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Examining the Origins of the Late Baroque Monothematic Fugue:

A Study of Seventeenth-Century Fugue

in Italian Violin Music

Clémence Théodora Destribois

A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of

Master of Arts

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ABSTRACT

Examining the Origins of the Late Baroque Monothematic Fugue: A Study of Seventeenth-Century Fugue in Italian Violin Music

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Paul M. Walker points out the importance of three seventeenth-century manuscripts which, according to him, reflect the origins of the late Baroque monothematic fugue. The documents present a new “model” with specific criteria to write monothematic fugues. Walker suggests that the criteria presented in these manuscripts are first found in seventeenth-century Italian violin ensemble fugues. This thesis traces the development of seventeenth-century monothematic fugues and how they compare with the criteria presented in the manuscripts, with a particular emphasis on Italian violin ensemble fugues.

The manuscripts indeed present a new “model” to write monothematic fugues as compared to earlier models. Generally speaking, the criteria included in the manuscripts are more present in monothematic fugues found in seventeenth-century violin ensemble music than in keyboard music of the same period. However, many of these imitative pieces present characteristics of fugato (rather than “true” fugues) and cannot be compared with the manuscripts’ criteria. Therefore, the documents are important from a theoretical standpoint but their practical application in seventeenth-century violin music is not as clear or systematic as Walker implies.

Keywords: fugue, fugato, violin music, Antonio Bertali, Giacomo Carissimi, Tarquinio Merula, Massimiliano Neri, Maurizio Cazzati, Giovanni Legrenzi

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Introduction

Three Manuscripts Reflecting the Origins of the Late-Baroque Fugue

Much research has been done on the possible origins of the late baroque fugue. The *ricercar* and the *canzona* are regarded as the two main genres leading to the “classical” eighteenth-century fugue. Many have also sought to establish connections between Sweelinck’s imitative works and later baroque fugues. Nevertheless, the exact origins of the tripartite structure of the late baroque fugue (with an exposition, a middle section comprised of subject statements and episodes, and a strong return of the subject towards the end) remained obscure until recently, as scholars have examined music treatises discussing the term “fugue.”

Most musical treatises from Zarlino’s *Le istituzioni harmoniche* (1558) to Christoph Bernhard’s *Tractatus compositionis augmentatus* (about 1657) focused on imitative counterpoint as developed in sixteenth-century vocal music. In these treatises, the term “fugue” is generally analogous to “point of imitation.” As humanistic ideas spread and concern for text clarity grew, the technique of pervading imitation soon became ill-suited to vocal music and gradually transferred to instrumental music. From that time on, the instrumental fugue developed independently. Only in the third quarter of the seventeenth century do treatises reflecting instrumental composers’ practices with imitative counterpoint began to appear. Three unpublished treatises discussing the term “Fuga” from the standpoint of instrumental music have recently been the object of much attention. Paul Walker asserts that these treatises “fill one of the major gaps in our understanding of Baroque fugal writing and deserve a much more thorough

discussion than it has so far received at the hand of modern scholars,” and that through them, the origin of the textbook fugue can now be traced with some certainty.¹

One of these treatises, entitled *Regulae Compositionis*, is written in German and attributed to Roman composer Giacomo Carissimi (1605-1674); it is preserved in the Deutsche Staatsbibliothek in Berlin.² Two other manuscripts, partly concordant with the first one, are ascribed to Antonio Bertali (1605-1669), an Austrian violinist and composer of Italian birth who served at the imperial court in Vienna from 1624 until his death in 1669. One manuscript resides in the Vienna Stadtbibliothek, and the other is in the Kremsmünster Benediktinerstift.³

Even though none of the three documents was directly copied from another, the two Bertali manuscripts are closely related; both contain material not found in the Carissimi manuscript. On the other hand, the Carissimi manuscript includes sections missing in the other two documents. More specifically, the Carissimi manuscript contains an outline explaining how to write fugues based on a single, short melodic idea. Table 1 includes details regarding the content of each manuscript. Further research has revealed several factors that tend to discredit Carissimi as the author of the Berlin manuscript. Geographical considerations, as well as analysis of the music of both composers, support Bertali’s authorship for all three manuscripts.⁴ (The so-called “Carissimi” manuscript shall therefore be referred to as the “Berlin” manuscript.)

Theorists of the previous century usually insisted on terminology (mere definitions of terms), giving very few guidelines to help students write imitative compositions; they were to

¹ Paul Mark Walker, *Theories of Fugue from the Age of Josquin to the Age of Bach* (Rochester NY: University of Rochester Press, 2000), 166.

² The manuscript was copied in the late seventeenth or early eighteenth century by Georg Österreich (1664-1735). The call number is Mus.ms.theor. 170, and it is part of the Bokemeyer collection.

³ *Ibid.*, 166. Vienna Stadtbibliothek, Musiksammlung, call number Ms. MH 6273/e, dated ca. 1693. Kremsmünster Benediktinerstift, call number Ms. Regenterei, dated 1676.

⁴ *Ibid.*, 179.

learn by seeking out the works of great composers. In sixteenth-century counterpoint, each point of imitation was based on a different theme. The Berlin manuscript was one of the first to include a structural plan for writing fugues with points of imitation based on the same theme.

Table 1. Content of the Manuscripts. (The material in bold is identical in all three manuscripts.)

Carissimi (=Berlin) manuscript	Two Bertali manuscripts
<p>Counterpoint species:</p> <ol style="list-style-type: none"> 1) Note against note. 2) Minims against semibreves. 3) Black notes (=quarter notes) against semibreves. 4) All sorts of note values against semibreves. 5) Fugal counterpoint (bring back a short theme several times against a cantus firmus). Here, the author includes several “observations” on how to treat such a theme over a cantus firmus. 6) Fugue proper (piece based entirely on a short theme). The author includes a set of rules (based on the “observations” for species 5) to write such a piece, as well as a musical example. 	<ul style="list-style-type: none"> • Rules on the uses of consonances and dissonances. • Counterpoint species: <ol style="list-style-type: none"> 1) Note against note. 2) Minims against semibreves. 3) Black notes (=quarter notes) against semibreves. 4) All sorts of note values against semibreves. 5) Fugal counterpoint (bring back a short theme several times against a cantus firmus). Here, the author includes several “observations” on how to treat such a theme over a cantus firmus. A musical example is included in the Bertali manuscripts. • Information on four-voice writing and the modes.

All three manuscripts’ pedagogical approach is that of species counterpoint, where the student first learns to write note-against-note, two-notes against one, then four notes against one, and

finally progresses toward more complicated types. The student then learns to write “fugal counterpoint” over a cantus firmus (that is, to take a short theme and bring it back several times over a cantus firmus), and finally, how to write an imitative piece based entirely on a short theme. The two Bertali manuscripts do not include this last section, but present a series of exercises leading to the writing of fugal counterpoint over a cantus firmus.⁵

Walker explains that, in the Berlin manuscript, the set of rules governing fugal composition based entirely on a short theme is presented as follows:

- 1) “Once a theme is selected, it should be assigned to an appropriate mode [...].
- 2) The opening point of imitation brings in the theme in systematic fashion in all voices (beginning on final and dominant of the mode), after which free counterpoint leads to the first cadence.
- 3) Successive points of imitation, all of course based on the same theme, should be distinguished in some fashion, for which the author recommends exchanging starting notes among the voices or switching the order of entry of the voices.
- 4) In the body of the composition, the theme may be brought in on notes other than final or dominant.
- 5) Stretto is particularly prized, but only in the middle or towards the end of the piece, since it generally requires thematic alteration and does not allow for careful treatment of mode.
- 6) The whole piece will generally consist of four or five sections, with the theme presented prominently at the very end in the original mode.”⁶

⁵ Ibid., 168.

⁶ *Oxford Music Online*, s.v. “Fugue,” http://www.oxfordmusiconline.com/subscriber/article/grove/music/51678?q=Fugue&search=quick&pos=1&_start=1#firsthit (accessed June 16, 2011).

These observations are illustrated in the Berlin manuscript by a short two-voice fugue reproduced in figure 1. In this example, the mode is clearly presented at the outset, starting on the final G in the lower voice, with the answer on D in the upper voice in m. 3.⁷ Free counterpoint leads to the first cadence in m.11, where the second group of thematic entries starts. This time, the order of entry is preserved, but the starting notes switch places, with D in the lower voice and G in the other. The third pair of entries starts in m. 21, where, this time, the original notes for each voice are the same as at the beginning, but the upper voice takes the lead. In the body of the composition, the theme appears on notes other than final and “dominant” (“subdominant” C in mm. 28 and 38), and it finally returns to its original form at the end.⁸ The only missing elements are thematic entries at unusual intervals and the use of stretto. As mentioned above, Walker sees in this plan the origin of the late-Baroque fugue’s structural principles. He claims:

Here, we find most elements of the modern fugue: carefully worked-out opening point of imitation (i.e. exposition), groups of thematic statements separated from each other (by free counterpoint), variety among the thematic groups, possible movement to closely related keys for later groups (described as ‘beginning the theme on other notes’), fondness for stretto and prominence of the theme at the end of the piece. Lacking only are the countersubject and the well-defined episode.⁹

According to him, this structural model for the fugue did not first develop in keyboard music, but in instrumental ensemble music written in Bologna, Modena, and Vienna. More specifically, he mentions the fugues found in canzonas and sonatas written by Bertali and his northern Italian colleagues, such as Giovanni Legrenzi, Massimiliano Neri, Maurizio Cazzati,

⁷ Walker, *Theories of Fugues from the Age of Josquin to the Age of Bach*, 173. The analyses of musical Examples 1 and 2 are by Paul Walker.

⁸ *Ibid.*, 174.

⁹ *Oxford Music Online*, s.v. “Fugue,” http://www.oxfordmusiconline.com/subscriber/article/grove/music/51678?q=Fugue&search=quick&pos=1&_start=1#firsthit (accessed June 16, 2011).

and Tarquinio Merula. Merula's *Primo Libro delle canzoni* of 1615 already includes, according to him, such fugues. In short, the structural model for fugue outlined in the Berlin manuscript would have developed among these men, and Antonio Bertali, the alleged author of all three manuscripts, would certainly have been familiar with it.

In order to illustrate how the model laid out in the manuscript appears in music, Walker gives the example of Bertali's Sonata 11 for two violins, viola da gamba and continuo, from his second book of *Prothimia suavissima*. This fugue is reproduced here in figure 2. At the outset, the fugue subject clearly introduces the mode (Dorian transposed to G), starting with D in the first violin, G in the second violin (tonal answer), and finally D in the viola da gamba. A first point of imitation (mm. 1- 9) leading to a cadence in m. 12 completes the exposition of the fugue. The second point of imitation (mm. 12-19) brings in the voices in a different order (starting with D in the viola da gamba, G in the second violin, and D in the first violin). In the second half of the fugue, the harmony moves towards Dorian transposed to C by means of sequences (mm. 22-27). The subject is then stated on C ("subdominant" of the original mode) in mm. 28-30. Finally, the composer presents the subject in stretto and back to the original mode for the last statement of the subject in mm.31-33.¹⁰ This piece can serve as a reference to compare early "fugues" based on a single subject to fugues written by Bertali and his contemporaries.

Paul Walker further states:

The importance of the Carissimi/Bertali manuscripts for the study of seventeenth-century fugue in Germany and Italy cannot be overestimated. They prove that a theoretical understanding of fugal writing little different from our own had been devised at least by 1670 and that it grew primarily out of the theoretical work of the Bologna theorist Adriano Banchieri. Furthermore, its original conception and early development may have taken place in the Bolognese musical academies, from where it was picked up by composers for instrumental ensemble and spread to the rest of northern Italy, and it

¹⁰ Walker, *Theories of Fugues from the Age of Josquin to the Age of Bach*, 180.

acquired its final form in Vienna at the hands of expatriate Antonio Bertali. The manuscripts provide a ready-made formula for the analysis of fugal techniques in works of seventeenth-century composers with the promise that such a study will reveal more about the theories themselves. In short, these three treatises may hold the single most important key to proper understanding of the development of fugue in the half century immediately preceding the career of Johann Sebastian Bach.¹¹

This declaration raises three questions: 1) What was the structure of early imitative pieces based on a single theme? 2) Is the plan presented in the Berlin manuscript present in a significant number of “fugues” found in violin ensemble music of north Italian and Viennese composers of that time period? 3) Is this plan present in seventeenth-century keyboard imitative pieces based on a single theme, and how do these pieces compare with violin “fugues”?

The purpose of this thesis is to address these questions and to observe general tendencies by 1) analyzing the structure of the earliest monothematic keyboard imitative works (including monothematic *ricercars*, Sweelinck’s keyboard fantasies, and Frescobaldi’s variation-canzonas), 2) analyzing the structure of fugues found in ensemble music of northern Italian and Viennese composers of that period to see how they compare with the parameters presented in the Berlin manuscript, and 3) comparing these with keyboard fugues of the same time period.

Three problems associated with this study

The analysis of seventeenth-century imitative pieces in comparison with the criteria listed in the Berlin manuscript poses several problems. First, there has been much disagreement since the end of the eighteenth century regarding what constitutes a fugue. Generally speaking, a “standard” Baroque fugue always begins with an exposition, with all voices entering successively according to a subject/answer pattern. The rest of the piece consists of an alternation of passages where the subject is not present (episodes) and sections where the fugue

¹¹ *Ibid.*, 184.

subject appears (subject entries.) A fugue usually concludes with a last statement of the theme in the original key. In previous centuries, however, the term “fugue” had different meanings; it served both as a term to designate a certain compositional technique introduced in a piece of music and as a genre designation for an independent piece.

The term “fugue” was first used to designate points of imitation in vocal music. As imitative writing became more prominent in instrumental music, several genres became associated with the term “fugue”. Even though sixteenth-century composers of instrumental music often gave titles indiscriminately, imitative composition became connected to pieces entitled “ricercare”, “canzona”, “fantasia” and “capriccio” at the beginning of the seventeenth century.¹² In his treatise *Syntagma musicum III* (1619), Michael Praetorius (1571-1621) used the word “fugue” to describe four types of imitative genres: motet, canzona, fantasia (or capriccio) and toccata. He was also the first theorist to use the term fugue as a genre designation of its own. Thus, the history and development of fugue cannot be traced if only pieces entitled “fugues” are studied. This study will therefore include monothematic imitative pieces of various genre designations, such as those mentioned by Praetorius.

Second, a study of seventeenth-century imitative pieces shows evidence of the broad variety of fugal structures that existed in the early Baroque period. It is therefore a challenge to look at these pieces in the light of a manuscript which foreshadows later developments in the history of fugue, and might, in some cases, seem irrelevant; only monothematic pieces (or sections) that are comparable with the criteria found in the Berlin manuscript can be considered. Subsequently, only self-contained (or harmonically closed) monothematic fugal pieces with an

¹² Praetorius describes the canzona as a combination of “short fugues” and “fantasias” where the “first fugue is usually restated at the end.” See Alfred Mann, *The Study of Fugue*, (New York: W.W. Norton & Company Inc., 1965), 35.

exposition that includes subject entries at two different pitches and with more than two subject entries after the exposition will be discussed.¹³

The last problem deals with music theory. The seventeenth century was a period of transition between the old church modes and modern tonality. The music under consideration illustrates this complex development; while it tends towards tonality, it still retains modal elements. It is therefore inadequate to analyze this music exclusively, from either the standpoint of modal theory or modern tonality. This music requires a different approach. For the sake of this paper, the opening point of imitation will be examined to see if there is a strict alternation of subject and answer (similar to Bach's fugues). When possible, some observations will be made concerning intervals between subject and answers (at the fourth, fifth, etc.). The starting pitches of subsequent subject entries will be examined in terms of their similarity or difference as compared to the exposition. The "concluding" statement, if present, will be compared to the first subject statement of the fugue as found in the exposition. Following is a definition of terms to clarify the meaning of each criterion.

Definition of terms

Each criterion in this study will be defined as follows:

1) Opening point of imitation presents the theme in systematic fashion in all voices.

The term "systematic fashion" refers to a strict alternation of subject and answer. Two or more "subject" entries directly following each other at the same pitch level will not constitute a fugue exposition presented in a "systematic" fashion.

¹³ This study will include both free standing pieces as well as fugal sections from larger works, such as ensemble canzonas.

2) Presence of points of imitation.

A passage where each voice states the subject in succession followed by free counterpoint constitutes a point of imitation (as shown in figures 1 and 2, which will serve as points of reference.)

3) Successive points of imitation are varied.

Points of imitation are “varied” either in the voices’ order of entry, or if subject entries appear on different pitches.

4) Subject entries on various notes.

Subject entries on pitches other than those of the exposition.

5) Stretto.

“The procedure of beginning a second statement of the subject before the preceding statement has finished, so that the two overlap.”¹⁴

6) Concludes strongly with the theme in the original mode.

A statement of the subject in the original mode at the “final” (tonic) level, as it appears at the very beginning of the exposition.¹⁵

Comparing the Berlin Ms. with the late Baroque fugue: J.S. Bach’s *Wohltemperierte Klavier*

If the content of the Berlin manuscript presents a new structural “model” which foretells later developments leading to the “classical” baroque fugue, it is important to first evaluate the

¹⁴ *Oxford Music Online*, s.v. “Stretto,” http://www.oxfordmusiconline.com/subscriber/article/grove/music/26948?q=stretto&search=quick&pos=1&_start=1#firsthit (accessed May 26, 2012).

¹⁵ In the fugues of J.S. Bach, the last statement of the subject often has a clear conclusive musical function (often to reestablish the original mode or key at the end.) This criterion is somewhat subjective, as the musical function of the last subject statement is not always clear in early seventeenth-century “fugues.”

possible similarities between the criteria listed in the manuscript and late Baroque fugues such as those found in *Das Wohltemperierte Klavier* by J.S. Bach (books I and II.)

Bach's fugues in *Das Wohltemperierte Klavier* are characterized by motivic unity and contrasting key areas. The "tripartite" structure, with a fugal exposition, subject entries in various keys and a strong return of the subject in the original key toward the end is characteristic. Bach uses episodes (always based on motivic ideas taken from the subject) to create variety and to modulate from one key to another, often by means of sequences. The episodes often lead to subject statements in new keys, sometimes preceded or followed by strong cadences. Thus, the alternation of middle entries and episodes in contrasting keys is essential to the overall formal coherence of each fugue. Bach also uses other contrapuntal techniques such as inversion of the subject and stretto.

Tables 2 through 4 illustrate how J.S. Bach's *Wohltemperierte Klavier* fugues compare with the six criteria found in the Berlin manuscript. Bach almost always introduces the voices in systematic fashion in the exposition. Subject entries on various notes are prominent and, as mentioned above, essential to the structural coherence of each fugue. Strong last subject statements are also characteristic. The musical elements listed in the Berlin manuscript are indeed strongly present, except for the points of imitation and the use of stretto, which are present but not prominent. The significance of these tendencies can only be measured in the light of earlier "fugues."

Table 2. J.S. Bach, *Das Wohltemperierte Klavier I*

Fugues	C major	C minor	C# major	C# minor	D major	D minor	Eb major	Eb minor	E major	E minor	F major	F minor
Opening point of imitation (theme presented in systematic fashion in all voices)	X		X	X	X	X	X	X	X	X	X	X
Presence of points of imitation	X										X	
Successive points of imitation are varied	X										X	
Subject entries on various notes	X	X	X	X	X	X	X	X	X	X	X	X
Stretto	X		X		X		X				X	
Strong conclusion with theme in the original mode (on the tonic)	X	X	X	X	X	X	X	X	X	X	X	X

Table 2. Continued

Fugues	F# major	F# minor	G major	G minor	G major	Ab major	G# minor	A major	A minor	Bb major	Bb minor	B major	B minor	Total (out of 24)
Opening point of imitation (theme presented in systematic fashion in all voices)	X	X	X	X	X	X	X	X	X	X	X	X	X	23
Presence of points of imitation				X										3
Successive points of imitation are varied														2
Subject entries on various notes	X	X	X	X	X	X	X	X	X	X	X	X	X	23
Stretto				X				X	X	X				9
Strong conclusion with theme in the original mode (on the tonic)	X	X	X	X	X	X	X	X	X	X	X	X	X	19

Table 3. J.S. Bach, *Das Wohltemperierte Klavier II*

Fugues	C major	C minor	C# major	C# minor	D major	D minor	Eb major	Eb minor	E major	E minor	F major	F minor
Opening point of imitation (theme presented in systematic fashion in all voices)	X	X	X	X	X	X	X	X	X	X	X	X
Presence of points of imitation			X			X						
Successive points of imitation are varied			X			X						
Subject entries on various notes	X	X	X	X	X	X	X	X	X	X	X	X
Stretto		X	X		X				X			X
Strong conclusion with theme in the original mode (on the tonic)				X		X	X	X			X	

Table 3. Continued

Fugues	F# major	F# minor	G major	G minor	Ab major	G# minor	A major	A minor	Bb major	Bb minor	B major	B minor	Total (out of 24)
Opening point of imitation (theme presented in systematic fashion in all voices)	X	X	X	X	X	X	X	X	X	X	X	X	24
Presence of points of imitation													2
Successive points of imitation are varied													2
Subject entries on various notes	X	X	X	X	X	X	X	X	X	X	X	X	22
Stretto					X								6
Strong conclusion with theme in the original mode (on the tonic)	X	X	X	X	X	X	X	X	X	X	X	X	15

Table 4. J.S. Bach, *Das Wohltemperierte Klavier* (Percentage Summary)

Fugues	Total (out of 48)	%
Opening point of imitation (theme presented in systematic fashion in all voices)	47	98
Presence of points of imitation	5	10
Successive points of imitation are varied	4	8
Subject entries on various notes	45	94
Stretto	15	31
Strong conclusion with theme in the original mode (on the tonic)	34	71

Chapter 1

Early Keyboard Monothematic “Fugues”

Comparing the six criteria with earlier models of monothematic fugues will help assess the relative significance of this manuscript in the development of the fugue. Early prominent models of monothematic “fugues” are found in pieces such as Gabrieli’s monothematic ricercars, Sweelinck’s keyboard fantasias, and Simon Lohet’s fugas. Frescobaldi’s variation canzonas stand somewhere between monothematicism and polythematicism, as will be discussed below. Even though the structure of these composers’ monothematic fugal works differs (often significantly) from the structure of late baroque fugues, the possible presence of musical elements listed in the manuscript will still be discussed for these pieces.

Gabrieli’s monothematic ricercars

The ricercar is commonly considered one of the direct ancestors of the fugue. However, the first pieces to bear that name were rhapsodic in nature and contained many scalar and chordal passages, as well as imitative passages. The term “ricercar” gradually came to designate pieces based on pervading imitation, recalling the style of sixteenth-century motets. (It is now widely accepted that these pieces were probably intabulations of vocal music.) A ricercar became a piece structured around a series of successive points of imitation, each based on a different theme. As the genre developed, composers of ricercars sought to use points of imitation in the context of instrumental music, freed from the restrictions of text treatment. Thus, early imitative ricercars included much longer points of imitation, with more frequent thematic entries than in

their vocal counterparts.¹⁶ In the ricercars of Andrea Gabrieli (1532-1585) one sees a gradual reduction of the number of themes in each piece, five of them being monothematic.¹⁷

In these monothematic works, it is through compositional devices such as augmentation and diminution, as well as rhythmic variation of the subject, that Gabrieli creates contrapuntal variety. Interestingly, none of his polythematic ricercars uses such learned contrapuntal devices, since the musical flow is already varied by the use of several themes, or the superposition of themes. The augmentations and diminutions help define the sections, and thus hold an important role in the overall structure of each piece. Out of the five monothematic ricercars known in Gabrieli's work, three include augmentations and diminutions. The chart below presents the structure of these monothematic ricercars: "A" represents the theme, or "subject." The symbols "x" indicates augmentations of the subject (where notes values are doubled, or tripled, etc.). "A (x4)/A" symbolizes the contrapuntal combination of the augmentation of "A" and "A" in its original form. Finally, double bars separate the various sections.

Libro secundo

No.1 Primo tono: A || A(x4); A(x2) || A (x3)

No.2 Primo tono alla quarta alta: A || A(x4)/A || A(x2)/A¹⁸

No.3 Secondo tono alla quarta: A || A(x4)/A

No.10 Undecimo tono: A1, 2 (double subject)

¹⁶ *Oxford Music Online*, s.v. "Ricerca," http://www.oxfordmusiconline.com/subscriber/article/grove/music/23373?q=ricercar&search=quick&pos=2&_start=1#firsthit (accessed July 16, 2011).

¹⁷ Willi Apel, *The History of Keyboard Music to 1700*, trans. Hans Tischler (Bloomington: Indiana University Press, 1972), 180. Four of these monothematic ricercars are found in Gabrieli's *Ricercari composti et tabulati per ogni sorte di stromenti da tasti - libro secondo* dating from 1595 (*primo tono, primo tono alla quarta alta, secondo tono alla quarta, Undecimo tono*). The last one is in *Il terzo libro de ricercari tabulati per ogni di stromenti da tasti*, from 1596 (*Primo tono*).

¹⁸ See figure 3.

Libro terzo

No.1: primo tono: A

Comparison with the six criteria (see table 5)¹⁹:

1) Opening point of imitation (theme introduced in systematic fashion in all voices):

Gabrieli usually presents the subject in all voices in a systematic fashion at the beginning.

Both answers at the fourth and at the fifth seem to be present.

2) Presence of points of imitation:

Subsequent thematic entries are not grouped into points of imitation. They appear all the way through each *ricercar* and do not seem to follow a particular pattern.

3) Successive points of imitation are varied:

This is not applicable, since there are no points of imitation.

4) Subject entries on various notes:

Even though most thematic entries in the body of the *ricercar* occur on the same notes as in the exposition, some thematic entries occasionally appear on different notes. In some instances, the harmonic context requires the use of a different starting pitch in a thematic entry, similar to “tonal answers” in the exposition of a fugue. In that case, only the starting pitch is different. Other times, however, the entire thematic entry is presented at a different modal level, thus inducing a brief modulation (as indicated by the recurring presence of specific accidentals).

¹⁹ The tables included represent a way to measure the different parameters. The number of pieces analyzed varies with each composer; a comparison between composers using the percentage section can therefore reflect only part of the general tendencies. The purpose of these tables is to give a general idea of the relative presence of each parameter in the monothematic “fugues” of the composers under consideration.

5) Stretto:

Strettos are present, often in conjunction with rhythmic variation of the subject. Strettos are not used for climactic effects as is often the case in later fugues. The answer is sometimes presented in stretto with the subject in the exposition.

6) Concludes strongly with theme in the original mode.

Some ricercars include a strong final statement of the subject at the end. However, there is no strong return to the original mode, for departures from the original mode are either absent, not very significant, or because the return to the original mode takes place well before the final statement of the theme.

Gabrieli's monothematic ricercars present some similarities with the Berlin manuscript, such as systematic entry of the voices at the outset, the use of stretto, and middle entries on different starting notes (even though this last point is relatively significant, since most entries are on the same pitches as in the exposition). There is often a strong last statement of the subject. In many respects, however, Gabrieli's monothematic ricercars are different: after the first point of imitation, no further points of imitation appear. As mentioned above, in these pieces learned contrapuntal devices such as diminution and augmentation drive the contrapuntal flow more than a departure from and a return to an original mode. The main attribute that ties these ricercars to later fugues is monothematicism.

Table 5. Andrea Gabrieli's Ricercars, *Libro secundo* and *libro terzo*

Ricercars	Primo tono	Primo tono alla quarta alta	Secondo tono alla quarta alta	Unde- cimo tono	Primo tono	Total (out of 5)	%
Opening point of imitation (theme presented in systematic fashion in all voices)	X	X	X		X	3	60
Presence of points of imitation						0	0
Successive points of imitation are varied						0	0
Subject entries on various notes	X		X		X	3	60
Stretto	X		X	X		3	60
Strong conclusion with theme in the original mode (on the "tonic")	X		X	X		3	60

Sweelinck's fantasias

The term “fantasia” often designates either a piece attempting to capture the spirit of improvisation or a didactic composition in which the composer displays his technical skills. In the sixteenth century, the term could be used interchangeably with *ricercar*, *voluntary*, *toccata*, *canzona*, *fuga*, and other genres.²⁰ The fantasia as a keyboard composition on a main unifying subject was particularly prized in the Netherlands, as reflected in the work of Jan Pieterszoon Sweelinck (1562-1621). Scholars have often sought to find the roots of the late baroque fugue in the music of Sweelinck, nowadays considered the “father” of the North German organ school. Sweelinck's fantasias are among the most important fugal pieces of the early seventeenth century. They are of three different types. The first is the *ostinato Fantasia*, in which the subject (or theme) is not treated in imitation but is constantly reiterated in one voice, while the remaining parts fill up the texture with decorative counterpoint and figurations. The second type, called “Echo fantasias”, is a piece written in light counterpoint, with echoed phrase passages and *toccata*-like figures. The third type, which will be discussed here, is an extended fugal work displaying learned counterpoint techniques where the subject is treated in imitation.²¹

These extended fugal works (also found under the name *ricercar*) that comprise the third type of fantasia are almost always divided into three main sections. The first section introduces the subject in its original form, the second presents the subject in augmentation, and the third, in diminution. A fourth section sometimes appears at the end, where the subject appears in diminution and finally returns to its original form. Thus, the overall structure of each piece stems from the different contrapuntal treatments of the subject. Each large section is in turn divided

²⁰ *The Harvard Concise Dictionary of Music and Musicians*, s.v. “Fantasia.”

²¹ *Oxford Music Online*, s.v. “Fantasia,” http://www.oxfordmusiconline.com/subscriber/article/grove/music/40048?q=fantasia&search=quick&pos=1&_start=1#firsthit (accessed July 18, 2011).

into sub-sections, where new countersubjects or countermotifs are introduced. The subject often appears in stretto or is varied itself.²² Generally speaking, these pieces are continuous and the sections are not always defined by clear-cut cadences. The *Fantasia Chromatica* illustrates this type of fantasia.²³ In the following schematic outline, “S” represents the “subject” and countersubjects are symbolized by a, b, etc. Augmentations and diminutions of the subject are indicated by “x” and “÷”, respectively:

Section 1 (mm.1-103): S+a || S in stretto || S+b || c

Section 2 (mm.104-148): S (x2) +c || S (x2) + d || S (x2) +e || S (x2) +figurations

Section 3 (mm.149-197): S (÷2) +figurations || S (÷2) + figurations || S (÷2) in Stretto ||
S (÷4)

Comparison with the six criteria (see table 6):²⁴

1) Opening point of imitation (theme introduced in systematic fashion in all voices):

In these extended fugal fantasias, the opening point of imitation presents the theme in systematic fashion in all voices. The answer at the fourth seems predominant.

2) Presence of points of imitation:

The subsequent thematic entries do not include points of imitation. In some sections, the subject is continuously present, whereas other passages include extended episodes.

3) Successive points of imitation are varied:

This criteria does not apply since most of these pieces do not include points of imitations.

²² Apel, 327-28.

²³ See figure 4.

²⁴ Seven of Sweelinck's pieces have been analyzed; the last one is a “ricercar.”

4) Entries on various notes:

Similar to Gabrieli's monothematic ricercars, most entries are on the pitches of the exposition, but thematic statements on other notes appear. Most of the time, these entries on various notes do not occur in a modulation; different modal areas are alluded to but rarely confirmed by a cadence.²⁵

5) Stretto:

These fantasias include extended strettos. These strettos sometime have a climactic effect, such as in the *Fantasia chromatica*, where prolonged strettos are present in the last section of the piece. Strettos can also occur toward the end of the first section or at other places in a piece.

6) Concludes strongly with theme in the original mode.

These pieces often include a strong final statement of the subject, but there is no clear return to an original modal center toward the end. However, in many instances, the last few measures strongly emphasize the mode through pedal points on prominent notes of the mode (most likely "dominant" or "subdominant"), as in late Baroque fugues.

The structure of these fantasias is clearly different from the fugal structure implied in the Berlin manuscript. However, some of the six musical elements listed are already present in Sweelinck's fantasias. The subject usually appears in systematic fashion in all voices at the outset. Thematic entries on different notes are present and Sweelinck uses strettos. The last

²⁵ In Sweelinck collected works *Opera Omnia*, vol.1 (keyboard works: fantasias and Toccatas), it is interesting to notice that in the fantasia no.9 (which is shorter than the others), the subject frequently appears on at least four different starting notes, as if to compensate for the absence of augmentation and diminution treatment of the subject (the subject is always stated in its original form except for the very last statement, which is in augmentation).

Table 6. Jan Pieterszoon Sweelinck's Fantasias

Fantasias	Fantasia chromatica	Fantasia (dorian)	Fantasia (G dorian)	Fantasia (A phrygian)	Fantasia (F ionian)	Fantasia (mixo-lidian)	Ricercar (aeolian)	total (out of 7)	%
Opening point of imitation (theme presented in systematic fashion in all voices)	X	X		X	X	X	X	6	86
Presence of points of imitation				X			X	2	28
Successive points of imitation are varied								0	0
Subject entries on various notes	X	X	X	X	X	X	X	7	100
Stretto	X	X		X	X	X	X	6	86
Strong conclusion with theme in the original mode (on the "tonic")	X		X	X		X		4	57

statement of the subject often has a clear conclusive function, even though there is generally no return to an original mode toward the end. On the other hand, there are differences. Points of imitation are rare, and even though subject entries on various pitches are present, they are not structurally essential. Just like in Gabrieli's *ricercars*, diversity in contrapuntal treatment of the subject delineates the overall form of Sweelinck's *fantasias*. In the work of Sweelinck, however, motivic variety and contrasting countersubjects play prominent roles in defining the subsections.

Frescobaldi's variation canzonas

The term "canzona" (Italian for "song") designates a type of instrumental music that developed in the sixteenth and seventeenth centuries. Originally, canzonas were polyphonic arrangements of French chansons, but the term soon came to be applied to new compositions based on existing chanson material. The canzona gradually became an instrumental work, independent of vocal models. Since canzonas often started with "fugal" imitation, they became considered a fugal genre. Keyboard canzonas were generally sectional, with contrasting tempi specified by meters: alternations between duple and triple meters became characteristic. Giovanni Trabaci (1575-1647) was one of the first to connect all sections of the canzona by employing the same subject throughout, resulting in a new genre called the "variation-canzona." However, Girolamo Frescobaldi (1583-1643), nowadays considered the great early master of the canzona, further developed this new technique and brought it to its culmination.²⁶ As in previous canzonas, Frescobaldi's are multisectional and sections are often related to each other through

²⁶ Apel, 455.

the variation principle. The “subject” of the canzona is carried through the different sections with variants that demonstrate the composer’s ability to adjust the theme to various meters.²⁷

According to Paul Walker, Frescobaldi’s variation canzonas stand as another example of early monothematic fugal works.²⁸ However, the variations of the subject throughout the sections are sometimes so great that variation canzonas could almost be categorized as polythematic pieces. Frescobaldi published four volumes of keyboard music including canzonas.²⁹ In the canzonas from the 1615 collection, nos. 2 and 3 are true variation canzonas. In these canzonas, the subject appears with some variants in the subsequent sections, and Frescobaldi introduces several countersubjects to contrast with the main theme. The structure of these canzonas can be outlined as follows (the variants of the main theme “A” are indicated as A1, A2 etc., and “A3/b”, for instance, symbolizes the contrapuntal combination of a variant of “A” with a new motive, “b”):

No.2: A, A1 || A2 || A3/b, A4/c, A5/d || A6 || A7

No.3: A || A1/b || A2 || A3 || A4/c³⁰

The six canzonas found in the 1627 collection represent a step toward the variation canzona.³¹

The variation principle is present, but direct thematic quotations are often replaced by subtle resemblances in the different sections. All canzonas in the *Fiori musicali* (1635) apply the

²⁷ See figure 5.

²⁸ *Oxford Music Online*, s.v. “Fugue.”

²⁹ *Recercari et canzoni francese fatte sopra diverse oblige in partitura...libro primo* (1615), *Il secondo libro di toccate, canzone, versi d’hinni, Magnificat, galiarde, correnti et altre partite d’intavolatura di cembalo et organo* (1627), *Fiori musicali di diverse compositioni, toccata, kyrie, canzoni, capricci, e ricercari, in partitura* (1635), *Canzoni alla francese in partitura* (1645.)

³⁰ Apel, 455.

³¹ *Ibid.*, 471.

variation principle, although it is not always present throughout.³² The two canzonas found in the *missa delli Apostoli* are genuine monothematic variation canzonas, where variants of the theme are present in all sections:

Canzona dopo l'Epistola: Adagio || A || A/b || A1 || A2 ||

Canzona quarti tono dopo il Postcommunio: A || A1 || adagio || A2

In all these monothematic pieces, the subject is varied in each distinctive section in duple or triple meter. Frescobaldi frequently introduces countersubjects to offset the theme and bring variety to the musical flow. As in the work of Sweelinck, in these canzonas Frescobaldi creates variety through meter changes, modification of the original subject, and sometimes through insertion of countersubjects. The subject, however, undergoes greater changes throughout the various sections in Frescobaldi's pieces, so that its final form often significantly differs from the original. Unlike what is implied in the Berlin manuscript, Frescobaldi's imitative writing does not develop via thematic statements at different pitch levels, but through the variation technique.

Early south-German keyboard fugues: Simon Lohet's fugas

The Italian canzona developed differently in Germany. It received a new name, "fuga," which previously designated a canon, or a point of imitation.³³ Simon Lohet (ca.1550-1611) was one of the first to use the term "fuga" for his keyboard compositions, which represent some of the earliest examples of monothematic fugues. A Flemish-born composer, Simon Lohet was active in Germany, where he was appointed organist of the Württemberg court at Stuttgart in 1571. Two sources include works by Lohet: the *Munich Staatsbibliothek Music Manuscript 1581*, and the organ tablature of Johann Woltz (*Nova musices organicae tabulatura, 1617*.)

³² Ibid., 479.

³³ Apel, 202.

Simon Lohet wrote twenty compositions entitled “fuga.”³⁴ Lohet’s fugas are short pieces when compared to Italian canzonas and ricercars of the same time period. The initial tone repetition, characteristic of canzonas, appears in several of these fugas. According to Willi Apel, eight of Simon Lohet’s fugas are monothematic and “come much closer to the later idea of the fugue than one would think possible one hundred and fifty years before Bach.”³⁵ Two of these eight fugues do not begin with a regular fugal exposition (the *Fuga decima septima* includes an inversion of the subject in the answer, for instance) and will not be considered here.

Comparison with the six criteria (see table 7):

1) Opening point of imitation (theme introduced in systematic fashion in all voices):

All fugas introduce the subject in systematic fashion. Answers seem to be either at the fourth or the fifth.

2) Presence of points of imitation:

The entries are almost never grouped in points of imitation separated by free counterpoint; some of the fugas include one or two points of imitation. Most of the time, however, subject entries appear continuously throughout each fuga, similar to ricercars.

3) Successive points of imitation are varied:

When present, the points of imitation are varied.

4) Entries on various notes:

Subject entries generally appear on the same pitches as in the opening point of imitation.

Subject entries occasionally occur on other pitches, but this usually does not lead to a

³⁴ See Figure 6.

³⁵ Apel, 203.

change of tonal center. Subject entries on pitches other than those of the exposition are not essential to the structure of each fuga and are not characteristic.

5) Stretto:

The answer is always introduced in stretto with the subject (before the completion of the subject in the opening voice) in the “exposition.” Strettos also occur elsewhere in the pieces, but not for climatic effects or in preparation for the end of the piece.

6) Concludes strongly with theme in the original mode.

These pieces seem to stay in the original mode, and there is usually no emphatic final statement of the fugue subject.

These pieces recall the style of ricercars, even though they are much shorter than their Italian counterparts. As illustrated in table 7, these fugas based on a single theme always begin with a point of imitation that presents the subject in systematic fashion in all voices. Strettos are present, particularly in the exposition of each fuga, where the answer enters in stretto with the subject. Half of these fugas include one subject entry on another pitch. The subject entries on different pitches almost never lead to a change of tonal center (accidentals are absent and cadences are not found in conjunction with these subject entries.) The fugas sometimes include learned contrapuntal techniques such as inversion and diminution. Neither the subject entries on various pitches nor these learned contrapuntal devices constitute form-defining elements; similar

Table 7. Simon Lohet's Monothematic Fugas

Fugas	Fuga sexta	Fuga nona	Fuga undecima	Fuga duodecima	Fuga decima quarta	Fuga decima nona	Total (out of 6)	%
Opening point of imitation (theme presented in systematic fashion in all voices)	X	X	X	X	X	X	6	100
Presence of points of imitation				X			1	17
Successive points of imitation are varied				X			1	17
Subject entries on various notes	X		X	X			3	50
Stretto	X	X	X	X	X	X	6	100
Strong conclusion with theme in the original mode (on the "tonic")		X	X				2	33

to Italian ricercars, restatements of the subject ensure musical continuation and formal coherence in each fuga.

Conclusion

Even though some of the musical elements listed in the manuscript occur in these pieces, early models of monothematic “fugues” differ from the structure implied by the Berlin manuscript. Nevertheless, these pieces include some of the musical elements listed in the document. The composers under consideration approach imitative writing differently, but some general tendencies stand out. The most prominent similarities with the six criteria include:

- A systematic entry of the voices in the opening point of imitation,
- Subject entries on various notes after the exposition (but this aspect is not significant nor form-defining, contrary to late baroque fugues.)
- stretto.

Points of imitation are not prominent, and strong last subject statements do not always appear consistently in the pieces analyzed.

The musical principles that govern these early monothematic “fugues” differ according to genre designation. Gabrieli’s ricercars and Simon Lohet’s fugas both share a similar severe style characterized by:

- long note values,
- continuous presence of the “theme” or “subject”,
- The use of augmentation and diminution,
- The use of inversion (in the case of Lohet)

The treatment of the subject in augmentation and diminution define various sections in Gabrieli’s monothematic ricercars, whereas Simon Lohet’s fugas tend to be more uniform. In these works,

as well as in the works of Sweelinck, subject entries on various notes are not essential to delineate the form. The structure of Sweelinck fantasias depends in a large measure on:

- Variety of contrapuntal treatments of the subject (such as augmentation and diminution of the subject)
- The introduction of distinctive new motives and countersubjects.

The Berlin manuscript does not suggest any organizational plan other than a clear presentation of the mode and systematic entry of the voices in the first point of imitation, variety of entries in subsequent points of imitation, and a return to an original mode at the end. This tripartite structure, foreshadowing later baroque fugues, does not appear in early monothematic fugues. These composers were among the first to face the compositional problems connected with the use of a single theme in imitative writing, and, as discussed above, they often relied on the variation principle (variety of contrapuntal treatment of the subject, introduction of new motives and countersubjects, etc.) to write monothematic “fugues.” Sweelinck was certainly the first to regard monothematicism as a “high ranking artistic principle”, as opposed to one possibility among others.³⁶ Most monothematic fugal pieces are short as compared to Sweelinck’s extended keyboard fantasias, which can be more than two hundred measures long. This undoubtedly influences the structure of the various pieces as well as the composers’ ability to employ certain techniques to develop the fugue subject. Many scholars have tried to find the origin of late-baroque fugues in Sweelinck’s fantasias, but the structural homogeneity of Lohet’s monothematic fugas more closely resemble the end-product of this evolution than do Sweelinck’s fantasias.³⁷

³⁶ Apel, 330.

³⁷ Ibid.

Table 8. Early Monothematic Fugues (Percentage Summary)

Composers (number of pieces analyzed)	Gabrieli (5)	Sweelinck (7)	Lohet (6)
Opening point of imitation (theme presented in systematic fashion in all voices)	60	86	100
Presence of points of imitation	0	28	17
Successive points of imitation are varied	0	0	17
Subject entries on various notes	60	100	50
Stretto	60	86	100
Strong conclusion with theme in the original mode (on the "tonic")	60	57	33

Chapter 2

Seventeenth-Century Violin Fugues: A Prefiguration of the Late Baroque Fugue?

A close analysis of ensemble fugues by North Italian and Viennese composers of the early baroque is the key to verifying Walker's hypothesis and to assessing the influence of these manuscripts in the late seventeenth century. If Antonio Bertali is indeed the author of these manuscripts, it is essential to first examine his life and influence, as well as those who may have influenced him as a composer and theorist.

Born in Verona in 1605, Bertali received his first musical training from Stefano Bernardi. Bernardi entered the service of Archduke Carl Joseph in 1622. Bertali probably followed his master, since he started working at the Imperial court in Vienna around 1624 at the age of 19. Bertali soon gained a reputation as a composer and received commissions to write music for important occasions at the Viennese court, where he was also renowned as an excellent violinist. In 1649 he succeeded Giovanni Valentini as Kappelmeister of the Imperial Court. Even though Bertali enjoyed considerable success in his lifetime, most of his work is now lost, except for two collections of his instrumental music.³⁸

Antonio Bertali's musical style arises from the North Italian tradition of the beginning of the seventeenth century. His teacher Stefano Bernardi was known as a composer, as well as a music theorist, and wrote a treatise on counterpoint in 1615 for his students at the *Scuola Accolitale*.³⁹ It is certain that Bertali was familiar with this treatise, since Stefano Bernardi was

³⁸ *Oxford Music Online*, s.v. "Bertali," http://www.oxfordmusiconline.com/subscriber/article/grove/music/02895?q=Bertali&search=quick&pos=1&_start=1#firsthit (accessed July 13, 2011).

³⁹ Stefano Bernardi, *Porta musicale per la quale il principiante con facile brevità all'acquisto delle perfette regole del contrapunto vien introdotto* (Verona, 1615). The only surviving copy of this treatise is preserved in the Bibliothèque nationale de France in Paris.

the only teacher he ever had (from 1621 till 1622). Bernardi was certainly not the only musician to influence Antonio Bertali; under Ferdinand II, who ruled as the Holy Roman Emperor in Vienna from 1619 until 1637, many prominent Italian composers from Venice, Florence, Mantua and Rome were engaged to work at the Viennese court. This wave of Italian composers began what was to be a 200-year association with Vienna.⁴⁰ Italian musicians introduced instrumental music as an independent genre to Vienna. Antonio Bertali and other composers such as Giovanni Valentini, Giovanni Battista Buonamente, Pietro Verdina, Ziani, and Giovanni Legrenzi greatly influenced the development of instrumental music around Vienna. Austrian composer Johann Heinrich Schmelzer (ca.1620-1680) drew on both the Italian tradition and that of German-speaking countries and became the leading composer of instrumental music at the Imperial Court.⁴¹ Even though Antonio Bertali was one of the count's most important composers, most of his work has been lost and the relative influence of his music is difficult to assess.

Antonio Bertali's *Prothimia suavissima*, published posthumously in 1672 in two volumes, contains several fugues. Unfortunately, these scores are only available in separate parts, in facsimiles of the original edition.⁴² Many other seventeenth-century composers working around Vienna included imitative passages in their ensemble canzonas and sonatas. However, these passages rarely qualify as monothematic "fugues" that can be compared to the six criteria, as discussed previously. Giovanni Valentini's and Stefano Bernardi's violin ensemble works include imitative sections comprised of various points of imitation based on different themes. Most of Buonamente and Schmelzer's sonatas contain imitative passages based on points of

⁴⁰ *Oxford Music Online*, s.v. "Vienna," http://www.oxfordmusiconline.com/subscriber/article/grove/music/29326?q=vienna&search=quick&pos=1&_start=1#S29326.3 (accessed February 15, 2012).

⁴¹ *Ibid.*

⁴² The analysis of Bertali's sonata 11 from his second book of *Prothimia suavissima* in the introduction is based on Paul Walker's own edition of the piece.

imitation (often accompanied by various motives) and include only a few imitative passages relevant for comparison.

The following analyses will include fugues found in canzonas and sonatas by Tarquinio Merula (1594-1665), Maurizio Cazzati (1616-1678), Massimiliano Neri (1621-after1670), Giovanni Legrenzi (1626-1690), G.B. Buonamente (late sixteenth-century-1642), and Johann Heinrich Schmelzer (1623-1680.)

Tarquinio Merula's sonatas

Tarquinio Merula (1594-1665) was one of the most progressive Italian composers of his generation. Born in Cremona, Merula's first position was probably at the church of the Carmelite fathers in Cremona. Starting in 1616 he also served as organist at the church of the Incoronata in Lodi. Merula continued his career in Poland, where he served as "organist di chiesa e di camera" to Sigismund III, king of Poland. He later held various positions at the Bergamo cathedral and as *maestro di cappella* of San Maria Maggiore, also in Bergamo. Merula came back to Cremona toward the end of his life to be organist at the cathedral and *maestro di cappella* for the *Laudi della Madonna*.⁴³

Tarquinio Merula's ensemble canzonas are among his most important works and attest to the development of instrumental music in the first half of the seventeenth century.⁴⁴ Merula published four collections of instrumental music.⁴⁵ The majority of the canzonas in *Il Primo*

⁴³ *Oxford Music Online*, s.v. "Merula, Tarquinio," http://www.oxfordmusiconline.com/subscriber/article/grove/music/18473?q=Merula&search=quick&pos=1&_start=1#firsthit (accessed January 7, 2012).

⁴⁴ Adam Sutkowski, ed., "Avis au Lecteur", in *Opere Complete di Tarquinio Merula*, Volume VII, *Musica Strumentale*, Part 1, *Il primo Libro delle Canzoni: Venezia, 1615* (Brooklyn: Institute of Mediaeval Music, 1974), XI.

⁴⁵ *Il Primo Libro delle Canzoni*, à 4 (1615), *Il Secondo Libro delle Canzoni* (1655, a later publication of the 1639 volume), *Canzoni ovvero sonate concertate per chiesa e camera, à 2-3, libro terzo* (1637), and *Il Quatro Libro delle canzoni da suonare, à 2-3* (1651.) Fugues included in the 1615, 1639 and 1651 collections will be analyzed.

Libro delle Canzoni (1615) and *Il Secondo Libro delle Canzoni* (1655) have three sections separated by internal repeat signs: A :||: B :||: C. Almost all canzonas begin with a first section in fugal style and include other fugues or imitative sections, sometimes based on the initial theme.⁴⁶ The third section of each canzona is often a shortened version of the first.

Il Primo, Secondo and Quarto delle Canzoni (1615, 1655, 1651) altogether include a total of 32 canzonas for three instruments and continuo. As previously mentioned, only fugal passages with an exposition that includes subject entries at two different pitches and with more than two subject entries after the exposition will be considered.⁴⁷ Tables 9 through 12 show how Merula's fugues compare with the criteria listed in the Berlin manuscript.

Comparison with the six criteria (see tables 9 through 12):

1) Opening point of imitation (theme introduced in systematic fashion in all voices):

In the exposition, the fugue subject is often introduced in a strict alternation of subject and answers, but this scheme is not always followed. The answers seem to vary with answers at the fifth or at the fourth. Occasionally, the theme is repeated in one of the voices before all voices have had a chance to state the theme.

2) Presence of points of imitation:

Some canzonas include thematic entries grouped in points of imitation. Occasionally, the voices state the theme in succession, but it does not systematically involve all voices.

3) Successive points of imitation are varied:

When points of imitation are present, they are varied.

⁴⁶ See figure 7.

⁴⁷ That is a total of 16 fugues out of 32 canzonas.

4) Entries on various notes:

Middle entries of the fugue subject sometimes appear on other pitches. These entries can induce a brief tonicization of the new pitch. Generally speaking, entries on pitches other than those of the exposition are present but not frequent; they appear only once or twice within each fugue.⁴⁸

5) Stretto:

Strettos are rare.

6) Concludes strongly with theme in the original mode.

About half of these fugues conclude strongly with a statement of the fugue subject in the “tonic” at the end. The “final statement” of some fugues (such as in *La Fontana*) begins as in the exposition, but is then modified to accommodate the final cadence in the “tonic.”

⁴⁸ Subject entries on various pitches are relatively insignificant when considering the length of these fugues (which varies from about 25 to about 60 measures.)

Table 9. Tarquinio Merula, *Il primo libro delle canzoni*

Canzonas	La Ghirardella	La Merula (Fugue 1)	La Merula (Fugue 2)	La Ciria	La Monteverde	La Loda (Fugue 1)	La Loda (Fugue 2)	Total (out of 7)
Opening point of imitation (theme presented in systematic fashion in all voices)		X	X		X	X	X	5
Presence of points of imitation						X		1
Successive points of imitation are varied						X		1
Subject entries on various notes	X			X		X	X	4
Stretto								0
Strong conclusion with theme in the original mode (on the "tonic")	X				X	X		3

Table 10. Tarquinio Merula, *Il secondo Libro delle canzoni*

Canzonas	La Vincenza	La Benaglia	La Corsina	La Dalida	La Malom- bra	La Fontana	Total (out of 6)
Opening point of imitation (theme presented in systematic fashion in all voices)	X		X	X	X	X	5
Presence of points of imitation			X			X	2
Successive points of imitation are varied			X			X	2
Subject entries on various notes	X	X		X	X	X	5
Stretto			X			X	2
Strong conclusion with theme in the original mode (on the "tonic")	X		X		X	X	4

Table 11. Tarquinio Merula, *Il Quattro Libro delle Canzoni, parte Seconda, canzoni à 3*

Canzonas	La Lugarina	La Lanzona (Fugue 1)	La Lanzona (Fugue 2)	Total (out of 3)
Opening point of imitation (theme presented in systematic fashion in all voices)	X			1
Presence of points of imitation	X			1
Successive points of imitation are varied	X			1
Subject entries on various notes			X	1
Stretto		X		1
Strong conclusion with theme in the original mode (on the "tonic")	X			1

Table 12. Tarquinio Merula (Percentage Summary)

Canzonas	Total (out of 16)	%
Opening point of imitation (theme presented in systematic fashion in all voices)	11	69
Presence of points of imitation	4	25
Successive points of imitation are varied	4	25
Subject entries on various notes	10	62
Stretto	3	19
Strong conclusion with theme in the original mode (on the "tonic")	8	50

Table 12 summarizes how Merula's fugues compare with the six criteria found in the Berlin manuscript. These fugues represent only a small portion of all imitative passages found in the 32 canzonas under consideration. Over half of the fugues do start with a typical late Baroque exposition and include subject entries on various notes. Half of these fugues conclude with a strong subject statement at the end, and thematic entries are usually not grouped in points of imitation. Strettos are not common. Even though these fugues present some characteristics as described in the Berlin manuscript, they only represent a small number of Merula's imitative writing.

Some fugal sections in Merula's canzonas present characteristics of fugatos rather than real fugues; they are similar to fugues in some ways but lack attributes of true fugues. Several types of "fugato" can be identified. In many instances, a fugato section begins like a fugue, with all the voices introducing the fugue subject in succession. However, the fugue subject is only stated once or twice after the exposition; a second motive appears and overrides the main theme, so that subsequent statements of the theme seem completely subsidiary (e.g. *La Lusignuola* in *Il primo Libro delle Canzoni*, 1615, or *La Cancelliera* in *Il Secondo Libro delle Canzoni*, 1639.) Occasionally, a section starts like a fugue exposition, but the last voice enters on a pitch outside the expected subject and answer scheme. Sometimes all voices enter on the same pitch. In other cases, the fugue subject is presented in its original version as well as in inversion within the exposition (e.g. *La Livia* in *Il primo Libro delle Canzoni*, 1615.) Finally, the main theme can simply dissolve after what first seems to be a fugal exposition and give way to other motives, sometimes based on the initial theme.

Merula's real "fugues" (compared with the six criteria in the tables) present certain features characteristic of many early seventeenth-century fugues. In many of them, new motives

appear after the exposition and become prominent all the way till the end of the fugue. In the *Secondo* and *Quatro Libro delle Canzoni*, the themes of the first and middle imitative sections often reappear in the last imitative section of a piece. Some canzonas employ variations of the same subject all the way through, in a way similar to Frescobaldi's variation-canzonas (e.g. *La Lugarina*, in *Il Quatro Libro delle Canzoni*, 1651.) In conclusion, these fugues do not necessarily reflect a new model similar to the late Baroque fugue.

Maurizio Cazzati's sonatas

Maurizio Cazzati (1616-1678) is one of the founders of the Bolognese school, which played an essential role in the development of violin music in the second half of the seventeenth century.⁴⁹ Cazzati held various positions in Mantua (1641), Bozzolo (1647), Ferrara (1650), and Bergamo (1653). In 1653, he became *maestro di cappella* at San Petronio in Bologna, where he served from 1657 until 1673.⁵⁰

Even though Cazzati's instrumental output is fairly modest, it is in this genre that he made his most significant contribution.⁵¹ Cazzati's opus 2 (1642) contains instrumental canzonas à 3. His opus 8 (1648) and opus 35 (1665) include violin sonatas for two to six instruments. Cazzati's early ensemble sonatas were written in the Venetian style, with small, contrasting sections in imitative style and stereotyped cadential formulae.⁵² In his later works, Cazzati

⁴⁹ Willi Apel, *Italian Violin Music of the Seventeenth Century*, ed. Thomas Binkley, trans. Franz Steiner (Bloomington: University of Indiana Press, 1990), 119.

⁵⁰ *Ibid.*

⁵¹ *Oxford Music Online*, s.v. "Cazzati, Maurizio," http://www.oxfordmusiconline.com/subscriber/article/grove/music/05230?q=cazzati&search=quick&pos=1&_start=1#firsthit (accessed February 12, 2012).

⁵² *Ibid.*

tended to codify characteristics of the mature Baroque style: the sonatas are clearly separated by repeat signs, double bars, fermatas over final chords, or tempo indications.⁵³

As in many ensemble sonatas and canzonas, most fugal passages in these sonatas present characteristics of fugato; imitative sections often begin with a clear fugal exposition, but the “subject” does not appear in the remainder of the section. Sometimes, a passage starts similar to a fugal exposition but one of the voices does not enter with a statement of the fugue subject. In other cases, the subject is altered after the exposition, so that it is never stated in its original form. A small fraction of these imitative passages comes closer to monothematic fugues, with an exposition and several subject entries till the end of the section, thus forming a thematically unified section.⁵⁴ Several of these fugues are very short and do not include more than two to five subject entries. Table 14 illustrates how the eight imitative passages selected compare with the Berlin manuscript.

Comparison with the six criteria (see table 13):

1) Opening point of imitation (theme introduced in systematic fashion in all voices):

In the exposition, the subject and answer often alternate at different pitch levels.

However, other patterns are present. The answer at the fourth seems to predominate.

2) Presence of points of imitation:

Some fugal passages consist of only two points of imitations (two expositions.)

⁵³ Apel, *Italian Violin Music of the Seventeenth Century*, 119.

⁵⁴ See figure 8.

Table 13. Maurizio Cazzati, Opus 8 and Opus 35

Sonatas	La Casala	La Ghisi-ghiera	La Malvasia	La Marenza	La Bonga	La Galeazza	La Pepola	La Bernarda	Total (out of 8)	%
Opening point of imitation (theme presented in systematic fashion in all voices)	X	X	X		X			X	5	62
Presence of points of imitation		X	X						2	25
Successive points of imitation are varied		X	X						2	25
Subject entries on various notes				X	X		X		3	37
Stretto	X	X	X			X			4	50
Strong conclusion with theme in the original mode (on the "tonic")			X				X		2	25

3) Successive points of imitation are varied:

When this occurs, the second point of imitation varies as compared to the exposition.

4) Subject entries on various notes:

Entries on pitches other than those introduced in the exposition are rare. However, Cazzati sometimes includes subject entries on various notes and in contrasting “tonal” regions (e.g. *La Bonga*.)

5) Stretto:

The answer is often in stretto with the subject in the exposition. Some subjects are in two parts, a and b, where b provides counterpoint for the answer.⁵⁵ Strettos after the exposition are not prominent.

6) Concludes strongly with theme in the original mode:

These fugues usually do not end with a strong statement of the theme.

The fugal sections included in Maurizio Cazzati’s opus 8 and 35 do not demonstrate a strong correspondence with the criteria listed in the manuscript. As mentioned above, most imitative passages in these sonatas can be described as fugatos rather than fugues. Out of 8 fugues analyzed, 5 introduce the subject with a systematic alternation of subject and answers at different pitch levels. Strettos occur mostly in the exposition, as the answer to the subject enters before the leading voice has completed the first subject statement. The other criteria, however, are not strongly present in these fugues. Most of Cazzati’s “fugues” are short and do not include many subject entries after the exposition. These fugues are part of longer pieces, which explains their brevity and relative “tonal” stability, since Cazzati sought to create variety between the different sections rather than within the sections themselves.

⁵⁵ Ibid., 120.

Massimiliano Neri's sonatas and canzonas

Born in Verona, Massimiliano Neri (1621-after1670) served as first organist of San Marco in Venice from 1644 to 1664. In the summer of 1664, Neri went to Cologne and became the elector's organist and Kappelmeister. He died a few years later in Bonn, while he was searching for a new position there. Neri was well known in Germany and Austria, where his father had served in various positions in Munich, Neuburg, Düsseldorf, and possibly Vienna.⁵⁶ Even though most of Neri's work has been incompletely preserved, we know that his achievement as a composer of instrumental music was considerable.⁵⁷ He published two volumes of instrumental music while serving at San Marco in Venice (Opus 1, 1644, and Opus 2, 1651.) Neri's Opus 1 includes four canzonas *à 3* (for two violins, alto and continuo), two canzonas and two sonatas *à 4* (for two violins, alto, bass, and continuo), and six correnti which can be played *à 3* or *à 2*.⁵⁸ The Opus 2 consists of fifteen sonatas for various numbers of instruments ranging from three to twelve.⁵⁹ Neri's sonatas and canzonas usually include four or five "movements" or sections, separated by fermatas, double bars, or repeat signs, similar to Cazzatis' sonatas.⁶⁰ Nearly all of Neri's sonatas and canzonas begin with a lively fugue or fugato.⁶¹ Additional fugal sections are usually included, similar to other ensemble canzonas. Each canzona and sonata contains several imitative sections. Out of eight canzonas and four sonatas analyzed in Neri's Opus 1 and 2, only nine fugal sections have been selected.

⁵⁶ Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*, 3rd ed. (New York: Dover, 1994), 147.

⁵⁷ *Oxford Music Online*, s.v. "Neri, Massimiliano," http://www.oxfordmusiconline.com/subscriber/article/grove/music/19733?q=neri&search=quick&pos=5&_start=1#firsthit (accessed February 13, 2012).

⁵⁸ Apel, *Italian Violin Music of the Seventeenth Century*, 136.

⁵⁹ *Ibid.*, 138.

⁶⁰ *Ibid.*, 136. Apel specifies that it is impossible to differentiate between canzonas and sonatas.

⁶¹ *Ibid.*, 137. See figure 9.

Comparison with the six criteria (see tables 14 through 16):

1) Opening point of imitation (theme introduced in systematic fashion in all voices):

Many of these fugues introduce the voices with a systematic alternation of subject and answer. In these fugues, the answer at the fourth seems predominant.

2) Presence of points of imitation:

The subject entries are sometimes grouped close together in points of imitations as defined in the introduction, with one or two measures of rests preceding the entry of each voice.

3) Successive points of imitation are varied:

When the entries are grouped together, the points of imitation are usually varied.

4) Subject entries on various notes:

After the exposition, entries on contrasting pitches are frequent (often at the fifth.) Brief passages in a new key can be associated with these entries (e.g. opening fugue in *canzona* no.3, opus 1.). However, there is rarely a clear modulation to a new key.

5) Stretto:

Strettos are present. Occasionally, stretto involves only the head of the subject. The answer also appears in stretto with the subject in the exposition of some fugues.

6) Concludes strongly with theme in the original mode:

These fugues usually do not end with the subject in the original mode on the final at the end, but some include a final statement of the subject at the fifth before the final cadence in the “tonic.”

Table 16 shows that the voices often introduce the theme in a systematic fashion in the opening point of imitation, and that the selected passages often include points of imitation. Subject entries on notes contrasting to the exposition are fairly common, even though they only occur once or twice within each fugue. Strettos are also common, particularly between subject and answer in the exposition. Finally, the fugues rarely include a statement of the theme in the original mode in the “tonic” towards the end.

As in Merula’s work, many imitative passages in these pieces present characteristics of fugatos rather than fully-developed fugues. In many cases, the fugue subject only appears in the exposition, and the remainder of the fugato is based on parts of the initial subject. Some use a subject throughout, but have incomplete expositions with the last entry outside the expected subject/answer pitches. Finally, another motive often takes precedence over the “fugue subject” introduced at the outset (a common feature of fugal passages in instrumental music of that time.)

Many of Neri’s real “fugues” (analyzed in the tables) are very short. In general, the fugue subject is not always treated strictly in all voices in the exposition; some present the subject only partially, and the subject does not always appear in its entirety later in the fugue. Some fugues have a countersubject (a motive that always appears whenever the subject is present.) In other cases, a new motive becomes predominant after the exposition, or only part of the subject is treated in imitation. The introduction of new motives or the treatment in imitation of parts of the fugue subject creates musical interest and structural coherence in each fugue. Subject entries on various pitches are present, even though they are usually not essential to the overall structure of each fugue.

Table 14. Massimiliano Neri, *Sonate e canzone a quattro*, Opus 1

	Canzona seconda à 3	Canzona terza à 3	Canzona quarta à 3	Sonata prima à 4	Canzona seconda à 4	Sonata seconda à 4 (Fugue 1)	Sonata seconda à 4 (Fugue 2)	Total (out of 7)
Canzonas and sonatas	X		X	X	X	X	X	5
Opening point of imitation (theme presented in systematic fashion in all voices)								
Presence of points of imitation		X		X	X	X	X	5
Successive points of imitation are varied		X		X	X	X	X	5
Subject entries on various notes	X	X				X	X	4
Stretto		X			X	X		3
Strong conclusion with theme in the original mode (on the "tonic")		X						1

Table 15. Massimiliano Neri, *Sonate da suonarsi con vari strumenti*, Opus 2

Sonatas	Sonata sesta à 5	Sonata Settima à 6	Total (out of 2)
Opening point of imitation (theme presented in systematic fashion in all voices)	X	X	2
Presence of points of imitation	X		1
Successive points of imitation are varied	X		1
Subject entries on various notes	X		1
Stretto	X	X	2
Strong conclusion with theme in the original mode (on the "tonic")			0

Table 16. Massimiliano Neri (Percentage Summary)

Canzonas and Sonatas	Total (out of 9)	%
Opening point of imitation (theme presented in systematic fashion in all voices)	7	78
Presence of points of imitation	6	67
Successive points of imitation are varied	6	67
Subject entries on various notes	5	55
Stretto	5	55
Strong conclusion with theme in the original mode (on the "tonic")	1	11

Giovanni Legrenzi's sonatas

Giovanni Legrenzi (1626-1690) was one of the most influential composers of the second half of the seventeenth century. Born in Italy near Bergamo, he served as organist at the church of Santa Maria Maggiore in Bergamo (1645-56) and *maestro di capella* in Ferrara at the Academia dello Spirito Santo (1656-65). He finally settled in Venice in 1672, where he later became *primo maestro* of the chapel of San Marco.⁶² Legrenzi probably wrote six volumes of instrumental music. Three volumes (opp. 2, 8 and 10) contain exclusively church sonatas; these works date from 1655, 1663, and 1673, respectively. Another volume (op.4, dating from 1656) includes sonatas *à 3* and six ballettos, six correntes, three allemandes and three sarabandes.⁶³

The structure of Legrenzi's sonatas, characterized by two inner repeat signs, was undoubtedly taken from Tarquinio Merula.⁶⁴ Similar to Merula's sonatas, a short coda generally follows the second repeat sign, resulting in an A :||: B :||: Coda design. The middle and last section are often divided into subsections.⁶⁵ Many sonatas begin with an imitative "movement" treated as a fugue.⁶⁶ Subsequent sections usually include other fugues.

In the opus 2 published in 1655, sonatas 10 to 18 are for two violins, violone and continuo. These sonatas contain fugues based on a single theme. Table 18 illustrates how the fugues found in opus 2 compare with the criteria listed in the Berlin manuscript. Table 17 includes monothematic fugues found in Legrenzi's opus 4 (1656), and opus 8 (1663).

⁶² Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*, 164.

⁶³ Ibid., 165. According to Fétis, Legrenzi wrote an additional volume of church and chamber sonatas for two to seven instruments with or without trumpets or recorders (op.17, 1693), but these works are lost. The posthumous op.16 (1691) contains only ballettos and correntes *à 5*, and is irrelevant to the present study. See Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*, 165.

⁶⁴ Apel, *Italian Violin Music of the Seventeenth Century*, 155.

⁶⁵ Ibid., 156.

⁶⁶ See figure 10.

Comparison with the six criteria (see tables 17 through 19):

1) Opening point of imitation (theme introduced in systematic fashion in all voices):

Several of these fugues present the theme in a strict alternation of subject and answers in the exposition as in later baroque fugues. However, this pattern is not always strictly followed; the answer can be repeated in the third voice. The answer at the fourth is also found (as in *La Mont'Albana*, or *La Torriana*, both in opus 2).

2) Presence of points of imitation:

Thematic entries are often grouped in points of imitation, with each voice presenting the theme in succession. Nonetheless, a rest does not systematically precede the entry of each voice. The shorter fugues often consist of only two or three points of imitation.

3) Successive points of imitation are varied:

When the thematic entries are organized in groups of points of imitation, Legrenzi usually varies the voices' order of entries in the point of imitation following the exposition.

4) Subject entries on various notes:

These fugues generally include thematic statements on various notes as compared to the exposition. When they do, there are only one or two statements on other pitches, even in the longer fugues. As mentioned above, answers at the fourth sometime appear. The episodes frequently include modulatory passages, but they do not always function as transitions to prepare the statement of the theme in other pitches or key areas, as they usually do in later Baroque fugues. The various key areas tend to be more explicit with strongly tonal bass lines and clear-cut cadences, and the subject entries are often followed

by a brief tonicization of a new pitch. However, many of these fugues are too short to allow for a real departure from (and return to) the original mode.

5) Stretto:

Subject and answer are often in stretto in the exposition. With a few exceptions, strettos are almost never present after the exposition.

6) Concludes strongly with theme in the original mode (on the “tonic”):

In most of these fugues, the last statement of the subject is on the final of the original mode. However, this last statement does not always occur at the very end of the fugue, so that it does not feel like a return to the original mode or like a strong “final” statement to conclude the piece.

Table 19 summarizes how Legrenzi’s fugues compare with the six criteria. The majority of the fugues introduce the theme in systematic fashion in the first point of imitation and conclude with a statement in original mode in the tonic. Most fugues also contain points of imitation, and the successive points of imitation are varied. Entries on various pitches are also present, even though these generally occur once or twice in each piece. Legrenzi presents subject and answer in stretto in the exposition, but almost never in the rest of each fugue. In conclusion, out of all fugal pieces analyzed, Legrenzi’s fugues are the most consistent with all six criteria mentioned in the Berlin manuscript. On the other hand, many of Legrenzi’s imitative sections are not monothematic and present characteristics similar to other composers analyzed in this study.

Legrenzi’s fugal technique differs from other Venetian composers of that time; there are more episodes and more thematic development.⁶⁷ In these fugues, Legrenzi often introduces new motives (or new, slightly varied versions of the subject) after the exposition. These motives then

⁶⁷ Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*, 167.

appear along with the subject as a new element to bring interest to the contrapuntal texture. They can almost behave like new subjects, presented in succession and gaining preeminence over the initial fugue subject. Even though many of Legrenzi's fugues could stand on their own (when they conclude with a strong perfect authentic cadence in the original mode), they are always part of a broader design. As mentioned earlier, these string sonatas present an A :||: B :||: Coda structure, where the second and last sections include smaller subsections. Frequent contrasts in meter, tempi and texture drive the music forward and provide musical cohesion. The sonatas found in Legrenzi's opus 2 almost always culminate with a last fugue, where Legrenzi usually takes the subject of the first fugue of the piece and combines it with a new subject. Other imitative passages include a first point of imitation where all four voices enter on the tonic, a second point of imitation with all voices in the "dominant", and back to the tonic for the last point of imitation (e.g. opening fugue of opus 10, 3 no.1).

Table 17. Giovanni Legrenzi, Opus 4 and Opus 8

Sonatas	Op.4 no.3	Op.4 no.5	Op.8 no.8	Op.8 no.9	Total (out of 4)
Opening point of imitation (theme presented in systematic fashion in all voices)	X		X	X	3
Presence of points of imitation	X	X	X		3
Successive points of imitation are varied	X	X	X		3
Subject entries on various notes	X	X			2
Stretto	X	X	X		3
Strong conclusion with theme in the original mode (on the "tonic")	X		X		2

Table 18. Giovanni Legrenzi, Opus 2

Sonatas	La Zarabella (fugue 1)	La Zarabella (fugue 2)	La Mont'Albana	La Torriana	La Manina	La Savorghana	La Justiniana	Total (out of 7)
Opening point of imitation (theme presented in systematic fashion in all voices)		X		X	X	X	X	4
Presence of points of imitation		X	X	X			X	4
Successive points of imitation are varied		X	X	X			X	4
Subject entries on various notes			X		X	X	X	4
Stretto	X	X	X					3
Strong conclusion with theme in the original mode (on the "tonic")				X	X	X	X	4

Table 19. Giovanni Legrenzi (Percentage Summary)

	Total (out of 11)	%
Sonatas		
Opening point of imitation (theme presented in systematic fashion in all voices)	7	64
Presence of points of imitation	7	64
Successive points of imitation are varied	7	64
Subject entries on various notes	6	54
Stretto	6	54
Strong conclusion with theme in the original mode (on the "tonic")	6	54

Giovanni Battista Buonamente and Johann Heinrich Schmelzer

As mentioned earlier, the music of Viennese violin composers do not usually include fugues that qualify for a comparison. Nonetheless, some fugues are found in the work of Giovanni Battista Buonamente (ca. late sixteenth century-1642) and Johann Heinrich Schmelzer (1623-1680.)

Even though he wrote over 160 sacred vocal works, Buonamente is remembered today as a composer of violin music. Buonamente first served at the Gonzaga court in Mantua. He was in Vienna from 1626 till 1629, where he worked for emperor Ferdinand II as *musicista da camera*. Buonamente probably remained at the service of the emperor until 1631. His final position was at the Basilica di San Francesco, where he was first listed as a violinist and later became *maestro di cappella*. He died in Assisi in 1642.⁶⁸ Out of his seven books of instrumental music, only four survive (published in 1626, 1629, 1636, and 1637.) Three of these collections include sonatas, variations, sinfonias, dances, and ariettas. Only *Sonate et canzoni libro sesto* (1636) contains sonatas and canzonas.⁶⁹

Buonamente's canzonas generally contain one to three sections, sometimes separated by a new time signature or by a clear change in texture. In general, the initial motivic idea is present almost all the way through each canzona and new motives and musical ideas appear as each piece progresses. All the canzonas begin with an imitative section.⁷⁰ Out of six canzonas, only two open with a monothematic fugal section (canzonas quinta (no.17) and sesta (no.18)).⁷¹

⁶⁸ *Oxford Music Online*, s.v. "Buonamente, Giovanni Battista," http://www.oxfordmusiconline.com/subscriber/article/grove/music/04326?q=Buonamente&search=quick&pos=1&_start=1#firsthit (accessed March 5, 2012).

⁶⁹ Apel, *Italian Violin Music of the Seventeenth Century*, 78.

⁷⁰ See figure 11.

⁷¹ Canzona no.18 is a continuous, one-part piece with no distinctive subsections.

Comparison with the six criteria (see table 20):

1) Opening point of imitation (theme introduced in systematic fashion in all voices):

Buonamente introduces the voices in systematic fashion in the exposition. As in other fugues analyzed so far, the answer at the fourth seems preferred.

2) Presence of points of imitation:

These fugues include some points of imitation. However, these points of imitation do not always involve all voices (sometimes 3 out of 4).

3) Successive points of imitation are varied:

Where there are points of imitation, the voices generally enter in various orders as compare to the exposition or other points of imitation in the fugue.

4) Subject entries on various notes:

Entries on various notes are present, but usually do not follow or trigger a change of tonal center (there is no new key confirmed by a strong cadence.)

5) Stretto:

In both fugues, there is a stretto between subject and answer in the exposition. Strettos are not present in other parts.

6) Concludes strongly with theme in the original mode:

One fugue includes a strong final statement of the subject.

Even though they show similarities with the plan outlined in the Berlin manuscript, these two excerpts might not be representative of the composers's imitative writing. Buonamente's imitative writing shares many features of other composers of the same time period. Many present some characteristics of fugatos, as previously discussed. In some canzonas, Buonamente exposes

Table 20. Giovanni Battista Buonamente, *Sonata e canzoni libro sesto*

Canzonas	Canzona quinta	Canzona sesta	Total (out of 2)	%
Opening point of imitation (theme presented in systematic fashion in all voices)	X	X	2	100
Presence of points of imitation	X	X	2	100
Successive points of imitation are varied	X	X	2	100
Subject entries on various notes	X	X	2	100
Stretto	X	X	2	100
Strong conclusion with theme in the original mode (on the "tonic")		X	1	50

the initial motive almost like a fugue subject. He then treats this “subject” or musical idea more freely than in a fugue by retaining its rhythmic profile but varying its melodic contour. In Buonamente’s fugues, subject statements in the body of the fugue are often incomplete. As in pieces previously analyzed, other motives or musical ideas often appear after the exposition.

Johann Heinrich Schmelzer was the most influential composer of instrumental music in Vienna in the seventeenth century. Schmelzer started at the court chapel as a violinist and later became violinist in the court orchestra. He eventually became vice-Kappelmeister at the Imperial Court in 1671 and died from the plague in 1680, shortly after his appointment as Kappelmeister. Schmelzer wrote three collections of chamber music between 1659 and 1664.⁷² Even though most of his sonatas include imitative passages, they rarely include fugues. Two fugues from Schmelzer’s sonatas dating from 1659 and 1662 have been selected for analysis.⁷³

Comparison with the six criteria (see table 21):

1) Opening point of imitation (theme introduced in systematic fashion in all voices):

Both fugues present a systematic alternation of subject and answer in the exposition.

2) Presence of points of imitation:

The fugue from the 1662 collection includes points of imitation.

3) Successive points of imitation are varied:

The points of imitation in this fugue vary as compared to the opening point of imitation.

⁷² *Oxford Music Online*, s.v. “Schmelzer, Johann Heinrich,” http://www.oxfordmusiconline.com/subscriber/article/grove/music/24921?q=Schmelzer&search=quick&pos=2&_start=1#firsthit (accessed March 10, 2012). The three volumes are entitled *Duodena selectarum sonatarum* (Nuremberg, 1659), *Sacro-profanus concertus musicus* (Nuremberg, 1662), *Sonatae unarum fidium* (Nuremberg, 1664).

⁷³ See figure 12.

Table 21. Johann Heinrich Schmelzer's Sonatas

Sonatas	Sonata a tre (pastorale)	Sonata 10 a quattro	Total (out of 2)	%
Opening point of imitation (theme presented in systematic fashion in all voices)	X	X	2	100
Presence of points of imitation		X	1	50
Successive points of imitation are varied		X	1	50
Subject entries on various notes	X	X	2	100
Stretto			0	0
Strong conclusion with theme in the original mode (on the "tonic")		X	1	100

4) Subject entries on various notes:

Both fugues have subject entries on various notes. In the second fugue, the subject entries are sometimes found in various key areas.

5) Stretto:

There are no strettos.

6) Concludes strongly with theme in the original mode:

Only the second fugue concludes with the subject in the original mode in the tonic at the end.

Schmelzer's chamber music does not include many fugues and, similar to Buonamente, these two imitative sections cannot adequately represent Schmelzer's fugal writing. Fugues in violin ensemble music seem to have developed in Italy more than around Vienna.

Conclusion

Generally speaking, the criteria presented in the manuscript are present in many seventeenth-century violin fugues from northern Italian composers (see table 22).⁷⁴ However, these fugues do not seem characteristic of these composers' imitative writing, since many imitative sections do not qualify as "true" fugues. Two general observations can be made:

- the opening point of imitation with a systematic alternation of subject and answer is a significant feature in all these fugues,
- Points of imitation are more prominent in the works of Neri and Legrenzi.

The other criteria are not consistent and no general tendency stands out. The great variety of forms in seventeenth-century imitative writing attest to the lack of standardization before the

⁷⁴ As mentioned above, Buonamente and Schmelzer's fugues might not be representative of their works.

time of Bach: each composer has his individual style and his own approach to “fugue” or imitative structure. The Berlin manuscript might therefore reflect a particular, local tendency (or the personal opinion of its author) rather than a wide-spread musical practice. The analysis of Antonio Bertali’s violin fugues could shed light on this question.

These seventeenth-century ensemble canzonas and sonatas include some of the first instances of monothematic fugues based on other organizational principles than learned contrapuntal devices such as augmentation and diminution. From earlier models, these pieces retained the introduction of new motives and countersubjects after the exposition, along with the systematic entry of voices in the exposition, subject entries on various pitches, and stretto. Some fugal sections are also based on variation of the same subject all the way through, such as in some of Merula’s fugues. In general, the structural organization of these pieces is mainly based on the introduction of new motives or counter subjects (some fugues include entire episodes based on new motives.)

Some fugues such as those of Cazzati and Legrenzi clearly include subject entries in various tonal regions. However, these fugues are generally structured around the principles mentioned above as opposed to contrasting tonal regions with subject entries in new keys. These violin fugues are part of larger pieces, which inevitably affects their individual development and their internal structure since they are often relatively short. A comparison with seventeenth-century keyboard fugues of the same period will determine whether the structure of keyboard fugues evolved differently.

Table 22. Violin Ensemble Fugues (Percentage Summary)

Composers (number of pieces analyzed)	Merula (16)	Cazzati (8)	Neri (9)	Legrenzi (11)	Buona- mente (2)	Schmelzer (2)
Opening point of imitation (theme presented in systematic fashion in all voices)	69	62	78	64	100	100
Presence of points of imitation	25	25	67	64	100	50
Successive points of imitation are varied	25	25	67	64	100	50
Subject entries on various notes	62	37	55	54	100	100
Stretto	19	50	55	54	100	0
Strong conclusion with theme in the original mode (on the "tonic")	50	25	11	54	50	100

Chapter 3

Seventeenth-Century Keyboard Fugues

Keyboard imitative writing in the early-Baroque is abundant. Some German composers of that period who composed a number of keyboard pieces entitled “fugue” include Christian Erbach (1573-1635) and Johann Klemm (1593-after 1651.)⁷⁵ Johann Erasmus Kindermann (1616-1655), Johann Kaspar Kerll (1627-1643) and Johann Froberger (1616-1667) are south-German composers contemporary with the violin composers previously studied. Some monothematic fugues and fugal sections of larger works by these composers will be examined below (pieces entitled *fuga*, but also *ricercar*, *canzona* and *fantasia* will be discussed.)

Fugues and fugal sections in the work of Kindermann and Kerll are not as developed as in the works of Erbach, Klemm and Froberger. Johann Erasmus Kindermann (1616-1655) was active around Nuremberg. He studied in Italy and came back to Nuremberg where he was appointed organist at the Aegidienkirche. He was very renowned as a teacher and published music of Carissimi, Frescobaldi and Merula, along with his own works.⁷⁶ The six fugues found in Kindermann’s *Harmonia organica* (1645) are fairly short pieces of about 20 to 25 measures. Two of these “fugues” do not have a “regular” exposition with all voices entering with the fugue subject. The remaining four fugues present the voices in a systematic alternation of subject and answer (with one exception), and only one includes an entry on a different note as compared to the exposition. There are no points of imitation after the exposition and only one fugue includes stretto. Two of these fugues clearly state the theme at the end as it first appears in the exposition.

⁷⁵ Even though Johann Klemm was active in north Germany, his 36 fugues will be examined here since they represent an important collection in the early history of the genre.

⁷⁶ *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. “Kindermann, Johann Erasmus.”

Johann Kaspar Kerll spent some time in Austria, where he studied with Giovanni Valentini in the 1640s. He went to Rome to study with Carissimi and was later appointed Kappellmeister at the court of the Elector Ferdinand Maria in Munich.⁷⁷ His keyboard music carried on the tradition established by Frescobaldi and Froberger.⁷⁸ Kerll wrote six canzonas now published in Kerll's collected works for keyboard (part 1.) These pieces are sectional and imitative. The opening imitative sections are usually very short and do not include more than one or two subject entries after the "exposition." Occasionally, the opening sections are longer but do not function independently from the other sections of the piece. These pieces employ imitative writing, but not in a fashion that typifies the norm of fugue writing (therefore, these fugal sections will not be considered here).

Christian Erbach's fugas

Christian Erbach (1573-1635) was a widely-recognized teacher and organist. He served as organist for Count Max Fugger in Augsburg and was later appointed organist at the St. Moritz Church in Augsburg. Starting in 1625, he officiated as organist at the Augsburg cathedral until his death in 1635.⁷⁹ Christian Erbach wrote over 150 surviving organ compositions. Among other things, his output includes several monothematic ricercars which tend to have a unified form (unlike in the work of composers analyzed earlier, there are no subsections with various contrapuntal treatment of the subject), as well as canzonas and fugas.⁸⁰ The canzonas are sectional, with each section based on a different motive or variations of the original "subject."

⁷⁷ *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Kerll, Johann Caspar."

⁷⁸ *Ibid.*

⁷⁹ *Apel, The History of Keyboard Music to 1700*, 393.

⁸⁰ *Ibid.*, 394. See figure 13.

The fugas are motivically unified. Some resemble Erbach's ricercars, but others approach the genuine fugue.⁸¹ Six of Erbach's fugas are monothematic and can be compared to the criteria found in the Berlin manuscript.

Comparison with the six criteria (see table 23):

1) Opening point of imitation (theme introduced in systematic fashion in all voices):

Half of the fugas present all voices in systematic fashion in the exposition. In two fugas, Erbach does not strictly follow this pattern; one of the voices does not enter with the fugue subject.

2) Presence of points of imitation:

Subject entries are not grouped in points of imitation; the subject is usually present all the way throughout each fuga.

3) Successive points of imitation are varied:

This parameter does not apply here.

4) Subject entries on various notes:

Subject entries on various pitches are rare.

5) Stretto:

These fugas include strettos. Occasionally, the answer is introduced in stretto before the completion of the subject in the leading voice at the beginning.

6) Concludes strongly with theme in the original mode (on the "tonic".)

The subject is not strongly stated at the end.

⁸¹ Ibid., 395.

Table 23. Christian Erbach's Monothematic Fugas

Fugas	Fuga primi toni (alternate version)	Fuga secondi toni	Fuga duodecimi toni	Fuga	Fuga secundi toni	Total (out of 6)	%
Opening point of imitation (theme presented in systematic fashion in all voices)	X		X	X	X	3	50
Presence of points of imitation						0	0
Successive points of imitation are varied						0	0
Subject entries on various notes			X			1	17
Stretto		X	X		X	3	50
Strong conclusion with theme in the original mode (on the "tonic")						0	0

These fugues do not share a lot in common with the manuscript, as shown in table 23. However, two criteria stand out: the systematic opening point of imitation and the presence of stretto, which are both present in half of the fugas. The fugue subject is continually restated in each fuga, thus ensuring the continuity of the musical flow. Episodes are not prominent. Subject statements almost never appear on pitches other than those of the exposition. Despite their title, these pieces often resemble ricercars.

Johann Klemm's fugas

Johann Klemm (1593-after 1651) was active in Dresden where he was court organist, and was also active as a music publisher. In 1631, he published a collection of 36 fugues entitled *Partitura seu Tabulatura italic exhibens triginta sex fugas, 2, 3, 4 vocibus*. The fugues are ordered according to the church modes (twelve each in two, three and four voices.)⁸² These free-standing fugues do not include subsections.⁸³ They are between 40 and 60 measures long, and out of 24 fugues for 3 and 4 voices, 16 are monothematic.

Comparison with the six criteria (see table 24):

1) Opening point of imitation (theme introduced in systematic fashion in all voices):

The theme is not always introduced in systematic fashion. Usually, the imitation at the fourth seems to predominate, which is characteristic of early fugues.

⁸² Ibid., 386.

⁸³ See figure 14.

2) Series of thematic entries grouped in points of imitation:

Subject entries are rarely grouped in points of imitation; the subject appears continuously in the body of each fugue, with short episodes in between subject entries, similar to *ricercars*.

3) Successive points of imitation are varied:

Entries are almost never grouped in points of imitation, but some are found where the voices appear in a different order as compared to the opening point of imitation.

4) Subject entries on various notes:

Subject entries almost never appear on notes other than the pitches of the exposition. When subject entries on other pitches occur, only the first few pitches of the subject appear on different pitches; the remainder of the subject goes back to the final or "subdominant" level, as in the exposition.⁸⁴

5) Stretto:

Some strettos are present, sometime between subject and answer, sometime in the body of the fugas. These strettos do not represent climactic points in the fugas.

6) Concludes strongly with theme in the original mode.

Most fugues do not seem to include a real departure from the original mode. Each fuga concludes with a subject statement at or near the end, but there is generally no real "return effect".⁸⁵ However, this last statement of the subject seems to be sometimes more emphasized (usually by its position at the very end in the soprano or the bass.)

⁸⁴ Fugue no.28 is an exception, with several subject statements starting on D (it seems like there is a momentary change of tonal center (G).)

⁸⁵ Harriet Ruth Chase, "German, Italian, and Dutch Fugal Precursors of The Fugues in The Well-Tempered Clavier I, 1600-1722." (PhD diss., Indiana University, 1970), 146.

Table 24. Johann Klemm's Monothematic Fugas

Fugas	Fuga no.13 à 3	Fuga no.14 à 3	Fuga no.15 à 3	Fuga no.16 à 3	Fuga no.18 à 3	Fuga no.19 à 3	Fuga no.20 à 3	Fuga no.21 à 3	Fuga no.22 à 3	Fuga no.23 à 3	Fuga no.25 à 4	Fuga no.26 à 4	Fuga no.28 à 4	Fuga no.32 à 4	Fuga no.36 à 4	Total (out of 15)	%
Opening point of imitation (theme presented in systematic fashion in all voices)	X	X		X	X		X	X	X							6	40
Presence of points of imitation						X							X			2	13
Successive points of imitation are varied							X						X			2	13
Subject entries on various notes	X												X			2	13
Stretto					X	X	X		X					X	X	6	40
Strong conclusion with theme in the original mode (on the "tonic")	X				X		X	X	X	X				X	X	8	53

Here again, there is no clear correspondence with the parameters of the manuscript in Johann Klemm's fugues, as shown in table 24. Klemm develops the fugue subject by means of inversion (no.16, 22, 28) and rhythmic variation (no.18, 32), rather than by subject statements at various pitch levels. As mentioned earlier, the subject appears continuously throughout each fugue, and episodes are generally very brief. The note values are long, which reinforces even more the connection to the *ricercar*. These pieces are generally not sectional, similar to the fugues of Simon Lohet and Christian Erbach.

Johann Jacob Froberger's imitative pieces

Johann Jacob Froberger (1616-1667) is nowadays considered one of the most influential German composers of keyboard music of the mid-seventeenth century. He probably studied with his father and Johann Ulrich Steigleder (who was court organist in Stuttgart), as well as with Frescobaldi in Rome. Froberger later became Court organist in Vienna and travelled and performed all over Europe.⁸⁶ His experience allowed him to assimilate various musical influences and to forge a distinctive personal style that strongly influenced major keyboard composers after him.⁸⁷ Froberger wrote only three pieces bearing the title "Fugue".⁸⁸ The two fugues included in vol.5 part 1 of the Bärenreiter edition of Froberger's complete works are short monothematic fugues of 23 to 25 measures. Generally, Froberger's *ricercars*, *fantasias*, *canzonas* and *capriccios* are sectional pieces where each section is imitative and introduces a new variation

⁸⁶ *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v., "Froberger, Johann Jacob."

⁸⁷ Howard Schott, "Froberger, Johann Jacob," *Oxford Music Online*, http://www.oxfordmusiconline.com/subscribe/article/grove/music/10298?q=Froberger&search=quick&pos=1&_start=1#firsthit (accessed May 16, 2012).

⁸⁸ Found in vol.2 and vol.5 part 1 in the Bärenreiter edition of the Froberger's Complete Works.

of the original subject, similar to Frescobaldi's variation-canzonas.⁸⁹ Froberger's fantasias tend to resemble ricercars, with longer note values. The following analyses will include the two fugues mentioned above as well as a sample of self-contained (harmonically-closed) fugal passages found in the *Libro quarto di toccata, ricercari, capricci, allemande, gigue, courante, sarabande* (1656) and in the *Libro secondo di toccata, fantasia, canzone, allemande, courante, sarabande, gigue et alter partite* (1649).

Comparison with the six criteria (see table 25):

1) Opening point of imitation (theme introduced in systematic fashion in all voices):

In the first point of imitation, the voices do not always alternate starting pitch between subject and answer (the two pieces called "fugues" fall in that category). In general, the answer at the fifth seems to predominate, but answers at the fourth are also found (particularly in pieces reflecting an older style such as fantasias.)

2) Series of thematic entries grouped in points of imitation:

The piece entitled "fugues" and canzonas do not include points of imitation. The fantasias sometime include prolonged points of imitation, but most subject entries appear independent of each other.

3) Successive points of imitation are varied:

When present, subsequent points of imitation are varied.

4) Subject entries on various notes:

Even though very short, the fugues include entries on various notes. Subject entries on contrasting pitches are sometimes modified at the end to accommodate a cadence at the

⁸⁹ Figure 15 is an example of Froberger's canzonas. Some of Froberger's ricercars and fantasias include only one large section.

end of the statement (sometimes an arrival on a new key.) These entries are often associated to a brief change of tonal center. The ricercar and the canzona that include entries on different pitches only include one such entry (for each piece) and the fantasias, which reflect an older imitative style, do not include any.

5) Stretto:

Strettos are rare.

6) Concludes strongly with theme in the original mode (on the “tonic.”)

There is generally no strong last statement of the theme on the same pitch as the very first statement in the fugue.

Even though there is no striking correspondence with the six parameters, it is interesting to notice that Froberger tends to treat imitative writing differently depending on the genre. The fantasias reflect an older imitative style with longer note values similar to ricercars and generally do not include subject entries on contrasting pitches. They also seem to be more tonally stable. In these pieces reflecting an older imitative style, Froberger uses older techniques such as rhythmic variation of the subject to bring variety and interest in the contrapuntal texture. On the contrary, the two fugues and the canzonas tend to exhibit more modern features such as shorter note values, livelier subjects, and more pronounced contrasting key areas. Subject entries on various notes in the pieces entitled “fuga” clearly tend to be associated with brief changes of tonal center, sometime preceded or followed by a perfect authentic cadence.

Table 25 . Johann Jacob Froberger's Fugas, Ricercars, Canzonas and Fantasias

Imitative pieces	Fuga		Ricer- car		Canzo- na		Canzo- na		Fanta- sia		Fanta- sia		Total (out of 10)	%
	FbWV 113	FbWV 118a	FbWV 409	FbWV 411	FbWV 301	FbWV 302	FbWV 304	FbWV 203	FbWV 204	FbWV 206				
Opening point of imitation (theme presented in systematic fashion in all voices)			X	X	X				X		X		5	50
Presence of points of imitation			X				X		X				3	30
Successive points of imitation are varied			X				X						2	20
Subject entries on various notes	X	X		X				X					4	40
Stretto								X		X			2	20
Strong conclusion with theme in the original mode (on the "tonic")				X	X								2	20

Conclusion

In general, the six criteria are less present in seventeenth-century keyboard fugues, as compared to violin fugues of the same time period. No general tendency stands out, although the fugues of Froberger seem closer to the plan outlined in the manuscript. The fugues of Christian Erbach and Johann Klemm stem from the old tradition of the *ricercar*, with frequent subject statements, often on similar pitches. The fugal passages found in the work of Froberger include more subject entries on contrasting notes, and his fugues tend to have more contrasting key areas.

Table 26. Keyboard Fugues (Percentage Summary)

Composers of pieces analyzed	(number (6)	Erbach (6)	Klemm (15)	Froberger (10)
Opening point of imitation (theme presented in systematic fashion in all voices)	50	40	50	
Presence of points of imitation	0	13	30	
Successive points of imitation are varied	0	13	20	
Subject entries on various notes	17	13	40	
Stretto	50	40	20	
Strong conclusion with theme in the original mode (on the "tonic")	0	53	20	

Summary and Conclusion

Several criteria found in the Berlin manuscript foreshadow the structure of late Baroque fugues such as those of Johann Sebastian Bach. The carefully worked-out opening point of imitation, subject entries at various pitch levels, stretto, and final subject statement in the original mode are salient features of Bach's keyboard fugues. The only exception lies in subject entries following the exposition, which rarely include points of imitation in the work of Bach.

In summary, the structure of early monothematic "fugues" differs from later baroque fugues (and from the plan presented in the Berlin manuscript.) These early monothematic fugal works often include various sections separated by different contrapuntal treatments of the subject (augmentation, diminution) and the introduction of new motives and figurations (in the works of Sweelinck). In spite of the differences in the overall structure of these early pieces and the fugal structure implied in the Berlin manuscript, three criteria listed in the document are prominent in the pieces of Andrea Gabrieli, Sweelinck, and Simon Lohet analyzed in this study: the first point of imitation introduces the voices in a systematic fashion, and subject entries on various notes as well as strettos are often present. However, subject entries on various notes and contrasting key areas are not chief structural elements in these early fugues.

In seventeenth-century Italian violin music, ensemble canzonas and sonatas also include fugal passages. These pieces are usually sectional, with sections clearly separated by meter changes, new textures, or the introduction of new fugue subjects. Some of these fugal sections are not tonally independent and cannot therefore stand on their own. Others are harmonically closed and can be studied as separate, independent pieces, such as those analyzed in this study. Even though each violin composer retains his individual style, they share common features, such

as the introduction of new motives after the exposition that sometime take precedence over the main subject, or the use of fragments of the subject in imitation. Generally speaking, all six criteria listed in the Berlin manuscript are present in these fugues, including the presence of points of imitation which were rare in earlier keyboard monothematic fugues. Many of these violin fugues are short, which gives more significance to the presence of each parameter in these pieces.

In seventeenth-century keyboard music, we find fugal sections in pieces entitled *ricercars*, *canzonas*, *fantasias* and *capriccios*. It is also at that time that pieces called “*fuga*” appeared. Similar to violin ensemble *canzonas* and *sonatas*, these pieces are usually sectional, with various fugal passages.⁹⁰ The criteria listed in the Berlin manuscript seem less present in keyboard music than in violin music of the seventeenth century. The *fugas* of Erbach and Klemm reflect older imitative styles, with few cadences and frequent subject statements on the same pitches as in the exposition. Froberger’s “*fugas*” include brief changes of tonal centers with subject entries on various pitches harmonized in contrasting keys.

In answer to the three questions posed in the introduction, the criteria listed in the Berlin manuscript do present a new model to write monothematic fugues (as compared to earlier models which were mainly based on variety of contrapuntal treatments of the subject), and, generally speaking, the six criteria seem more present in monothematic fugues found in seventeenth-century violin ensemble music than in keyboard music of the same period.

The Bertali manuscripts are undoubtedly important in the history of fugal theory, since they include—for the first time—specific guidelines on how to write instrumental monothematic fugues. Several of these guidelines foreshadow the general tripartite structure of late baroque fugues, as observed in the introduction. However, it is dangerous to assert that the guidelines

⁹⁰ The *fugas*, which are generally self-standing pieces with a single section, are an exception.

found in these manuscripts are prominent in Italian seventeenth-century fugues; even though the general tendency observed above seems to confirm Paul Walker's hypothesis, it remains difficult to measure the reliability of these results since the pieces analyzed represent only a fraction of the total output in these composers' imitative writings. (Many imitative passages in the work of the composers under consideration would qualify as "fugatos" rather than true fugues, as discussed earlier.) Thus, if the documents are important from a theoretical standpoint, their practical application in the music is not as clear or systematic as Walker suggests.⁹¹ In addition, any document about music theory should be taken with caution, bearing in mind that its author was unlikely an accomplished musician. Music theory seeks to abstract and rationalize general musical trends and always tends to be more absolute than musical practice itself. Imogene Horsley noticed that phenomena regarding the analysis of music in the light of musical treatises:

In most earlier styles, we find that only one or two of the musical elements adhere closely to a set of formulated rules, and one will naturally base his analysis primarily on those rules as a guide to understanding a composition in a certain musical style.⁹²

These various factors make it difficult to adequately answer these questions, and only general observations can be made.

In conclusion, the history of monothematic fugue is complex and the late baroque fugue grew out of a variety of earlier practices. In keyboard music, the first monothematic fugal pieces were of two types: the monothematic *ricercar*, and the extended keyboard fantasia. The variation *canzona* stands between monothematic and polythematic pieces, since the subject often undergoes significant modifications throughout the piece. These early monothematic fugal pieces are developed through the use of learned contrapuntal devices and the introduction of new

⁹¹ The example of Bertali's fugue in the opening movement of sonata 11 in the *Prothimia suavissima* II is a perfect "textbook" example to support his point, but such musical examples are rare in seventeenth-century Italian violin music.

⁹² Imogene Horsley, *Fugue: History and Practice* (New York: The Free Press, 1966), 207.

motives and countersubjects. The majority of mid seventeenth-century keyboard fugues found in German canzonas, fantasias, or capriccios are usually very short as compared to Sweelinck's extended fugal pieces. These pieces contain several fugal sections, sometime completely independent and sometimes related to each other via variations of the first fugue subject. Even though north German fugal sections have not been examined here, it seems that they behave similarly to Froberger's. In any case, there were very few free standing pieces entitled "fugue" (or "fuga") in the first half of the seventeenth century. German pieces entitled "fuga" can reflect an older style (similar to ricercars) or a more modern one, as seen in the work of Froberger.

Fugues in violin music are always part of ensemble sonatas or canzonas. Similar to keyboard fugal sections, these "fugues" are very short. In violin music, the fugue is often developed via the introduction of new motives. Similar to keyboard fugues, the differences between all these fugues seem linked to the composers' individual styles and no specific regional characteristics stand out, thus reflecting the complexity of the development of monothematic fugues in the seventeenth century.

The evolution towards tonality in the seventeenth century seem to have strongly influenced the development of monothematic fugue in the generation right before Bach. The free standing late Baroque fugue as we know it today seem to have developed in close connection with the emerging tonality, which is undeniably a defining element in the structure of Bach's fugues. Interestingly, it is in seventeenth-century Italian violin music that modern tonality really took root. According to Horsley, the development of tonality had multiple effects on fugal

structure in the late seventeenth century.⁹³ Significantly, Horsley points out that it is in his fugal movements that Corelli first exploited the tonal system to articulate form.⁹⁴ The idea of continual movement, which earlier composers sometimes achieved by avoiding cadences and maintaining polyphonic movement all the way through was now replaced by driving forces inherent to the new tonality, such sequences, dissonances that called for resolution (suspensions, seventh-chords etc.), and modulations.⁹⁵ The first examples of the influence of the emerging tonality on the structure of the fugue are evident in the work of some of the composers analyzed in this study, such as in Bertali's sonata 11, for instance. The relative presence of the criteria listed in the Berlin manuscript—particularly the presence of subject entries on various notes—may reflect the premises of this emerging tonality. Thus, these Italian violin composers certainly had an influence and an important role in the history of the development of the fugue.

⁹³ Ibid., 236. Seventeenth and eighteenth-century theorists writing on fugue have revealed that their perception of fugue based on the contrapuntal manipulation of a main theme, often associated with accompanying counter themes. Johann Adam Reincken (1643-1722) was the first to define the entire structure of fugue in terms of tonality, followed later by Johann Joseph Fux (1660-1741) and Johann Adolph Scheibe (1708-1776). (David A. Shelton, "The Stretto Principle: Some Thoughts on Fugue as Form," *Journal of Musicology* 8, no.4 (Fall 1990): 554-55.)

⁹⁴ Archangelo Corelli (1653-1713) is often noted for being one of the first composers to fully explore the formal possibilities intrinsic to the tonal system.

⁹⁵ Ibid., 242.

Appendix
Musical Examples

Figure 1. Two-voice Fugue Example Found in the Berlin Manuscript. *Source:* Walker, *Theories of Fugues from the Age of Josquin to the Age of Bach* (Rochester NY: University of Rochester Press, 2000), 172.

The image displays a two-voice fugue in G major, 3/8 time, from the Berlin Manuscript. The score is presented in six systems, each with a treble and bass staff. Measure numbers 8, 16, 23, 31, 38, and 46 are indicated at the beginning of their respective systems. The first system (measures 1-7) shows the initial entry of the subject in the bass voice, followed by the answer in the treble voice. The second system (measures 8-15) continues the development of the subject in both voices. The third system (measures 16-22) shows the subject in the treble voice and the answer in the bass voice. The fourth system (measures 23-30) features the subject in the bass voice and the answer in the treble voice. The fifth system (measures 31-37) shows the subject in the treble voice and the answer in the bass voice. The sixth system (measures 46-52) concludes the fugue with a final cadence in both voices.

Figure 2. Antonio Bertali, *Prothimia suavissima* II, Sonata 11, opening movement. *Source:* Walker, *Theories of Fugues from the Age of Josquin to the Age of Bach* (Rochester NY: University of Rochester Press, 2000), 181-84.

violin 1

violin 2

viola da gamba

basso continuo

4

8

Figure 2. Continued.

12

Musical score for measures 12-14. The system consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The key signature has one flat. Measure 12 features a melodic line in the top staff and a rhythmic accompaniment in the bottom staff. Measure 13 shows a continuation of the accompaniment. Measure 14 introduces a new melodic line in the second staff.

15

Musical score for measures 15-18. The system consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The key signature has one flat. Measure 15 features a melodic line in the top staff and a rhythmic accompaniment in the bottom staff. Measure 16 shows a continuation of the accompaniment. Measure 17 introduces a new melodic line in the second staff. Measure 18 features a melodic line in the top staff and a rhythmic accompaniment in the bottom staff.

19

Musical score for measures 19-22. The system consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The key signature has one flat. Measure 19 features a melodic line in the top staff and a rhythmic accompaniment in the bottom staff. Measure 20 shows a continuation of the accompaniment. Measure 21 introduces a new melodic line in the second staff. Measure 22 features a melodic line in the top staff and a rhythmic accompaniment in the bottom staff.

Figure 2. Continued.

23

26

29

The image displays three systems of musical notation, each consisting of four staves. The first system (measures 23-25) features a treble staff with a melodic line, a second treble staff with a rhythmic accompaniment, a bass staff with a complex rhythmic pattern, and a fourth bass staff with a simple harmonic line. The second system (measures 26-28) continues the melodic and rhythmic themes, with the fourth bass staff containing three flats (b) under the notes. The third system (measures 29-31) shows further development of the melodic and rhythmic motifs, with the fourth bass staff containing two flats (b) under the notes.

Figure 2. Continued.

32

The musical score consists of four staves. The first two staves are in the treble clef, and the last two are in the bass clef. The key signature has one flat (B-flat). Measure 32 features a melodic line in the first treble staff with a slur over the first four notes, and a bass line in the first bass staff with a slur over the first four notes. Measure 33 continues the melodic and bass lines. Measure 34 shows a change in the bass line with a sharp sign (F#) appearing. Measure 35 concludes the phrase with a double bar line.

Figure 3. Andrea Gabrieli, *Ricercar primo tono alla quarta alta*. Source: Andrea Gabrieli, *Ricercari für Orgel: Vol.1, 1780*, ed. Pierre Pidoux (Kassel: Bärenreiter, 1978), 8.

The image displays a musical score for a piece by Andrea Gabrieli. It consists of four systems, each with a treble and bass staff. The music is written in a style characteristic of the early Baroque period, featuring complex polyphonic textures. The first system shows a simple harmonic structure with a few notes in the treble and bass. The second system introduces more complex textures, including some chromaticism and a more active bass line. The third system continues this complexity, with a prominent melodic line in the treble and a more active bass line. The fourth system concludes the piece with a final cadence, featuring a more active treble line and a simpler bass line.

Figure 4. Jan Pieterszoon Sweelinck, *Fantasia*. Source: Jan Pieterszoon Sweelinck, *Keyboard Works: Fantasias and Toccatas*, ed. Gustav Leonhardt, Opera Omnia, 1 (Amsterdam: 1968), 11.

Measures 1-9 of the *Fantasia*. The piece is in common time (C). The right hand begins with a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand is mostly silent, with a few chords appearing in measures 7 and 8.

Measures 10-16. The right hand continues with eighth-note patterns: G4-A4-B4-C5, B4-A4-G4-F4, E4-D4-C4-B3, A3-G3-F3-E3, D3-C3-B2-A2, G2-F2-E2-D2, C2-B1-A1-G1. The left hand provides a steady accompaniment of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

Measures 17-24. The right hand features a melodic line with some grace notes and slurs: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The left hand continues with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

Measures 25-31. The right hand has a more active melodic line with sixteenth-note runs: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The left hand continues with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

Measures 32-37. The right hand features a complex melodic line with many sixteenth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The left hand continues with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

Measures 38-44. The right hand concludes with a melodic line: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The left hand continues with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

Figure 5. Girolamo Frescobaldi, *Canzon quarti toni dopo il postcommunio in Messa degli Apostoli*.
Source: Girolamo Frescobaldi, *Fiori musicali: di diverse composizioni toccata, kyrie, canzoni, capricci e ricercari in partitura a quarto*; 1635, Monumenti Musicali Italiani, 27 (Milan: Edizioni Suvini Zerboni, 2010), 45-46.

The image displays a musical score for a piece by Girolamo Frescobaldi. It consists of four systems of music, each with a treble and bass staff. The first system is in common time (C) and begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The second system starts at measure 5 and continues the melodic and rhythmic development. The third system starts at measure 9 and features a more complex texture with multiple voices in the treble staff. The fourth system starts at measure 13 and is marked 'Adagio' above the staff. It includes a first ending bracket and concludes with a double bar line and a 6/4 time signature.

Figure 5. Continued.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs).
- **System 1 (Measures 17-21):** Marked *Allegro*. The melody in the treble clef consists of eighth and quarter notes. The bass clef provides a steady accompaniment of eighth notes.
- **System 2 (Measures 22-27):** Continues the *Allegro* tempo. The treble clef features a more active melody with some sixteenth-note passages. The bass clef accompaniment remains consistent.
- **System 3 (Measures 28-32):** Continues the *Allegro* tempo. The treble clef has a more complex, rhythmic melody. The bass clef accompaniment includes some chords and rests.
- **System 4 (Measures 33-34):** Marked *Adagio*. The tempo changes significantly. The treble clef has a slower, more melodic line. The bass clef accompaniment is sparse, with long rests and occasional chords. A key signature change to one sharp (F#) is indicated at the beginning of measure 34.

Figure 6. Simon Lohet, *Fuga nona*. Source: Simon Lohet, *Compositions for Organ*, ed. Larry W. Peterson, *Corpus of Early Keyboard Music*, 25 (n.p.: American Institute of Musicology, 1976), 20.

The first system of the musical score shows measures 1 through 5. The treble clef staff contains whole rests for the first four measures, followed by a half note G4 in measure 5. The bass clef staff features a whole note G2 in measure 1, followed by a half note G2 in measure 2, and then a series of eighth notes (F3, E3, D3, C3) in measures 3, 4, and 5. A measure number '5' is positioned above the treble staff at the beginning of measure 5.

The second system of the musical score shows measures 6 through 10. The treble clef staff has whole rests in measures 6 and 7, followed by a half note G4 in measure 8, and then a half note G4 with a slur over it in measure 9. The bass clef staff contains a whole note G2 in measure 6, followed by a half note G2 in measure 7, and then a series of eighth notes (F3, E3, D3, C3) in measures 8, 9, and 10. A measure number '10' is positioned above the treble staff at the beginning of measure 10.

The third system of the musical score shows measures 11 through 15. The treble clef staff has a half note G4 in measure 11, followed by a half note G4 with a slur over it in measure 12, and then a half note G4 with a slur over it in measure 13. The bass clef staff contains a whole note G2 in measure 11, followed by a half note G2 in measure 12, and then a series of eighth notes (F3, E3, D3, C3) in measures 13, 14, and 15. A measure number '15' is positioned above the treble staff at the beginning of measure 15.

The fourth system of the musical score shows measures 16 through 20. The treble clef staff has a half note G4 in measure 16, followed by a half note G4 with a slur over it in measure 17, and then a half note G4 with a slur over it in measure 18. The bass clef staff contains a whole note G2 in measure 16, followed by a half note G2 in measure 17, and then a series of eighth notes (F3, E3, D3, C3) in measures 18, 19, and 20. A measure number '20' is positioned above the treble staff at the beginning of measure 20.

The fifth system of the musical score shows measures 21 through 30. The treble clef staff has a half note G4 in measure 21, followed by a half note G4 with a slur over it in measure 22, and then a half note G4 with a slur over it in measure 23. The bass clef staff contains a whole note G2 in measure 21, followed by a half note G2 in measure 22, and then a series of eighth notes (F3, E3, D3, C3) in measures 23, 24, 25, 26, 27, 28, 29, and 30. Measure numbers '25' and '30' are positioned above the treble staff at the beginning of measures 25 and 30, respectively.

Figure 7. Tarquinio Merula, La Merula. *Source:* Tarquinio Merula, *Il primo libro delle canzoni*, ed. Adam Sutowski, *Opera Complete di Tarquinio Merula*, 1 (Brooklyn: Institute of Mediaeval Music, 1978), 29.

LA MERULA

Musical score for the beginning of 'La Merula'. It features five staves: C. (Cantus), A. (Alto), T. (Tenor), B. (Bass), and B.G. (Basso Continuo). The C. and B.G. staves contain a melodic line with eighth and sixteenth notes. The A., T., and B. staves contain whole notes, indicating a simple harmonic accompaniment. The key signature has one flat (F major or D minor) and the time signature is 3/4.

Detailed musical notation for two sections of the piece. The first section is marked with a '1)' and shows a more complex melodic line with sixteenth-note runs in the upper voice. The second section is marked with a '2)' and shows a similar melodic line. Both sections are accompanied by a simple harmonic accompaniment in the lower voices, with some notes in the bass line marked with a 'd'.

Figure 7. Continued.

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes. The second staff is also in treble clef and contains a more active melodic line with eighth and sixteenth notes. The third and fourth staves are in bass clef and contain sparse, block-like accompaniment. The fifth staff is in treble clef and contains a melodic line similar to the second staff.

The second system of the musical score consists of four staves. The top staff is in treble clef and contains a melodic line with eighth and quarter notes. The second staff is in treble clef and contains a more active melodic line with eighth and sixteenth notes. The third staff is in bass clef and contains sparse, block-like accompaniment. The fourth staff is in bass clef and contains sparse, block-like accompaniment.

The third system of the musical score consists of one staff in bass clef. It contains a melodic line with eighth and quarter notes.



1) Pe.  2) Bl. 

Figure 8. Maurizio Cazzati, *La Bonga* à 3. Source: Maurizio Cazzati, *Il secondo libro delle sonate a 1, 2, 3, 4 strumenti e b.c.*: Venezia, 1648, ed. Alessandro Bares (Albese con Cassano: Musedita, 2001), 20.

The image displays a musical score for 'La Bonga' à 3 by Maurizio Cazzati. The score is organized into four systems, each consisting of four staves. The first system (measures 1-5) features a treble clef, a common time signature, and a key signature of one sharp (F#). A first ending bracket labeled '(1)' spans measures 3 and 4. The second system (measures 6-10) includes a 4-measure repeat sign with a sharp sign and a 6-measure repeat sign. The third system (measures 11-15) contains two 4-measure repeat signs with sharp signs. The fourth system (measures 16-20) features a 4-measure repeat sign with a sharp sign and a 6-measure repeat sign. The notation includes various rhythmic values, accidentals, and repeat signs.

Figure 9. Massimiliano Neri, *Canzon terza*. Source: Massimiliano Neri, *Canzona 3 und 4 für Violinen, Fagotto/Viola und B.c.: Venedig, 1644*, *Musiche Varie: Musik des 17. Jahrhunderts* (Gemersheim: Verlag Martin Lubenow, 2002), 1.

The musical score is presented in four systems, each with four staves. The top two staves are for Violino 1 and Violino 2. The third staff is for Viola over Fagotto. The bottom staff is for B.c. (Bass Continuo). The key signature is one flat (B-flat major) and the time signature is common time (C). Measure numbers 7, 13, and 19 are indicated at the start of their respective systems. The B.c. part includes various fingering indications: 5 6, 6 7 6, 6, 3 6, 5 3, 2 3 2 6, 6, 6 3 6 5 3, 6 7 6, 6 4, 4 3, 6 7 6, 4, 4 #, 6 5 6.

Figure 10. Giovanni Legrenzi, *La Mont'Albana*. Source: Giovanni Legrenzi, *Sonate a due e tre* opus 2: 1655, ed. Stephen Bonta, *Harvard Publications in Music*, 14 (Cambridge: Harvard University Press, 1984), 36.

The musical score is for an Allegro movement in 3/8 time, marked with a common time signature. It features four staves: Violin I, Violin II, Violone, and Basso Continuo. The key signature is one flat (F major). The score is divided into measures, with measure numbers 5, 10, 15, and 20 clearly marked. The Violone and Basso Continuo parts are more active, providing a rhythmic and harmonic foundation. The Violin parts play a melodic line with various ornaments and fingerings indicated by numbers like 5, 6, and 5 6. The Basso Continuo part includes numerous figured bass figures such as 6 5, 6 6, and 5 6, which are essential for the realization of the continuo line.

Figure 11. Giovanni Battista Buonamente, *Canzon quinta*. Source: Giovanni Battista Buonamente, 5 *Canzonen (Nr. 13, 15-18) zu 4 Stimmen und B.c. aus "Libro sesto": Venedig, 1636*, *Musiche Varie: Musik des 17. Jahrhunderts* (Gemersheim: Verlag Martin Lubenow, 2002), 21.

The image displays a musical score for a five-part setting, 'Canzon quinta', by Giovanni Battista Buonamente. The score is arranged in two systems. The first system includes staves for Canto, Contralto, Tenore, Basso, and Basso continuo. The second system continues the vocal parts and the basso continuo. The music is in common time (C) and features a complex interplay between the vocal lines and the basso continuo. The basso continuo line is heavily figured with numbers and accidentals, indicating the intended harmonic structure. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The overall style is characteristic of 17th-century Italian Baroque music.

Figure 12. Johann Heinrich Schmelzer, *Sonata à tre (Pastorale)*. Source: Johann Heinrich Schmelzer, *Duodena selectarum sonatarum*: 1659, ed. Erich Schenk, *Denkmäler der Tonkunst in Österreich*, 111 (Vienna: Akademische Druck u. Verlagsanstalt, 1965), 99.

(Allegro)

Violino I

Violino II

Viola da Gamba ovvero Trombone

Organo

5

The image displays a musical score for a three-part sonata in C major, marked 'Allegro'. The score is arranged in four systems, each containing staves for Violino I, Violino II, Viola da Gamba/Trombone, and Organo. The key signature has one sharp (F#), and the time signature is common time (C). The first system shows the beginning of the piece, with the Violino I part starting on a whole rest. The Violino II and Organo parts feature prominent triplet patterns. The second system includes a measure with a '5' above the staff, indicating a fingering for the Violino I part. The third and fourth systems continue the intricate rhythmic and melodic patterns established in the first system, with the Viola da Gamba/Trombone part remaining mostly silent.

Figure 13. Christian Erbach, *Fuga secundi toni*. Source: Christian Erbach, *Collected Keyboard Compositions: Fantasias, Fugues, Canzonas*, ed. Clare G. Rayner, *Corpus of Early Keyboard Music*, 36 (n.p: American Institute of Musicology, 1973), 18.

The image displays three systems of musical notation for Christian Erbach's *Fuga secundi toni*. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is G minor (one flat) and the time signature is common time (C).
- The first system shows the beginning of the piece. The right hand plays a series of chords, while the left hand plays a simple eighth-note bass line.
- The second system features more complex rhythmic patterns in both hands, including sixteenth-note runs in the right hand.
- The third system starts at measure 10, indicated by a '10' above the first measure. It continues with intricate sixteenth-note passages in the right hand and sustained chords in the left hand.

Figure 14. Johann Klemm, *Fuga XIII à 3, Primi toni*. Source: Johann Klemm, *Partitura seu Tabulatura italic exhibens triginta sex fugas, 2, 3, 4 vocibus*, ed. John O. Robison, *Recent Research in the Music of the Baroque Era*, 92 (Madison: A-R Editions, 1998), 26.

The image displays a musical score for a three-part fugue in G major, titled 'Fuga XIII à 3, Primi toni' by Johann Klemm. The score is presented in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system starts at measure 5, the third at measure 9, the fourth at measure 14, the fifth at measure 18, and the sixth at measure 23. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece is characterized by its intricate counterpoint and the interplay between the three voices.

Figure 15. Johann Jacob Froberger, *Canzon* FbWV 302. Source: Johann Jacob Froberger, *Neue Ausgabe sämtlicher Clavier-und Orgelwerke I*, ed. Siegbert Rampe (Kassel: Bärenreiter, 1993), 50.

The image displays a musical score for Johann Jacob Froberger's *Canzon* FbWV 302. The score is presented in four systems, each consisting of a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The first system shows the beginning of the piece. The second system includes a measure with a '4' above it, indicating a fourth note. The third system starts with a '6' above the first measure. The fourth system starts with an '8b' above the first measure. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.

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