subdominant. To these basic differences must be added a number of considerations that can only be classed as imponderables; we will, therefore, not hesitate, in the following investigations, to use the "impression" made by a piece as evidence for modal or tonal thinking.

The harmonic idiom of Frescobaldi's toccate, over one third of which (12) are in the Dorian mode, partakes of and contributes to the restless spirit that we have observed in his thematic and formal approach. The speed with which he modulates from key to key,¹ the freedom with which he roams through the tonal system and his general reluctance to remain in one key for any length of time suggest a similar attitude to the harmonic outline of these works. The origin of the free harmonic progressions of all of Frescobaldi's toccate lies in Neapolitan stravanza harmony; the virtuoso toccate may therefore be described as stravanza pieces with passage-work instead of chords. After the opening statement they tend to leave the tonic for other degrees, particularly the dominant or supertonic. These procedures may be demonstrated by the following table of progressions from Toccata II.1 (G Dorian), sections I to III:

section I	bb. 1-3 g ("tonic weaving")	4 c,G	5 C	6 C	7 A,d	
	8 A,D,g,F	9 g,A	10 d,A	11 d,A	12 d,A	13 A,D
II	14 G	15 c	16 G	17 C	18 B flat,F,C,g	19 d,A
	20 D,g	21 c,D				
III	22 g,d	23 F	24 F,a	25 B flat,d	26 C,G	27 C
	28 F,c	29 F				

We observe that Frescobaldi writes triads on all degrees of the Dorian scale except the sixth. Some toccate (I.1, I.2, I.3, I.4, the beginning of II.2) show a distinct tendency to the dominant or supertonic and accordingly some sections end on these degrees:

¹In this chapter the word key will be used to denote either a tonal or a modal centre.

Toccata I.1 section A ends on V (b.7⁵)

B	II (9 ³)
C	V (13 ¹)
D	I (15 ¹³)
E	I (19 ⁵)
F	V (25 ¹)
G	IV (31 ⁵)

Toccata I.3

A	V (2 ⁷)
B	II (4 ⁷)
C	II (6 ⁷)
D	II (8 ⁴)
E	V (11 ³)
F	I (13 ⁵)
G	V (18 ¹)
H	V (23 ⁵)
I	I (26 ¹)
J	II (28 ⁵)
K	I (30 ⁵)

Toccata II.2

A	II (4 ¹)
B	II (15 ³)
C	V (20 ¹)

I.2 A ends on I (b.2⁵)

B	II (3 ⁷)
C	V (5 ⁷)
D	V (9 ¹)
E	V (11 ⁴)
F	II (13 ⁷)
G	I (19 ⁵)
H	II (22 ¹)
I	II (27 ³)
J	V (29 ¹)
K	V (34 ¹)
L	I (36 ⁵)
M	I (38 ¹)
N	V (39 ⁷)

I.4 A

II (4 ¹)	
B	I (7 ⁵)
C	I (14 ⁵)
D	V (16 ⁷)
E	V (19 ¹)
F	V (21 ¹)
G	II (26 ¹)
H	V (28 ⁵)
I	V (33 ¹)

Sometimes the position of the dominant is even so strong that it might be classified as a second tonic. This escape to the dominant during the entire course of a piece but for beginning and end had already been noted by Gruber¹ in earlier Dorian pieces.

The four Dorian toccate in the FM (pp. 4, 24, 34, 48) display, in a more concentrated form, the above harmonic procedure: tonic and related keys at important cadences, free peregrinations through the tonal system elsewhere. Complete tonal freedom prevails, however, in the Elevation Toccata II.3; here the tonic is a passing key like the others.²

Although the toccate with their rich modulations seem to deviate from traditional modal practice, they cannot be regarded as tonal in the modern sense. They contain countless modal reminiscences freely intermingling and alternating with tonal and chromatic progressions. Not even the intersectional cadences on tonic

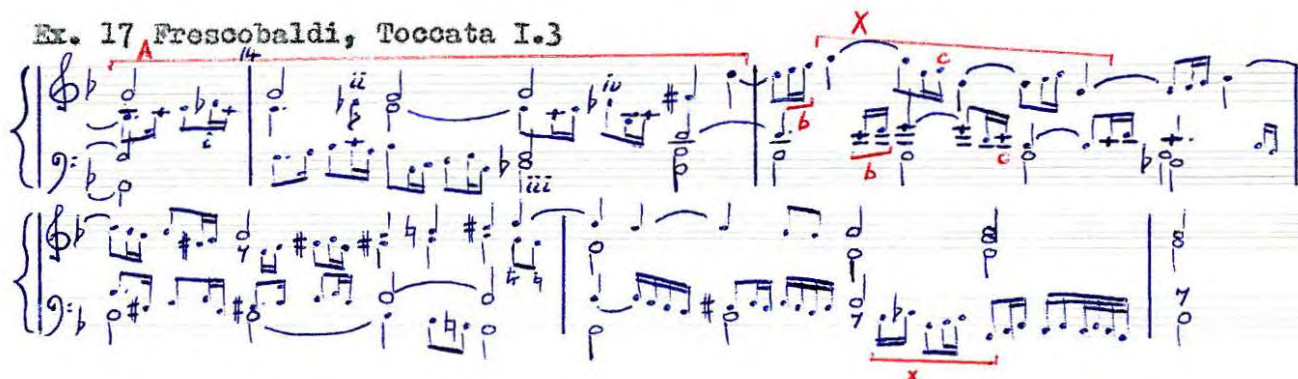
¹Georg Gruber, *Das deutsche Lied in der Innsbrucker Hofkapelle des Erzherzogs Ferdinand (1567-1591)*, Doctor's Thesis, University of Vienna, 1928.

²except the perfect cadence at bb. 45³-46¹

or dominant are sufficient to eradicate the predominant effect of directionless harmony.

The seventh section of Toccata I.3 (bb. 13⁷-18¹) well illustrates the close juxtaposition of these diverse components (ex. 17).

Ex. 17 Frescobaldi, Toccata I.3

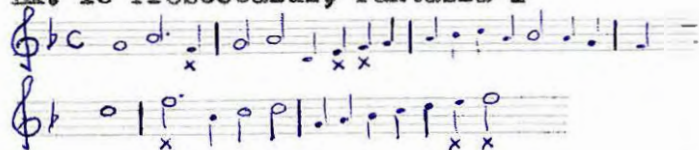


The section marked A is tonal. The use of four flats (A - i, ii, iii, iv) confirms G minor, that of E^b D minor on the third crotchet of the bar. The close vicinity of E flat (iv) and F sharp is probably the nearest Frescobaldi came to the harmonic minor scale, a conception as yet unknown to him. The following bar (b.15) is modal. Twice the Dorian sixth is immediately followed by the Mixolydian seventh (b,b). In the next two crotchets there are two further Dorian sixths (c,c) even though this results in melodic tritones with the next note. These factors create a strong G Dorian feeling; in the last two crotchets we move to C Dorian, as neither the submediant is flattened nor the leading note raised. Bars 16 and 17 move in a D-g ambit (with a characteristic short excursion to A at bb. 16⁶-17¹). Frescobaldi's oscillation between modal and tonal could not be better demonstrated than by the E flat of b.17⁵: the bass now has the tonal version of a fragment which the superius had presented in modal form two bars previously (X,x). Melodic considerations being the same, the change has obviously been undertaken for harmonic reasons.

The ricercari and fantasie are harmonically, as in other respects, the most traditional of the keyboard works. The length of the themes (minim as time unit) and the strict adherence to four-part writing create a quiet atmosphere strongly opposed to that of the toccate; there is hence no place for the harmonic extravagances of the latter. Neither the juxtaposition of modal and tonal elements, nor the use of chromaticism in special sections lessens the general tranquillity. The

pieces are firmly rooted in their tonic, and leave it only for brief moments. The influence of the theme on the harmony is especially evident in the two Dorian Fantasie (I & II), sopra un soggetto. The theme of Fantasia I stresses Dorian both in its original position and in its dominant answer (ex. 18).

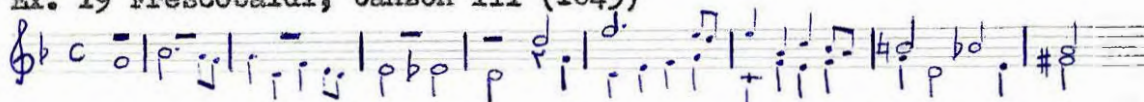
Ex. 18 Frescobaldi, Fantasia I



All intersectional cadences in this work are on the tonic (bb. 26⁵, 38³, 58¹), and the chromatic final sections do not modulate further than to the dominant or subdominant. The piece ends with a protracted plagal cadence. The theme of Fantasia II contains one flattened sixth degree due to the application of the fa-sopra-la rule. This, however, neither brings about modulations to other keys, nor does it substantially lessen the predominantly modal impression.

The canzoni show a stronger dominant-tonic polarity due to their monothematic treatment and dominant answers. The difference between them and the monothematic fantasie - where the polarity between voice-entries is felt as authentic-plagal rather than tonic-dominant - is evident from a comparison between ex. 18 and ex. 19, which shows the first two entries of the theme of Canzon III (1645).

Ex. 19 Prescobaldi, Canzon III (1645)



The use of both E and E flat in this theme seems to leave the question whether modality or tonality is to prevail undecided¹. The obvious majority of E^b - in the entire piece we find 53 E^b and only 18 Eⁿ - is, however, misleading, since many of the E^b's are not Dorian sixths but second degrees of the dominant.² Furthermore, the use of chromaticism, though it does not necessarily herald tonality, at once dispels the modal atmosphere.

It is a textbook truism that one can foresee the character of a Bach fugue from its theme alone; in the same way, the harmonic implications of a Frescobaldi theme usually give a reliable indication of the harmony one can expect from the piece as a whole. This shows the still strong influence of melodic thinking upon harmony.

A statistical investigation such as the above is, therefore, of limited value. It would be particularly meaningless in the toccate, where an E^b in a Dorian piece may belong to any of a number of different keys.

In spite of the marked individual differences between the pieces collectively classed as "capricci", only one of the three Dorian pieces¹ among them is harmonically remarkable, the *Capriccio di obbligo di cantare* (CapB I). Though ending on D and therefore ostensibly in D Dorian, it is predominantly on A, as a table of cadences will show²:

Intersectional cadences

II-V b.23

II-V 37

II-V 44

(I-V) 52

(IV-I) 77

(IV-I) 89-90

V-I 114

V-I 125-6

V-I 146

Intermediate cadences

II-V b.13

I-IV 14-15

V-I 19

IV-VII 26

(I-IV)³ 29

V-I 33-34

IV-VII 35

II-V 61

II-V 69-70

II-V 82

II-V 102-3

II-V 130

An inclination towards D only begins with the sixth section (bb. 91ff), but even after the final cadence the listener is not certain whether the piece has ended on its tonic or its dominant. This shift is similar to that noted in some Dorian toccate, but is here partly caused by melodic reasons: the first three notes of the "missing" theme, which is also the theme of the four-voiced piece proper, strongly suggest A; the "Abgesang" moving to D is powerless to counteract the commanding incipit impression.

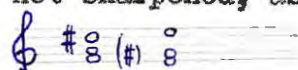
¹Capriccio sopra la Bassa Fiamenga; Capriccio sopra La Spagnoletta and the above (CapB I)

²Interrupted cadences are omitted although they are especially frequent whenever a voice enters in a key other than that in which the other voices have ended, e.g. at bb. 16-17 of this Capriccio.

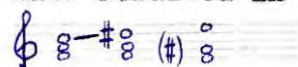
³Brackets indicate suspension cadences. They often lead to a tonic beginning of the next section. This, however, does not hold true with the two main suspension cadences (bb. 52, 77). The first ends on A, but does not lead back to the tonic, while the tonic ending of the second does not prevent the next section from again beginning on A.

Prescobaldi's dance pieces are the most tonal part of his works, thereby reflecting the general trend of Renaissance dance music; they are homophonic in conception, and the melodic influence is therefore weaker than in the polyphonic pieces. In addition, they evince an appreciable leaning towards "relative" keys. The Dorian pieces are, however, less advanced than the dances in other modes.

The transition from Phrygian to major and minor differs from that of the other modes. The seventh degree was not sharpened, as the resulting progression



was unacceptable to Renaissance ears. An approach from below was equally objectionable, since it would have resulted in an augmented second:



The Renaissance was hesitant to adopt the natural solution of raising both the sixth and seventh degrees, so that the Phrygian remained the most persistent of the modes. Its other characteristic, the semitone between tonic and supertonic, was more easily lost, as another medieval melodic rule decreed the sharpening of an F between two G's.¹

Prescobaldi's five Phrygian toccate reveal the state of dissolution which this mode had nevertheless reached. A table of cadences covering the first half of Toccata I.6:

Intersectional cadences		Intermediate cadences	
IV-I	b.8 leading back to IV	I-IV	bb. 4-5
I-IV	11		
VII-I	12-13 leading back to IV		
I-IV	17	(VI-III)	18
IV-I	20 leading back to IV		

shows that from b.5 onwards the tonal centre moves to the fourth degree. All cadences that end on I (bb. 8, 12-13, 20) immediately lead back to IV at the beginning of the following section. Toccata I.5 has similar tendencies, though they are less pronounced², and even two stravaganza toccate from FM acknowledge some special relationship towards the fourth degree:

¹ on an analogy with the fa-sopra-la rule.

² cf. the cadences on A at bb. 9, 19, 33; the E-A oscillation begins on the first bar.

Toccata cromatica (p.18)

first intersectional cadence: I-IV (bb. 6-7)

section B (bb. 7-27) is chiefly on IV

b.33: intersectional cadence VII-IV

section D (b.33-end) is chiefly on IV

Toccata per l'Elevatione (p.42)

intersectional cadence I-IV (bb. 9-10)

section C is on IV (bb. 10-14)

also bb. 3, 6-7, 8, 19, 20, 21, 24, 25, 26, 27

Frescobaldi therefore used the plagal dominant as a key of escape, which indicates that modal thinking was still predominant. An inclination for the fourth degree in the Phrygian is found in music long before Frescobaldi, e.g. in Lasso's "In me transierunt"¹. The assumption that the choice of an escape key is governed by modal considerations finds further proof in the second half of Toccata I.6, which moves almost exclusively in the dominant of the authentic mode, the sixth degree:

Intersectional cadences			Intermediate cadences	
VI-III	b.23, leading to VI			
VI-III	24, " " VI			
VI-III	27, " " VI		IV-I bb. 25-26	
(IV-I)	30		(VI-III)	29
III-VI	33, remaining on VI			
III-VI	37, " " VI			
VI-III	41, leading to VI		III-VI	40
VII-I	44-45			
VI-III	46-47, leading to VI			
IV-I	49			

Those of the above cadences that end on III invariably proceed to VI at the beginning of the next section. The third degree is used as the dominant of the sixth and serves to strengthen the latter's position. In addition, Toccata I.6 presents the remarkable phenomenon of a piece with two keys of escape, the plagal and the authentic dominant, which quite overshadow the tonic (see the analysis of the first half on p. 77).

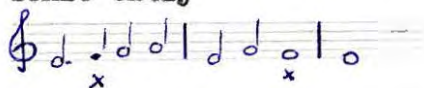
The Phrygian fantasie and ricercari are much more modal. In Ricercar III the strong modality of the main theme is accentuated by its dominant answers on B. The possibility of a substitute tonic on A is thereby removed, while the Phrygian

¹publ. in Musica reservata, Bärenreiter-Verlag, Kassel, 1952

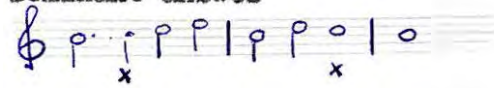
character of the theme is preserved:

Ex. 20 Frescobaldi, Ricercar III

Tonic entry



Dominant answer



This "dominant answer" is only possible because the theme does not move beyond the fourth degree; if it did, a tritone would occur. The piece, together with Ricercar IV¹, illustrates that the polarity between voice-entries in Frescobaldi's polyphonic pieces is authentic-plagal rather than tonic-dominant in an harmonic sense.

The predominant modality of the Phrygian fantasie and ricercari is shown by the relative incidence of the raised and unraised supertonic:

Fantasia III (E)	F ^b 79 F [#] 18	Ricercar III (E)	F ^b 85 F [#] 9
Fantasia IV (A)	B ^b 127 B ^b 19	Ricercar IV (A)	B ^b 97 B ^b 17

About half of the above F sharps are due to the application of the melodic semitonal alteration rule (cf. p. 77). The four places in Fantasia III² and the four in Ricercar III³ where an F between two G's is not raised indicate, however, that semitonal alteration was not an overriding consideration and that the majority of sharpened F's has an harmonic function. Their most frequent purpose is to modulate back to the tonic, usually from the respective dominants of Phrygian and Hypophrygian. The F sharp then has the same function as the raised leading note in other keys, i.e. to bring about a dominant-tonic progression. Frescobaldi has, in other words, discovered the "missing leading note" of the Phrygian mode by raising the supertonic leading to the mediant instead of the seventh degree leading to the eighth. (Ex. 21)

¹which is harmonically similar.

²bb. 4⁸-5¹, tenor; b. 8⁴-5, tenor; b. 11⁷-12¹, altus; b. 43⁴-5, altus

³bb. 32⁵-33¹, altus; bb. 73⁷-74¹, altus; b. 79³-5, superius; b. 81⁵-7, tenor

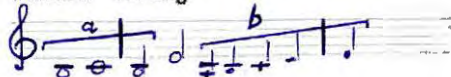
Ex. 21 Frescobaldi, Ricercar III



The theme of Fantasia III and its answer have a leaning to the Hypophrygian dominant (ex. 22, b).

Ex. 22 Frescobaldi, Fantasia III

Tonic entry



Answer



This tendency prevails throughout the work and is particularly noticeable in the final section (bb. 56-85). Two of the three intersectional cadences (bb. 23-4, 55-6) and one powerful intermediate cadence (bb. 69-70) are on A. The strongly Phrygian incipit (a) of both theme and answer, however, preserve the modal tonic and prevent a complete escape to IV. A table of cadences of Fantasia IV shows a similar trend towards the plagal dominant:

- VII-V bb. 16-17
- IV-I leading to IV b.27
- (IV-I b.33)
- I-IV bb. 43-44
- I-IV b.51
- (IV-I b.65) leading to IV

The same tendency can be observed in Frescobaldi's only Phrygian canzona, the Canzon quarti toni (FM).

In the first two sets of coupled dances¹, which are on E, Frescobaldi makes his closest approach to tonality. The Balletto I exhibits the following tonal traits:

- a) a profusion of B major triads which cause V to be the unchallenged dominant;
- b) patches of E major (bb. 5-6) which are not Tierces de Picardy;
- c) an inclination for the relative key, G major, with which the first section closes;
- d) no Phrygian cadences on E;
- e) no final Tierce de Picardy; final cadence with raised supertonic;
- f) only one F[♯] (in a chromatic D minor passage) among 18 F[♯]'s.

The companion pieces, the Corrente del Balletto (an harmonic paraphrase of the Balletto) and the Passacagli, are no less tonal. The latter contains one F[♯] as against 32 F[♯]'s.

¹Balletto I - Corrente - Passacagli; Balletto II - Corrente (TocB I)

The second set, while containing most of the above tonal elements, also has Phrygian cadences both on E (Balletto I, b.6³⁻⁵) and B (bb. 1⁵⁻⁷, 3⁸⁻⁴¹). It would be difficult to find a more striking exemplification of Frescobaldi's ambiguous harmonic position than this simultaneous use of the most characteristic of modal cadences and the most advanced tonality.

In its archaic persistence, the Phrygian mode offered the biggest harmonic challenge to Frescobaldi, a challenge which he met in two opposing ways, either by the adoption of modality with subtle changes and evasions or by a radical remodelling on tonal lines.

In the Lydian mode, which has a semitone between the seventh and eighth degrees, the transition to modern major only necessitates a lowering of the fourth degree. This process took place very early; in fact, a change from B⁴ to B^b, undertaken to avoid the tritone F-B, is the first chromatic alteration in European music. A B^b is found even in Gregorian Chant, and was for many centuries the only accidental in use. Frescobaldi's keyboard music does not go above one flat in the key signature. These two factors - the early alteration of the fourth degree, and the unnecessary of raising the seventh - cause the Lydian to be the first mode to lose its original character and change into Ionian (= major). This process is completed long before Frescobaldi¹. The fact that he still writes pieces on F without a key signature, once again proves his archaic tendencies.

His only Lydian toccata, I.8, begins with pure F major "tonic weaving" with the B flats written as accidentals. The following thirty bars show no especial leaning towards any one particular degree. There are, however, a few scattered reminiscences of the Lydian mode², which only asserts itself emphatically in the last three bars. These form a powerful coda based upon the oscillation between the Lydian mode and the keys of A minor, C major, D minor and G minor, concluding with a limpid Lydian cadence.

In Ricercar V³ (Lydian) the proportion of flattened to unaltered notes on the fourth degree is as follows:

¹In his study of the counterpoint of Palestrina, Jeppesen (Knud Jeppesen, Counterpoint. The polyphonic vocal style of the Sixteenth Century. Translated by G. Haydon.

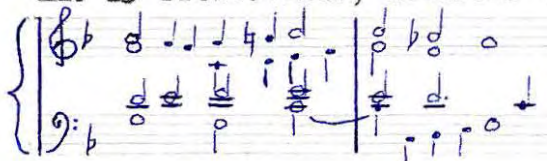
Williams and Norgate, London, 1935) omits the Lydian as a no longer valid mode.
²in the runs in bb. 5⁵⁻⁶, 10⁵⁻⁷, 26³⁻⁵, 28¹⁻², 29³⁻⁴, 30⁶⁻⁷, 32⁷⁻⁸.

³Ricercar V, the more representative of the two Lydian ricercari, will be discussed fully. Ricercar VI follows similar harmonic principles in a more simple way.

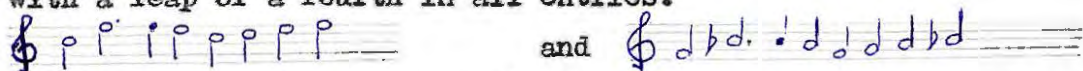
B^b 54 B^b 83

A number of the B flats result from the fa-sopra-la rule, which the composer applies to all B's followed by an A. The others denote F major, D flat major and G minor, i.e., F major and its ambit towards the flat side. The majority of B^b's denotes A and E (both major and minor) and G major. The remaining B^b's¹ that occur in stretches on F seem to signify Lydian; in the vertical context, however, they assume functional importance by becoming leading notes to C major. Ex. 23 shows an instance of the process, together with an exemplification of its opposite, return to F by the flattened fourth degree:

Ex. 23 Frescobaldi, Ricercar V



The frequency of this progression causes a leaning towards C, in which one of the main cadences also ends (bb. 24-25). Where F Lydian is not changed into F Ionian, Frescobaldi abandons it for the dominant Ionian, leaving the Lydian impression, though frequent, highly evanescent. An interesting modal-tonal contrast exists in the treatment of theme B (bb. 5⁷-7³, superius): it begins in the "exposition"² section with a leap of a fourth in all entries:



In its development section (bb. 38-66), some of the answers assume Lydian character due to a changed incipit:



This co-existence of tonic-dominant polarity in the subject-entries of the exposition and plagal-authentic polarity in the various shapes of the subject itself can only be regarded as a conscious device, a highly effective interplay between two harmonic systems.

¹ e.g. bb. 7, 11-13, 28, 32-33

² It will be remembered (cf. p. 24) that this is a "sonata-ricercar".

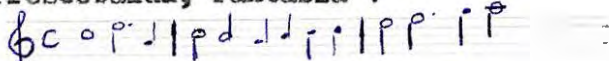
A list of the main cadences of the two Lydian canzoni:

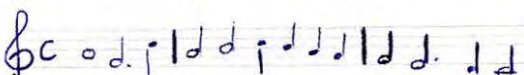
Canzon IV (CapB I)	Canzon V (1645)
II-V bb. 5-6	II-V b.4
II-V 7-8	VI-II 9
II-V 10	VII-III 10-11
II-V 12	V-I 13
VII-III 16	II-V 14
VII-III 21	VII-III 16-17
II-V 22	II-V 18-19
VII-III 24-25	V-I 21
V-I 29-30	II-V 32
II-V 37	VII-III 34-35
II-V 40	II-V 37-38
V-I 44-45	II-V 46-47
II-V 55	II-V 55-56
VII-III 60-61	II-V 61
II-V 62-63	II-V 63-64
V-I 67	II-V 70
	II-V 71
	V-I 74

shows that both frequently escape to the dominant, mainly due to the leading-note function of the unflattened fourth degree. This again illustrates that Frescobaldi's canzoni are more tonal than the ricercari and fantasie on account of a greater profusion of cadences. The C major impression is furthered by the frequent use of F sharp as a leading note to G, which establishes C major by lending it dominant support. The further tendency to the third degree will be discussed below in connection with a more striking example.

A unique harmonic conception underlies the Fifth Fantasia sopra doi soggetti¹. The two subjects are closely related, the second being an inversion of the first (ex. 24).

Ex. 24 Frescobaldi, Fantasia V

Theme A 

Theme B 

Theme A is stated in the plagal dominant; theme B, having the function of a "comes", follows in the plagal tonic. The aural impression, however, is of a continuous

¹Fantasia VI has similar tendencies, but to a lesser degree.

oscillation between A Aeolian and F Lydian. This ambiguity is inevitable as the first three notes of both subjects constitute a triad. Each entry of theme A denotes Aeolian, each appearance of theme B Lydian. As the Aeolian impression is, on the whole, predominant, the effect of the stupendously concentrated Lydian coda (bb. 117-124) is enhanced by an element of unexpectedness. Though we have found leanings towards the third degree in his other Lydian compositions, the radical way in which the ambivalence is maintained in this fantasia makes it his clearest exemplification of Tinctoris' "commixtio tonorum"¹.

The three coupled Lydian dances² are the only pieces among the keyboard works that have a "black" key as tonic (B^b). This is their most forward-looking trait, for the music itself mixes tonal and modal elements in the usual manner. The Lydian passages are both on E flat (Balletto III, b. 4⁵⁻⁶) and on the tonic (ditto, b. 2³⁻⁵) but the latter do not modulate to the dominant, and the third degree is as important a place of rest as the dominant. The Passacagli move to the relative minor, G Dorian, as *altro tuono* at the end.

The transition from the Mixolydian mode to major only needed the raising of the seventh degree, a practice already found in polyphonic music of the early Renaissance (e.g. Landini Sixth, Burgundian Cadence). Notwithstanding this early influx of tonal elements, Frescobaldi's Mixolydian works still contain typical modal ingredients³.

The two Mixolydian toccate (II.5, II.11) leave G shortly after the beginning and only return to it after extensive modulations. In II.5 these are accomplished in a systematic way on pedal points moving, with one exception, in a cycle of fifths (see p. 70). In II.11, Frescobaldi shows a bent for sharp keys in the first half, and gradually re-establishes G in the second. The lack of both tonic orientation and a definite substitute tonic bring about a particularly marked impression of aimless harmonic progression.

¹as opposed to a mere "mixtio tonorum", which is, of course, ubiquitous. For both terms see Reese, op. cit., p. 141

²Balletto III - Corrente del Balletto - Passacagli (TocB I)

³e.g. in the close juxtaposition of unraised and raised leading note in the Mixolydian cadence (see p. 69)

The short initial section (bb. 1-8) of Toccata II.5, on a G pedal point, begins with a simultaneous and successive juxtaposition of two modes, G Mixolydian and G Lydian. This is inherent in the theme itself, which is Lydian in the first bar (indicated by the C sharp) and Mixolydian in the second (indicated by the three unraised seventh degrees). Simultaneously with this superius entry, the altus has the two halves of the theme in reverse order, which results in the following brief but remarkable commixtio tonorum (ex. 25):



The superius subsequently has one more C sharp (b. 3), after which the music proceeds in G major. The next section, though on G, retains Mixolydian character by means of a number of B flats. There is also Mixolydian flavour on F (b. 30) and D (throughout section V, bb. 57-71).

The outstanding harmonic characteristic of the two Mixolydian fantasie (VII and VIII) is the segregation of certain harmonic elements into special sections. Fantasia VII has its clearly-separated modulation section (bb. 25-54), and in Fantasia VIII the middle section (bb. 60-78), surrounded on both sides by modal-tonal music, is wholly modal, the only sharpened F being that of its final cadence. The two Mixolydian ricercari (VII and VIII) are firmly rooted on their tonic G. After every little excursion to another key, they return to the tonic prior to undertaking a further modulation. This tonic stability is partly due to the fact that both are unisectional pieces.

The most remarkable of the three Mixolydian canzoni is "La Scacchi" (No. 4 of the 1645 set), as a list of cadences will show:

Intersectional cadences

IV-VII	b.19
I-IV	37-38
VI-II	57-58
(IV-I)	70
II-V	89-90
VI-II	96-97
V-I	105-6

Intermediate cadences

II-V	b.14
IV-VII	25
V-I	44-45
III-VI	62-63
V-I	83-84

(to I: 4; to II: 2; to III: 0; to IV: 1; to V: 2; to VI: 1; to VII: 2)

There are cadences on each degree of the scale but the third (E), which would have entailed the use of the B major triad as dominant. This is again explained to a great extent by the plagal character of the theme, which has leanings to IV and V, while its "dominant answer" veers towards VII. Among the polyphonic works the piece represents the closest approach to the harmonic freedom of the toccate. It is bound neither by the tonic nor by a key of escape, but does possess genuine Mixolydian ingredients, even in sections on degrees other than the tonic (e.g. on F in parts of section V, bb. 71-83¹).

The almost complete tonality of the Balletto e Ciaccona (TocB I, C Mixolydian) is manifest in the first section (bb. 1-3) of the Balletto, which contains but one F# among 7 F#'s. The former is part of a modulation to the subdominant prior to the final perfect cadence, resulting in a full IV-V-I close. The sequence of keys is typically tonal:

I	-	(VI)	-	(II#)	-	V	—	I	-	IV	-	V	-	I
bar		1				2				3				

The unraised F in the last bar is perhaps the last modal remnant; though it here denotes C major, it would probably have been sharpened in later works to ensure an earlier establishment of the dominant.

The Aeolian mode had little time to establish itself as a genuine mode before it became the prototype of minor keys. Nevertheless, Frescobaldi does not use it in a predominantly tonal way, as can be seen in the following table showing the relative incidence of the unraised and raised seventh degree in Aeolian pieces:

	G natural	G sharp
Fantasia IX	112	21
X	124	6
Canzona I (1645)	103	23
Capriccio sopra la, sol, fa, re, mi	214	32
cromatico con ligature al contrario	87	18
Ricercar IX	114	11
X	105	14
Toccata II.4 (alla Levatione)	81	36
II.7 (D Aeolian)	G natural 88	G sharp 39

The reason for this archaic trend may to some extent be connected with the necessity of also raising the sixth degree. Although Frescobaldi accomplished this latter process in some Aeolian pieces, in no case did he arrive at the further, later possibility of allowing an augmented second between submediant and raised leading note. Not even the toccate, in their many runs, use the harmonic minor scale.

The cadence-schemes of two of the Aeolian toccate:

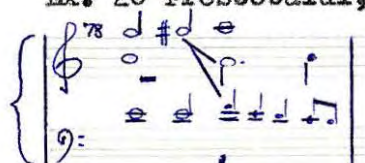
I.7	II.7
V-I b.7	V-I b.5
V-I 10	IV-I 10
VII-III b.17	V-I 15
V-I 19	V-I 27
I-IV 21	III-VII 35
VII-IV 31	I-V 49-50
I-V 34	V-I 60
IV-V 36 followed by I	
V-I 39	

show a feature common to all Aeolian toccate, a pronounced centralisation around the tonic, which is emphasised by temporary shifts to IV and V, and not appreciably weakened by the many short excursions to more distant keys. The stravaganza piece in this mode (II.4) is probably the only such work by Frescobaldi with a real tonic, accentuated by the long coda-like final passage (bb. 53-58) with its hovering around A¹ and pedal point on the dominant. If the Aeolian mode, therefore, did not bring about tonality in the keyboard works, it did serve as a stabilising factor in the restless progression of the toccate.

The two Aeolian fantasie (IX and X) show the clearest modal-tonal segregation. The modulation section of Fantasia IX has been discussed (p. 69f); it is preceded by a highly modal initial section (the first accidental occurs in b.33, shortly before its end) and followed by a chromatic one; thus Frescobaldi has successively paraded the three harmonic styles that were at his disposal. The first two sections of Fantasia X contain the longest stretch of purely modal music that he wrote, the first sharpened G occurring in b. 92, just after the beginning of the third (chromatic) part. The chromaticism of these fantasie leads a number of times to Frescobaldi's nearest anticipation of the harmonic minor scale in a kind of interrupted cadence (ex. 26; also in bb. 67 and 83-84 of the same work).

¹The Aeolian toccata from FM (p. 56) has a similar ending (I-V-I)

Ex. 26 Frescobaldi, Fantasia IX



The Ionian mode needs no structural change in its transition to modern major; it is only the harmonic conception that must be altered. One is, therefore, almost a priori led to expect a firmly-established tonic centre. The Ionian toccate¹ do not show any such tendency; rapid modulations to distant keys and the appearance of modal elements usually begin immediately after the "tonic weaving" introduction. The Toccata II.6 (sopra i pedali e senza) offers a plain exemplification of this process: while the initial section on an F pedal is fully tonal and the only two accidentals (E^b, b.9, and B⁷, b.10) betoken modulations to B flat major and C major respectively, the second section (on C) has a Mixolydian flavour from the first beat onwards, due to the B flat of the key signature. This characterisation applies still more to Toccata II.9 (F Ionian), the most restless piece of the whole set.

The cadence-schemes of Fantasia XI:

Intersectional cadences

V-I bb. 26-27

V-I 51

IV-V-I 99

Intermediate cadences

II-V	b.3
II-V	4-5
II-V	8
V-I	11
II-V	12-13
V-I	13-14
II-V	15
II-V	17
V-I	35-36
II-V	40
II-V	42
II-V-I	45
V-I	47-48
II-V	58
II-V	71
IV-I	87

shows that the work moves as much on the dominant as on the tonic. The leaning

¹I.10, 11, 12; II.6, 8, 9

own day, there is an even greater diversity of harmonic styles; a composer may write in a late tonal, atonal, polytonal, twelvetonal, microtonal or even modal idiom. While there are a few composers who have gravitated from one style to another (Schönberg, Stravinsky, Krenek), it would be difficult to find an instance of one who has, like Frescobaldi, adopted two styles concurrently throughout his life, freely oscillating between them and mingling their elements. It is possible that some early Seventeenth Century composers were reluctant to altogether abandon the tried harmonic system before the new had been fully explored. But with the fearless and experimental Frescobaldi this does not seem to have been the primary consideration. In view of the fact that some of his finest harmonic effects are based on the contrast between modality and tonality, the conclusion seems inescapable that this contrast is a conscious device with him and one of the secrets of the richness of his harmonic idiom. If he was aware of his ambiguous historical position, he regarded it as an opportunity rather than a handicap.

b) The Transition from vocal to instrumental Style

A discussion of Frescobaldi's keyboard style must necessarily begin with an investigation into the possibilities and limitations of the two instruments concerned, the organ and the harpsichord.

According to Jeppeson¹, the Italian organ of the Cinquecènto had one keyboard and about twenty pedals². With only one manual available, it was not possible to single out voices from the polyphonic complex by means of different tone colours. This uniformity of sound was counterbalanced to an extent by the variable mensuration used in constructing the single ranks of a stop.

The harpsichord of Frescobaldi's day was similar to the organ in the above respects. The important difference lay in the manner of tone production, which made the former incapable of sustaining notes. The two instruments had in common a certain limitation of harmonic freedom, caused by the as yet not fully resolved problem of temperament.

In view of Frescobaldi's outstanding career as an organist, it may be assumed that the bulk of his keyboard works was written for the organ. While Apel³ shows convincingly that the Neapolitans were cimbalisti rather than organists, his arguments to prove that Frescobaldi evinces the same preference are somewhat tenuous. His reasoning is exclusively based on the fact that Frescobaldi marks his Toccata Books "di cimbalo et organo". Their preface rather seems to reveal an equal affinity for both. Four pieces (II.3, 4, 5, 6) are expressly marked "per l'organo" and all works in stravaganza style clearly belong to the same category. On the other hand, some sections of the toccate

¹ Knud Jeppeson, Die italienische Orgelmusik am Anfang des Cinquecènto, Kopenhagen, 1943, pp. 24-55

² The disposition of the Old Italian Organ of the Silver Chapel, Innsbruck, the nearest extant equivalent of an Italian Baroque organ, is as follows:

Manual - principale	8'	vigesimaseconda	1'
ottava	4'	flauto in ottava	4'
decimaquinta	2'	voce umana discant	8'
decimanona	1 $\frac{1}{2}$ '		
Pedal C-f Basso	8'		

³ Apel, op. cit.

would seem to prefer the harpsichord, notably the downward-rolling runs and the arpeggiando in chords. For the rest, all the vocally-inspired works¹ call for the sustaining notes of the organ, especially if they contain a cantus firmus in long notes, which could not be made explicit on a harpsichord. Frescobaldi's only tabulation ("Ancidetemi pur"), the Capriccio sopra La Battaglia, the dance pieces and the sets of variations are clearly harpsichord music.

The style of Frescobaldi's polyphonic keyboard pieces has its model in the contrapuntal writing of Palestrina, with which he became familiar during his long stay in Rome (1608-1643, with a few interruptions). The works of this master represent the perfect fusion of northern linearity with southern euphony, and as such mark the culmination of vocal polyphony. His music accordingly comprises the two elements of great contrapuntal density and contrasting homophony. If we analyse the opening Kyrie of the Missa Papae Marcelli², we find at least six themes and motives which are thematic (i.e., used more than once), and places where four themes run concurrently (e.g. bb. 12-13). It is impossible for the listener to follow all of these themes simultaneously; he must concentrate on one or, at the most, two³. The only reason for the writing of such dense polyphony can be found in the Renaissance love of constructivism. With the exception of the cantus firmus, which may pervade an entire Mass, Palestrina's themes are generally short-lived. They arise as counterpoints to existent material, and disappear after a few entries; hence their profusion. The homophonic sections are inserted as foils to the stricter writing and usually set for fewer parts; when two such

¹Henceforth the *ricercari*, *canzoni*, *capricci*, *fantasie* and *versetti* will be grouped together under the designation "polyphonic pieces".

²cf. Table II, p. 106

³cf. the words of Hindemith (in his "Unterweisung im Tonsatz", I. Teil, B. Schott's Söhne, Mainz, New Edition, 1940, p. 140):

"Schon zwei sehr eigenwillig laufende, in ihrer Selbständigkeit sich abstossende Melodiebögen lassen sich schwer verfolgen, wenn nicht ein verhältnismässig einfacher harmonischer Untergrund sie bindet. Bei drei Stimmen kann die restlose räumliche (melodische) Unabhängigkeit jeder einzelnen nicht mehr aufrechterhalten werden . . . "

smaller groups are used antiphonally, they show the influence of the Venetian *coro spezzato* and the "Chorspaltung" of the late Netherlands school¹.

In endeavouring to transplant Palestrina's vocal style to the keyboard, Frescobaldi confines himself to four voices, but maintains the contrapuntal density. The strict linearity is combined, not with Venetian euphony, but with an harmonic style which already contains Baroque elements. A number of instances of the simultaneous combination of four themes can be found in the keyboard works². Frescobaldi must therefore have considered it equally capable of making such intricacies explicit; whether he was justified in this assumption may be judged from the following considerations:

- (a) the rendering of the dynamic curves of each individual voice, the subtleties of polyrhythm, and the *marcato* of important passages, all eminently suited to choral performance, are lost in keyboard execution;
- (b) greater clarity of overall texture is possible on the keyboard;
- (c) rhythmic liberties (*rubati*) are easier of execution to one performer than to a group.

Frescobaldi maintains strict four-part writing in the *ricercari*, *fantasie*, *capricci* and *versetti*; the *canzoni* contain many parts which are in three voices only. A fifth voice is added in the two riddle pieces³. The dense contrapuntal web is lightened by the usually more homophonic triple-time sections, and by occasional *bicinia*.

In his polyphonic pieces, Frescobaldi's thematic writing seems to be more deliberate than that of Palestrina. This is shown by the marking "*sopra soggetti*" so often found in the titles, and by the fact that his themes permeate entire works or sections. The subjects of his *ricercari*, *fantasie* and *capricci*, in which the minim is the time-unit, are usually long legato melodies unrelieved by rests, with a gradual rise and fall, and without strong rhythmic interest;

¹ cf. the Gloria from the above Mass from "*benedicimus te*" to "*Domine fili*" (bb.10-33)

² e.g. in the *Ricercare* IX (p. 26) and the closing sections of *Fantasia* XI and XII

³ *Capriccio di obbligo di cantare* (CapB I); *Ricercare con obbligo di cantare* (FM, p. 57)

they remain vocally-influenced Renaissance themes with curve rather than character and account for the smooth flow which Frescobaldi's polyphonic pieces have in common with Palestrina's choral works. Reimann¹ speaks of "die für ihn so typische Themenbildung mit einer durch Pause betonten Mittelzäsur, bei der Verwendung von dessen zweiter Hälfte als Kontrapunkt oder neues Thema," supposedly typical of the Neapolitans and Frescobaldi. She presumably refers to the polythematic fantasia and ricercari in which two themes are often stated at the beginning in one voice with only a rest between them. To call this one theme divided in the middle by a caesura is incorrect in view of the fact that the pairing ceases after the first appearance, after which they are used as separate themes². The lack of caesurae in the long melodies of some of these pieces (e.g. Fantasia V) is, in fact, their one instrumental characteristic. Such points of breathing are, of course, unnecessary in keyboard works; that Frescobaldi sought some other, instrumental means of marking the end of phrases seems to be shown by the third rule in the preface to the two Toccata Books: "In playing trills and motives which proceed by leap or step, a slight pause must be made on the last note in order to separate the figures from each other." This refers primarily to the splinter-motives of the toccate, but should perhaps also be applied to the longer melodies of the polyphonic pieces, as the length of such themes is a further hindrance to their recognition in dense counterpoint. By means of this instrumental way of phrasing (= rubato), Frescobaldi has found a kind of substitute for the naturally clear rendition of individual phrases in choral polyphony.

The canzona themes betray the influence of the chanson in that they are shorter and more lively (cf. p. 46) and in the adoption of the crotchet as

¹in her article on Frescobaldi in Die Musik in Geschichte und Gegenwart, Bärenreiter-Verlag, Kassel and Basle, 1954ff

²Reimann's remarks would sooner apply to some of A. Gabrieli's long bipartite ricercare themes, which reappear in full in later entries.

time unit. In addition, they are the only themes of polyphonic pieces which occasionally contain short runs and twists of apparently instrumental derivation (ex. 28).

Ex. 28 Frescobaldi, Canzon IV (TocB II)



Frescobaldi's treatment of themes in his polyphonic pieces represents an early culmination of thematic derivation technique, a phenomenon likewise inherent in Renaissance choral music. His subtle reshapings of melodies to fit into the contrapuntal framework, and his custom of basing an entire piece on continuous derivations of one theme, have their closest vocal counterpart in the cantus firmus Mass. The various applications of this principle in a century of Mass composition, from the modest two-note theme used as head-motive for every part (as in Ockeghem's *Mi-mi* Mass; ex. 29)

Ex. 29 Ockeghem, *Missa Mi-mi* (quarti toni)



through Masses in which full themes appear unchanged in long notes throughout¹, to the fully-developed derivation technique of later Masses (cf. ex. 30) - all

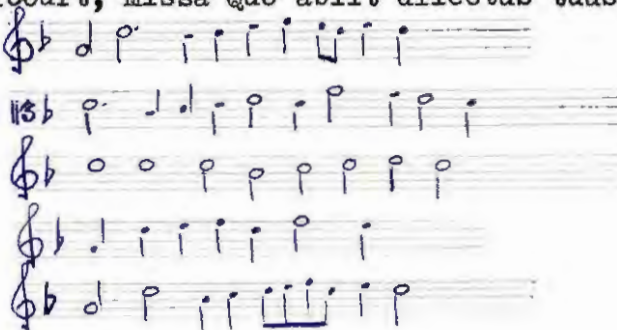
Ex. 30 Pierre de Manchicourt, *Missa Quo abiit dilectus tuus* (1556)²

Kyrie I, Gloria,
Sanctus, Agnus Dei I }
Kyrie II

Qui tollis

Hosanna

Benedictus,
Agnus Dei II }



these have their counterparts in Frescobaldi's polyphonic keyboard pieces, which have their short motto-themes, their cantus firmi in long notes, and

¹e.g. the solmisation theme of Josquin's *Missa Hercules Dux Ferrariae*; or the long melisma theme of the Caput Masses of Dufay, Ockeghem and Obrecht.

²Recorded by the Chanteurs de Saint-Eustache, Paris (Argo record RG 90), from which the above excerpts are transcribed.

a variation-principle strikingly similar to that used by Manchicourt in the above example¹ (compare ex. 12). This shows that the so-called variation canzona, the monothematic fantasia, and the ricercare with a theme which appears in more than one section, derive as much as the Mass from the motet or chanson. From the latter, they obtain their sectional plan and their brevity, from the Mass their metamorphosis of themes.

A further feature of Renaissance thematic treatment which recurs in Frescobaldi is the rhythmically changed incipit as found particularly in the canzoni, the simplest form being ♩.♩.♩. for ♩.♩.♩.²

The polyphonic pieces represent the closest transplantation of the vocal style to the keyboard; they even adopt the range of a mixed choir³. The only more instrumental elements are the toccata-intrusions in the canzoni and the animato sections of the fantasia.

A different kind of vocal influence on keyboard composition is manifest in the countless tabulations of the Sixteenth Century, which are directly based on choral models and yet show a more instrumental kind of writing. Such tabulations were written in order to make music which ordinarily required the participation of a number of singers accessible to one pair of hands. The intabulators presumably aimed at popular appeal and wide circulation, and one would expect that unnecessary technical difficulties, such as runs, ornaments and figuration, would be shunned. Their abundant existence must, therefore, have a reason over and above mere "Spielfreude".

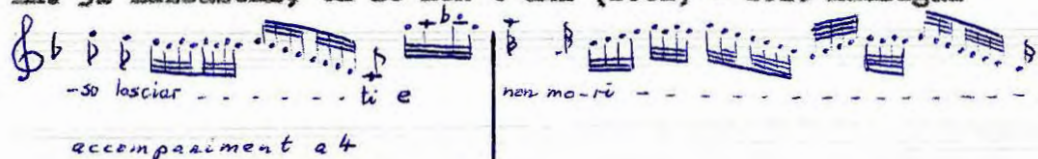
¹found also in Palestrina's Mass Aeterna Christi Munera, and in Byrd's Masses, to name only a few additional examples.

²Frescobaldi rarely undertook changes other than rhythmical in the incipit. Melodically it is inclined to be the most constant part of the theme. One of his chief ways of varying a subject is to preserve the incipit and add a different afterphrase. This agrees with Zarlino's definition of a soggetto as the "melodic impulse" of a piece, which reflects the Renaissance conception of a theme.

³due to indirect influence: range of choir - range of instrument - range of composition.

We have considerable evidence¹ that decorations were added in vocal performance, though they were at first not written down. Already in the middle of the Sixteenth Century, however, we find composers like Ortiz adding the elaboration to their vocal music to avoid the misuse of *ad libitum* embellishment². How desirable fixation in writing was can be seen from ex. 31 (by Frescobaldi's teacher, Luzzasco Luzzaschi), which shows the degree to which vocal elaboration had advanced by the beginning of the Seventeenth Century.

Ex. 31 Luzzaschi, *Ch'io non t'ami* (1601) = solo madrigal



It was expected of a good tabulation to have, for the sake of verisimilitude, embellishments similar to the vocal elaborations. It appears, therefore, not only that vocal ornamentation is at least partly responsible for keyboard ornamentation, but also that the former was, in fact, very much in advance of the latter. The difference lies in the fact that the vocal variety, being unnatural to its medium, was regarded as an external appendage; it was often not written down, and could therefore be altogether omitted in performance; after a few centuries, it disappeared from music. The keyboard variety, on the other hand, was regarded as an intrinsic part of the composition which could by no means be omitted; this enabled it to become an essential feature of the keyboard style.

Frescobaldi himself left only one tabulation, that of Arcadelt's "Anoidetemi pur." Its ornamentation is by no means as elaborate as that

¹in the writings of Bassano, Finck, Gerolamo della Casa, Zaccconi, Bovicelli and others.

²Misuse of vocal embellishment may be one of the reasons why tabulation decorations were written out from the start. Merulo, A. Gabrieli and Frescobaldi even wrote standard ornaments out in full.

shown in ex. 31. Nevertheless, the above characteristics are especially apparent in the third group of Frescobaldi's keyboard pieces, which comprises the pieces of purely instrumental origin - the toccate, sets of variations and dance pieces. A great part of these compositions is, surprisingly, still laid out in four voices, but this is a mere ocular convention, as they are not polyphonic in conception. Even the big runs which cross the entire keyboard are written as if proceeding from voice to voice. A fifth part is occasionally added to enrich isolated chords; unlike Bach, Frescobaldi does not confine this process to the endings. Rests to denote tacet voices are freely omitted.

The themes are marked by a rhythmic animation and variety which strikingly differentiates them from those of the polyphonic pieces, as is evident from a comparison between ex. 24 and ex. 25. The "instrumental" themes also show a division into small units, thus resembling the fugue subjects of Buxtehude and Bach, who introduced rests into their themes, thereby developing short, pregnant motives which draw attention to themselves even in dense polyphony¹.

As the written-out trill in the above example (ex. 25) indicates, ornamentation has become an essential ingredient of Frescobaldi's toccata themes. It has been shown that embellishment in tabulation largely derives from vocal practice; it remains to discover the extent to which passage-work still partook of vocal character in the instrumentally-derived pieces. The composer himself has left a number of strong indications. In the preface to the FM he says that "trills and expressive passages must be played slowly", and in that to the two Toccata Books (point 6): " . . . the passages, on the other hand, slower and expressive" The execution of passage-work was much slower in Frescobaldi's time than today, possibly four times as slow². This was due not only to

¹From a later point of view, the Frescobaldi themes most suited to polyphony are found in the toccate, while the contrapuntal pieces are based on his least "characteristic" themes.

²Bedbrook, op. cit., p. 139

the general leisureliness of Seventeenth Century musical execution, but more particularly to the type of fingering that was used. To the modern performer its avoidance of the thumb and little finger, its custom of passing the third finger over the fourth, and other apparent eccentricities, seem rather clumsy¹. This mode of fingering, which was superseded only in the time of Couperin and Bach, caused keyboard performance to approximate vocal execution, in which each note should be clearly articulated. It also influenced phrasing by separating semiquaver passages into groups of two instead of four². Even these small groups were given vocal-expressive character by the use of the Lombard rhythm. In paragraph 7 of the preface to the two Toccata Books, Frescobaldi calls for the latter in all passages in which semiquavers in one hand run concurrently with quavers in the other, and many other toccata passages indicate this rhythm even in notation³. Frescobaldi's use of the Lombard rhythm has almost no predecessors in keyboard music, so that its origin must once again be sought in the vocal music of the period. It is much used in Caccini's "Nuove Musiche" of 1601 and in other early recitative, where its ultimate derivation from speech (following words like "never") becomes evident. It is even to be found in church music⁴. We may conclude from all these observations that Frescobaldi's embellishments are largely of a non-decorative, non-instrumental nature, in accordance with the spirit of the Baroque, which charged all aspects of music, including decoration, with emotional significance. The later clear differentiation between thematic

¹This explains why men like Bull, or Frescobaldi himself, achieved fame as performers on the basis of what seems to us, judging by their compositions, relatively simple technique.

²The triplets which sometimes occur in Frescobaldi's toccate were probably regarded as marks of especial virtuosity, as is witnessed by his remark "Non senza fatica si giunge al fine" at the end of Toccata II.9, which contains triplets in particular profusion.

³e.g. Toccata II.4, bb. 46-51. That this dislike of motoric regularity was a common feature of the century is shown by the similar situation which prevailed in French organ music of the middle Baroque, in which groups of two written semiquavers were performed as "notes inégales". (Cf. Thurston Dart's notes to the recording of Couperin's organ-Masses, Oiseau-Lyre OL 50155-7). The French grouping was the opposite of that of Frescobaldi, i.e. dotted rhythm instead of Lombard rhythm. The rigid movement which today is chiefly associated with Baroque keyboard music is, as Bukofzer (op. cit., p. 75) has explained, the outcome of the Protestant outlook: "The sacred tunes were subjected to mechanical elaboration in the belief that the effort of elaboration was in itself a token of unceasing devotion."

⁴e.g. in Monteverdi's "Vesperi" of 1610.

work and passage-work¹ may not be made in Frescobaldi.

If we compare the rhythm of the instrumentally-conceived keyboard pieces with that of the vocally-derived compositions, we find a fairly consistent division by time units:

♩	♩
Fantasie	Canzoni
Ricercari	Toccate
Capricci	Dance pieces
Verseti	

From the point of view of rhythm, therefore, Frescobaldi's keyboard works must be divided into minim and crotchet pieces, instead of our more usual division into polyphonic and instrumental works. The almost exclusive way in which this division is undertaken² shows the consciousness with which Frescobaldi employs two distinct rhythmic styles and is another aspect of the prima prattica-seconda prattica dualism³ which runs through early Baroque. That the minim works must be played slower than the crotchet ones, i.e. that lessening of the value of the time unit means an increase in tempo, is evident from the preface to CapB I, where Frescobaldi says that $\frac{3}{4}$ = adagio, that $\frac{2}{4}$ and $\frac{3}{8}$ are progressively faster, and that $\frac{1}{4}$ = allegro.

In the preface to the two Toccata Books, he further requires that his tempi must not be taken strictly, "as is the practice in modern madrigals . . . in which the tempo is sometimes taken quickly, sometimes slowly, and even arrested for a moment, according to the expression or meaning of the words." This is further proof⁴ that rubato must be profusely employed in the execution of his keyboard works, which has led to the incorrect claim that he was its originator⁵. The above quotation shows that its use was derived from vocal practice.

¹as in Mozart

²There are a few exceptions, e.g. the stravaganza pieces and some partite, in which the minim is the time unit.

³cf. Bukofzer, op. cit., p. 1ff

⁴see also above, p. 98f

⁵Reimann traced its use as far back as Luis Milan. Cf. her article on Frescobaldi, op. cit.

Some pieces ("con ligature") or sections (section IV from Fantasia VIII) show the conscious use of syncopation, a feature which, though it stems from the Neapolitan stravanza style, ultimately also goes back to vocal models.

It has been noted that the restless movement of the toccate is ever so often arrested by a cadence, which becomes a conflicting foreign element in the general surging style when used in such profusion. This "splinter-section" form of most toccate is primarily determined by liturgical needs; Frescobaldi himself states in the preface to his Toccata Books: ". . . in the writing of these toccate I have taken care . . . that the single sections can be played separately to enable the performer to end ad libitum without having to finish the whole toccata." Although the formal structure of the toccate seems to be a genuine instrumental device, it points at the same time to the traditional motet sectionalism.

A search for truly instrumental features, totally underived from vocal practice, in Frescobaldi's toccate, variations and dances will prove rather unrewarding. The only real keyboard characteristics are the arpeggiando, which he prescribes for the introductory chordal sections of the toccate, and the passage-work. The latter sometimes even occurs in two voices simultaneously - a definite advance upon the toccate and intonazioni of the Venetians, where passage-work in one voice moves against an even background of sustained chords in the others. In this they obviously followed one of Finck's rules of impromptu vocal elaboration, viz., that any voice could embellish, but not more than one at a time.

The two outstanding features of Frescobaldi's harmony, i.e. chromaticism and the use of the cycle of fifths, occur in the late Sixteenth Century madrigal, the former having, however, reached him through the intermediacy of the Neapolitan stravanza style. The two most famous exponents of madrigal chromaticism, Gesualdo and Monteverdi, antedate him by two decades¹. The real father

¹Monteverdi's First Book of Madrigals appeared four years after Frescobaldi's birth.

of chromaticism is, however, Niccolò Vicentino (1511-1572), who uses augmented intervals, triads on such notes as D sharp and D flat, and even microtones. Marenzio, in his madrigal "O voi che sospirate", uses a cycle of fifths from A flat downwards to E. In transferring these devices to the keyboard, Frescobaldi had less freedom than the madrigal composers, as the instrument for which he wrote was not tuned to produce A sharps and G flats. He could therefore neither write Vicentino's triads on D sharp, nor Marenzio's on G flat. His experiments with the cycle of fifths do not go beyond B major and E flat major.

Summing up the stylistic features of Frescobaldi's keyboard works which we have tried to uncover during the present study, we find a bewildering variety of elements taken from many sources. Some of the borrowings from vocal music are direct, almost transcriptions; some reached him via other instrumental music, but acknowledge ultimate vocal ancestry; a few are wholly instrumental. He played a commanding role in the development of the keyboard style, and in the transition from modality to tonality. His highly-organised technique of thematic treatment points, in different ways, to two later eras: the monothematic principle to the Baroque fugue, the derivation of themes to the classical development-section. He did not develop a personal, unified style; the effect of his music is, on the contrary, based on the contrast of heterogeneous styles and elements. His powerful musical personality, however, to a great degree transcends stylistic diversity, and the modern listener may be conscious of a large measure of uniformity.

Frescobaldi was the last great Italian organ composer, and his achievement was greater than his influence, which has been overrated; with one exception, it was strong on minor figures only. Reimann's bland words¹ "Eine eigentliche Wiederbelebung hat er nicht erfahren" are of great import in this era of "Wiederbelebungen" in which quite forgotten names have been resuscitated and made part of everyday musical practice. Why has Frescobaldi not experienced the same rejuvenation, in spite of extravagant claims made on his behalf?² We believe that it is in part due

¹ at the end of the above-mentioned article.

² notably by his greatest champion, Luigi Ronca, in his book Gerolamo Frescobaldi organista vaticano, Turin, 1930.

to the very perfection with which he manipulated the available resources of his time, some of which subsequently proved blind alleys; and in part to the fact that even he did not quite free keyboard music from some stultifying vocal conventions, sometimes forcing his instrument to do things for which it was not wholly suited. It is remarkable that one of the elements that was responsible for bringing a specific keyboard style to birth - the element of decorative figuration - is not prominent in Frescobaldi; his violent emotionalism made it impossible for him to write mere external decoration like that of the Elizabethans and Sweelinck. In Frescobaldi, rather, begins that meaningful integration of the virtuosic elements into the musical content and structure that was to culminate in the one great composer upon whom he did have an influence, J.S. Bach - the "musical Rome" upon whom, in our modern view, all previous paths seem to converge. Bach's great "Bewegungsthemen", which combine virtuosic character, restless energy, thematic significance and melodic beauty, owe something to the great Cantor's intense study and admiration of the works of Frescobaldi. The two masters stand at opposite ends of one of the great periods of music, the one as the classic among the innovators, the other as the final apotheosis.

TABLE I Frescobaldi: Romanesca variations

Prima parte

3/2 3/2 3/2 3/2 (sic) 3/2 etc

* x y *

* * *

* * *

3/2 3/2 = implied triple-time periods
 x = standard bass begins off-beat; initial note tied
 y = octave leap
 z = note-change (d to g)

Seconda parte

* *

* *

* *

xx = octave doubling

Sesta
ParteDecima
Parte

yy = bass beginning without upbeat

TABLE II Palestrina: Missa Papae Marcelli - Kyrie I*

Handwritten musical score for Palestrina's Missa Papae Marcelli - Kyrie I. The score is written on ten staves, grouped into three systems. The first system (S. I, S. II, A. I, A. II, B. I, B. II) shows the vocal parts with lyrics "Kyrie eleison". The second system continues the vocal parts with lyrics "son, Kyrie eleison". The third system continues the vocal parts with lyrics "son, Kyrie eleison". The score includes various musical notations such as notes, rests, and accidentals, along with red annotations (A, B, C, D, E, X) and blue markings. The lyrics are written below the staves.

* Nouvelle édition, ed. by Otto Goldschmidt

(D)

(E)

Handwritten musical score for "Kyrie eleison". The score consists of six staves, each with a different clef and key signature. The lyrics are written below the staves, with some words repeated across staves. Red markings highlight specific musical phrases and lyrics.

Staff 1 (Treble clef, C major): - lei - - - - - son, - - - - -

Staff 2 (Treble clef, D major): - son, - - - - - Ky - rie e lei - - - - - son, - - - - -

Staff 3 (Treble clef, C major): - son, e - lei - - - - - son, - - - - - Ky - - - - -

Staff 4 (Treble clef, C major): - son, - - - - - Ky - - - - - e - lei - - - - -

Staff 5 (Bass clef, C major): - son, - - - - - Ky - - - - - rie e - - - - - lei - - - - -

Staff 6 (Bass clef, C major): - son, - - - - - Ky - - - - - rie e - - - - - lei - - - - -

Lyrics:

- lei - - - - - son, - - - - -

- son, - - - - - Ky - rie e lei - - - - - son, - - - - -

- son, e - lei - - - - - son, - - - - - Ky - - - - -

- son, - - - - - Ky - - - - - e - lei - - - - -

- son, - - - - - Ky - - - - - rie e - - - - - lei - - - - -

- son, - - - - - Ky - - - - - rie e - - - - - lei - - - - -

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BETWEEN RENAISSANCE AND BAROQUE

Summary of Contents

This study endeavours to show that its subject, Frescobaldi, was one of the most striking examples - perhaps the example par excellence - of a composer placed between two radically opposed eras, the Renaissance and the Baroque.

In the first two chapters, detailed analyses of the entire body of his keyboard works are given; in the first chapter, keyboard works in forms ultimately deriving from vocal genres are discussed, in the second those that are written in indigenous keyboard forms. The characteristics of style thus thrown out in passing are re-assembled in the last chapter, which discusses the above opposition from two viewpoints, that of harmony (modal and tonal elements) and that of idiom (vocal and instrumental elements). The conclusion is then reached that a fusion of both idioms has not been brought about or attempted by the composer, but that, rather, the most has been made of a deliberate and piquant contrast between the styles of both eras.