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THE ORGAN RICERCARS OF
HANS LEO HASSLER AND CHRISTIAN ERBACH

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
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1979

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PREFACE AND ACKNOWLEDGEMENTS

In the late sixteenth and early seventeenth centuries, a number of north European composers began emulating Italian keyboard forms and styles. Among these men, none contributed more decisively to the later development of the organ ricercar than two south Germans, Hans Leo Hassler and Christian Erbach. Until Clare Rayner's recent edition of Erbach's thirty-two ricercars in the series Corpus of Early Keyboard Music (CEKM),¹ our knowledge of these two composers' contributions to the genre has been limited to a few pieces which appeared early in this century in Denkmäler der Tonkunst in Bayern (DTB).² Of Hassler's twenty-six ricercars, eight may be found in this edition. Before undertaking a comparative study of the two composers, therefore, it was necessary to transcribe into modern notation his remaining eighteen ricercars, all of which appear as unica in the Turin collection of organ tablatures.³ Because of space limitations, only nine of these transcriptions are included at the end of this study. These few representative examples, which illustrate various aspects of

¹ Christian Erbach: Collected Keyboard Compositions, ed. by Clare Rayner, CEM 36, vols. 1 and 2.
² DTB, 7:3-123.
³ Turin, Biblioteca Nazionale Universitaria. MSS Raccolta Giordano. See the discussion on pp. 26-29.
Hassler's ricercar style, were also chosen with regard for their overall musical interest. Discussions of Erbach's ricercars are based entirely on Rayner's edition.

The purpose of this study, therefore, is to supplement our presently incomplete knowledge of the south German organ ricercar through detailed analyses of Hassler's and Erbach's compositions in the genre. In several ways, their pieces provide an ideal starting point for studying the evolution of this form in south Germany. Both composers were among the most prolific of their contemporaries and, moreover, belonged to the first generation of south German composers to adopt and, indeed, to reinterpret Italian keyboard forms. Yet, despite their chronological and geographical proximity, it is clear, even from a cursory investigation, that the two men followed widely divergent tendencies in their approach to these forms. Nowhere are these tendencies more evident than in their ricercars.

The keyboard works of Hassler and Erbach clearly deserve to be ranked along with other important collections of the period. It is hoped that as more of these are made available in modern editions that they will become the subject of further intensive examination.

Grateful acknowledgement is extended to the American Institute of Musicology/Hänsler-Verlag, Neuhausen-Stuttgart, for kindly granting me permission to copy numerous excerpts from their series Corpus of Early Keyboard Music 20 and 36. I would also like to express my gratitude to the Bärenreiter-Verlag, Kassel, for allowing me to incorporate examples from their edition of Andrea Gabrieli's Ricercari.
für Orgel, Volumes 1 and 2. Thanks are due the Biblioteca Nazionale in Turin for sending a microfilm of the Turin organ tablatures. To Miss Olga Buth, former head of the Ohio State University Music Library, I owe special thanks for her promptness in ordering and procuring the microfilms needed for this study.

I also extend special thanks to Dr. Herbert Livingston and Dr. Keith Mixter of the School of Music for their careful reading of the text and for many helpful suggestions.

To my adviser, Dr. Richard Hoppin, I owe a great debt of gratitude. His patience, wise council, criticism, and unfailing encouragement were invaluable in bringing this project to completion. It has been a rare privilege, indeed, to work under the guidance of such an eminent scholar.

Finally, I owe my deepest gratitude to Susan, my wife, who retyped portions of the rough draft and prepared all the musical examples as well as the transcriptions for the final copy. Words will not describe my appreciation for her many sacrifices and contributions over the past several years. While successfully maintaining an almost impossible schedule as full-time teacher, church musician, wife, and mother, she never failed to offer her husband the support, encouragement, and good humor that made completion of this project possible. It is with appreciation and affection that I dedicate this work to her.
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<td>DM</td>
<td>Documenta Musicologica</td>
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<td>DTB</td>
<td>Denkmäler der Tonkunst in Bayern, A. Sandberger, ed.</td>
</tr>
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<td>HKM</td>
<td>The History of Keyboard Music to 1700, Willi Apel.</td>
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<td>MD</td>
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Manuscripts

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I. INTRODUCTION

South German Organ Music and Organ Design to 1600

A brief survey of organ music and organ design in south Germany from ca. 1450 to the end of the sixteenth century is prerequisite to a study of the organ ricercars of Hans Leo Hassler and Christian Erbach. To appreciate these two composers' unique contributions to south German organ music, it is important to begin with an understanding of their musical heritage. Indeed, the collections of their predecessors attest to the richness of this heritage.¹

Among these collections, the two earliest, Conrad Paumann's Fundamentum organisandi² and the Buxheimer Orgelbuch,³ originated in

¹For more detailed information on the composers and collections discussed in this section, see Willi Apel, HKM, trans. and rev. by Hans Tischler (Bloomington, 1972); Corliss Arnold, Organ Literature: A Comprehensive Survey (Metuchen, N.J., 1975); and Clyde Young, "Keyboard Music to 1600," MD 16 (1962): 115-50, and 17 (1963): 163-79.


the latter half of the fifteenth century. Paumann, a blind organist who was born in Nuremberg ca. 1410 and died in Munich in 1473, was the first of a long succession of south Germans who made significant contributions to the development of organ music. Through his concertizing in various Italian courts, Paumann, esteemed both as a teacher and performer, set a precedent for several later south German organists who had musical ties with Italy. The Fundamentum of 1452, bound in a manuscript with the Lochamer Liederbuch, is primarily a manual of composing for the organ. Included are exercises in ornamentation according to suggested formulae, instructions for composing variations on a plainsong, cantus firmus compositions based on sacred or secular melodies, and original preludes or preambles. Several of the monophonic Lieder in the Lochamer Liederbuch serve as tenors for the secular organ pieces.

The Buxheimer Orgelbuch, which probably was compiled in or around Munich in the circle of Paumann's disciples between 1460 and 1470, is the most extensive fifteenth-century collection of organ music from Germany. Indeed, it represents a culmination of fifteenth-century keyboard style. Comprising over 250 compositions, this manuscript contains liturgical pieces, preambles, keyboard intabulations of vocal music, compositions based on a cantus firmus, and collections of teaching

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5Young, "Keyboard Music to 1600," 16:125.
examples on how to compose for keyboard. Paumann's influence is reflected in this collection, for the contents include an incomplete version of his Fundamentum among the teaching examples as well as several of his compositions based on a cantus firmus. Other composers represented are Guillaume Legrant (early 15th c.), Jacobus Villeti (?), Johannes Tourrontt (active ca. 1450-80), Johann Götz (?), and Boumgartner (mid 15th c.). Among the sources for the keyboard intabulations are vocal compositions by Dunstable, Dufay, and Binchois.

Although three-part writing prevails in the Buxheimer Orgelbuch, some pieces that are basically in two parts occasionally add a third voice. In the three-part pieces, frequent voice crossing occurs between the tenor and contratenor, which often move in the same range. A few compositions are in four parts. In these, however, the three lower voices, often crossing, lack independent ranges. Stylistically, the compositions range from pieces in simple, homophonic style to more complex examples characterized by their use of ornamentation in all of the voices, particularly the upper.

Paralleling the development of organ music in south Germany in the latter part of the fifteenth century was an increasing degree of mechanical sophistication in organ design in much of Europe, particularly in Germany. The larger north European instruments had two manuals and pedals and were equipped with couplers. Arnold describes the late fifteenth-century German organ as containing tonal resources for full choruses and solo registers of strongly contrasting timbres. In this

Arnold, Organ Literature, p. 3.
period, as Geer points out, the contrast between "narrow chorus," and "wide chorus," represented by flute pipes, was a basic feature of organ design and registration methods. Furthermore, Geer states that the principal manual usually consisted of a large mixture, a stop known in Germany as the Werck or Hintersatz. According to a specification given by Praetorius, the ranks of the Hintersatz, which were not available separately, might number forty-two.

A second manual, the Positiv, originated in the Middle Ages as a small, independent auxiliary instrument. In the late fifteenth-century German organ, this manual, though controlled by separate stops, was connected with the main console. Because of its position directly behind the organist, it became known in Germany as the Rückpositiv. Before 1500, the pedal division usually lacked independent stops, but operated a portion of the principal manual.

At the beginning of the sixteenth century, the two most important figures in south German organ music were Arnolt Schlick (before 1460-ca. 1521) and Paul Hofhaimer (1459-1537). Schlick, an organist in Heidelberg, contributed two major works, Spiegel der Orgelmacher und

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9 Geer, Organ Registration, p. 230.
Organisten and Tabulaturen etlicher Lobgesang und Lidlein uff die Orgeln und Lauten. Both works were printed by Peter Schöffer at Mainz. The first, a treatise on organ construction published in 1511, provides invaluable information on south German organ building practices of the early sixteenth century. Schlick's discussion reveals that important differences existed between the fifteenth- and early sixteenth-century organs. He clearly preferred smaller instruments with an even wider variety of stops that could function effectively either singly or in combination. The principal manual, for example, became more varied by a general increase in the number of stops, and the enormous fifteenth-century Hintersatz was reduced in size. Usually, three or four solo stops and a solo mixture were included on this manual. A principal chorus was added to the Rückpositiv, and the pedal division, which was now independent from the principal manual, comprised a full ensemble and solo reed. Thus, the organs of Schlick's day in south Germany surpassed fifteenth-century instruments both in mechanical design and color possibilities. Furthermore, they were superior to contemporary instruments in other localities.

The fourteen organ pieces in the Tabulaturen, published in 1512, exemplify Schlick's ideal of polyphonic composition for the keyboard. Although three-part writing predominates, the number of parts ranges from 1-5 by Franklin S. Miller in Organ Institute Quarterly 7 (1957): 14-23, and of chapter 8 in 8 (1960): 27-31.

Geer, Organ Registration, pp. 260-62.
three to six. The pedal participates in the polyphony on an equal basis with the other parts. In addition, all of the pieces are based on a cantus firmus which, in most cases, is derived from plainchant. Schlick often uses the cantus in the top voice, but sometimes places it in the lowest voice or in one of the middle voices. Although the cantus normally is unaltered, it sometimes appears embroidered. Finally, Schlick's contrapuntal skill is evident in his use of motivic imitation and Vorimitation.

Schlick's contemporary, Paul Hofhaimer, was court organist to Maximilian I and later served as organist for the Fugger family in Augsburg and the Archbishop of Salzburg. Hofhaimer was probably the most brilliant organist of his day and was highly regarded as a teacher. Apart from a few intabulations of songs, only four of his organ pieces, preserved in manuscripts by his pupils, are extant. In these compositions, three-part writing prevails and the range of each voice is more clearly differentiated than in the Buxheimer collection. Like Schlick's, Hofhaimer's four surviving organ pieces are all based on a cantus firmus and show a mastery of the technique of imitation. His melodic lines, however, are sometimes characterized by more extensive ornamentation.

More far reaching than his organ compositions or fame as a performer, however, was Paul Hofhaimer's influence on a group of pupils...

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13 Transcriptions of these four pieces appear in Hans Moser's Paul Hofhaimer, ein Lied- und Orgelmeister des deutschen Humanismus (Hildesheim, 1956), Appendix, pp. 5-21 and 34-35.
and followers known as the "Paulomines." The sizable collections left by these disciples, all of whom can trace their musical training directly or indirectly to Hofhaimer, indicate that a school of organ composition flourished in south Germany between 1520 and 1550. As pointed out by Young, these composers, who held important posts in several German cities, represented the best of German organ composition at the time of the Reformation. Furthermore, their compositions served as models for other composers. 14

Hans Buchner (1483-ca. 1540), probably the most outstanding of Hofhaimer's students, wrote a Fundamentum (ca. 1525) which contains numerous pieces based on a sacred cantus firmus. Other "Paulomines" were Johannes Kotter (1485-1541), Leonhard Kleber (1490-1556), and Fridolin Sicher (1490-1546). Of significance in the Kotter collection, 15 which was written between 1513 and 1532, is the first application of the term "fantasia" to a keyboard composition. The earliest known keyboard dances in German tablature are also found in this collection. Besides liturgical compositions based on a cantus firmus, dances, and fantasias, other types composed by the Paulomines were keyboard intabulations of vocal music and preludes.

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14 Young, "Keyboard Music to 1600," 16:130.

15 Transcriptions of Kotter's dances, preludes, and fantasias in addition to a thematic index appear in Wilhelm Merian's Der Tanz in den deutschen Tabulaturbüchern (Leipzig, 1927), pp. 37-75.
The term "colorists" was introduced by Ritter in 1884 to designate a group of late sixteenth-century German composers who used profuse ornamentation in many of their keyboard works. Although this school influenced organ composition in south Germany, its activities were not restricted geographically to this area. Nicholas Ammerbach (1530-97), for example, the main representative of German keyboard music in the last half of the sixteenth century, was active throughout much of his life as organist at the Thomaskirche in Leipzig. His Orgel oder Instrument Tabulatur of 1571 is significant as the first published organ tablature in Germany that was written entirely in letter notation.

Ammerbach's contemporary, Bernhard Schmid the Elder (1520-90), served as organist of the Strasbourg cathedral from 1562 to 1592 and in 1577 published a collection in letter notation that was intended primarily for use by amateurs. Important collections following those of Ammerbach and Schmid were prepared by Johann Rühl (1550-1615), Jacob Paix (1556-after 1623), Cristoph Löfelschutz (ca. 1585-?), Augustus Norminger (ca. 1560-1613), and Bernhard Schmid the Younger (1548-after 1607).

The practice of ornamenting or "coloring" a musical line certainly was not limited to the colorist repertory. Hofhaimer and his followers, for example, although conservative in their use of ornamentation,


17 Transcriptions of representative compositions from all members of the colorist school except Rühl, and, in some cases, thematic indexes, may be found in Merian, Der Tanz.
sometimes designated that certain pieces be performed "with coloration."
As shown by Apel, coloration, throughout its history, has often been
linked to keyboard intabulations of vocal music. An example of this
application of ornamentation to existing vocal compositions is found
in the earliest known source of keyboard music, the Robertsbridge
Codex (ca. 1320).

What, therefore, was unique about the colorist school? An exami­
nation of their repertory reveals an extreme amount of ornamentation
in the keyboard intabulations of vocal music. This trademark contrasts
sharply with Hofhaimer's use of ornamentation, for example, in which,
as Young observes, the decoration seems to grow out of the melodic line
itself. In their intabulations, however, the colorists add stereotyped
ornaments and passage work to all of the parts. Usually, these
figurations are written out.

Many scholars have taken a negative view of the German colorist
school of the late sixteenth century. Ritter, for example, mentions
the "dullness of treatment" inherent in much of the colorist repertory,
and Reese discusses the manner in which coloration is applied "so
copiously and unimaginatively." The following description of German
organists written in 1556 by Hermann Finck, great-nephew of Heinrich

\textsuperscript{18} Apel, HKM, p. 288.
\textsuperscript{19} Edited by Apel in CEMK l, pp. 1-9.
\textsuperscript{20} Young, "Keyboard Music to 1600," 16:130.
\textsuperscript{21} Ritter, Zur Geschichte des Orgelspiels, p. 111.
\textsuperscript{22} Reese, Music in the Renaissance, p. 665.
Finck, lends credence to the commonly held view that the last half of the sixteenth century was the nadir of organ activity in Germany. Finck writes that the organists produce

... empty noise wholly devoid of charm. In order the more easily to cajole the ears of untrained listeners and to arouse admiration for their own digital skill, they sometimes permit their fingers to run up and down the keys for half an hour at a time and hope in this manner, by means of such an agreeable din, with God's help to move mountains, but bring forth only a ridiculous mouse. They pay no heed to the requirements of Master Mensura, Master Taktus, Master Tonus, and especially Master Bona fantasia.

In the works of the colorists themselves, there are indications of a waning interest in excessive ornamentation. In Ammerbach's second version of his 1571 collection, several of the "gekolorierten" pieces reappear either partly or totally divested of their original ornamentation. Also indicative of the composers' attitude toward coloration are Bernhard Schmid the Elder's remarks that his "modest" coloraturas were added only for the benefit of "young and inexperienced players," but that he "would prefer to leave the art of the composer unchanged." 24

While recognizing their musical shortcomings, Apel assumes a positive attitude toward the colorists. First, their methods were not unique to Germany during the late sixteenth century but were internationally used by organists and lutenists. Second, they made important contributions in the area of independent keyboard music, especially

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23 Quoted from the translation by Reese in *Music in the Renaissance*, p. 665.

keyboard dances. Third, their numerous intabulations of vocal music, which often were composed with the amateur in mind, are indicative of a growing class of music lovers for whom the intabulation of a Josquin motet or a Lassus chanson had some value.

By the end of the sixteenth century, the infiltration of such Italian keyboard forms as the toccata, canzona, ricercar, and fantasia was having a profound influence on both organ music and organ design in south Germany. Not only were south German composers adopting these new forms, but organ builders were designing instruments that shared many features with Italian organs of the Renaissance. The typical south German organ of the late sixteenth century was a rather limited instrument. Unlike the organs of Schlick's day, it usually consisted of a single manual, which was comprised of a principal chorus, one small mixture, flutes, and occasionally, a reed. By the time of Hassler and Erbach, only the largest south German instruments had two manuals. As in Italian organs, the pedal was of short compass and its use restricted. Occasionally, pedals provided support to the harmony or were used to produce a pedal point.

In the preceding overview of organ music and organ design in south Germany from the time of Conrad Paumann in the last half of the fifteenth century to the developments of the late sixteenth century, we have observed that the achievements in south German organ music and organ

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26 Apel, HKM, p. 288.
27 Geer, Organ Registration, pp. 237 and 263.
construction of the early sixteenth century were superior to developments in other European countries. The advent of the colorists, however, reversed this trend in the last half of the century. Concurrent with the flourishing of the colorist school throughout Germany, the Italian keyboard tradition was gaining a stronghold in south Germany and slowly supplanting German forms and styles. It is with this turning point in the history of south German keyboard music that the present study, through an examination of the organ ricercars of Hans Leo Hassler and Christian Erbach, will be concerned.

The Musical Careers of Hassler and Erbach

Hans Leo Hassler, the son of the organist Isaak Hassler, was born in Nuremberg in 1564. Little is known about Hassler's early life in Nuremberg. From a passage in Isaak's funeral sermon, however, we learn that the father had "carefully brought up, and trained his son Hans Leo in the fear of God, in the free arts and especially in the praiseworthy art of music." 28 Although several prominent musicians resided in Nuremberg during Hassler's formative years, there is no evidence that he had any other teacher there than his father. Ameln, however, speculates that the composer, Leonhard Lechner (ca. 1553-1606), a school master in Nuremberg at the parish school of St. Lorenz from 1575 to 1584, knew Hassler and possibly helped him with his early

musical studies. Whatever his early training, Hassler evidently became competent on the keyboard at a very young age for in the preface to his Cantiones Sacrae of 1591 he wrote that he was "from a tender age more talkative with his fingers than with his tongue."  

Hassler was among the first of a long line of German composers who developed their compositional style in Italy. In 1584 he went to Venice where he studied under Andrea Gabrieli (ca. 1520-86), organist at St. Marks from 1564 to 1586, and made the acquaintance of Andrea's nephew, Giovanni. Although the events which led Hassler to this association with Andrea are unknown, we can offer various speculations. First, we must consider that, at this time, close musical as well as commercial relations existed between Nuremberg and Venice. Sandberger has suggested that some of Merulo's and A. Gabrieli's organ compositions might have been available for Hassler's examination in Nuremberg. Even though they did not appear in print until much later, the earlier keyboard collections of both these Italian composers might have been available in manuscripts before Hassler's departure to Italy.

Hassler's probable association with the Nuremberg composer Leonhard Lechner also presents interesting possibilities. Although little

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30 "ab ineunte aetate digitis quam lingua loquatur." Quoted in Milne, "Hans Leo Hassler," p. 133.

31 Werke Hans Leo Hasslers, zweiter Teil, edited by Adolf Sandberger, DTB 8:xliii.
is known about Lechner's youth, it is established that prior to 1570 he studied in Munich under Orlando di Lasso (1532-94) and served as one of his choristers at the Bavarian court chapel. There is ample evidence that the mutual friendship which existed between Lechner and his teacher continued after 1570. As Ameln points out, Lasso repeatedly used his influence to promote Lechner's career. Although he mentions no names, Lechner tells of various "distinguished artists" under whom he studied. Ameln, who states that Lechner probably studied in Italy between 1570 and 1575, speculates that the names of many of these "artists," appear in Lechner's edition of a motet collection Harmoniae miscellae cantionum sacrorum (Nuremberg, 1583). Among the Italian composers represented in this collection are Andrea Gabrieli, Palestrina, and Cypriano de Rore. Certainly, Lechner's own vocal works exhibit his thorough absorption of the Italian style. Furthermore, Lasso himself was personally acquainted with Andrea Gabrieli and Cypriano de Rore and may have arranged for Lechner's introduction to them. It is conceivable, therefore, that Hassler's eventual introduction to A. Gabrieli came about indirectly through Lechner.

Regarding the means by which Hassler's Italian sojourn was financed, Milne has suggested, though without evidence, that it was at the expense of the Nuremberg senate. Another possibility, presented

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32 Ameln, "Leonhard Lechner," p. 79.
33 Ibid., pp. 79-80.
34 Milne, "Hans Leo Hassler," p. 133.
by Wagner and Blume, is that the great Augsburg banking family, the
Fuggers, had a hand in sponsoring Hassler's study. Indeed, the
Fuggers knew Gabrieli and, as influential patrons of the arts, financed
other German composers, namely Hassler's brother, Jacob, and one
Nikolaus Zenchel, for study in Italy. Nevertheless, there is no
evidence that Hassler was acquainted with the Fugger family before
his return to Germany. In fact, according to Schmid, it was probably on
the recommendation of Gabrieli that Hassler was appointed chamber
organist, composer in residence, and director of house music to
Octavianus Secundus Fugger (1549-1600) in 1585.

Whatever the circumstances leading to Hassler's Italian sojourn,
Andrea's profound influence on the organ music of his young German
protégé is unquestionable. By modeling his keyboard works after those
of Andrea, Hassler literally formed his keyboard style in Venice and
became the first of several composers to carry Italian keyboard forms
and techniques into south Germany.

The significance of Hassler's German heritage, however, must not
be underestimated. Sandberger recognizes two influences which Hassler
inherited from his homeland. First, he grew up in Nuremberg when the
art of the colorists flourished. He probably acquired from them a
sense for tonal and formal freedom as well as a keyboard style that

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required a fluent technique. In addition, two keyboard types found occasionally in Hassler's output, the intabulation and the dance, were favorites of the colorists. Second, through excellent musical training in his youth, Hassler had already mastered the art of counterpoint by the time of his study under Gabrieli.\textsuperscript{37}

Before continuing with the next phase of Hassler's musical career, his period of employment under Octavianus Fugger, it seems appropriate to reflect on the crucial role that the venerable Fugger family played in the musical life of Augsburg.\textsuperscript{38} From a musical standpoint, it was fortunate that these cunning bankers and merchants, from whom even emperors sought loans, lavished their wealth for over a century on the development of Augsburg as a cultural center. They commissioned the building or improving of Augsburg's major churches and hired the finest singers, composers, instrumentalists, and organists. Paul Hofhaimer, for example, was employed by the Fuggers in 1518 as organist. The impressive instrument at which he presided had been designed by Hofhaimer himself several years earlier and was installed in the Fugger chapel of the Annakirche by Jehan Behaim of Dubrow in 1512. By the time of this instrument, the Fuggers had commissioned the building of organs for most of Augsburg's important churches. Throughout the remainder of the sixteenth century, many

\textsuperscript{37} Werke Hans Leo Hasslers, zweiter Teil, p. xliii.

\textsuperscript{38} Much of the information in this paragraph comes from Louise Cuyler's article, "Musical Activity in Augsburg and its Annakirche, ca. 1470-1650," in Cantors at the Crossroads, pp. 33-43.
other important musical personalities, including the organist Pierre de Paix (d. 1567), Orlando di Lasso, and the lutenist Melchior Newsidler (1507-90), crossed paths with this family. Indeed, numerous sixteenth-century composers and musicians owed their livelihood to the Fuggers. From the standpoint of the present study, the Fuggers are significant as patrons of both Hassler and Erbach. In addition, one of the major sources for keyboard music of the late sixteenth and early seventeenth centuries, the Turin organ tablatures, contains numerous organ works by these two men. These manuscripts, to be considered in more detail later, were most likely commissioned by the Fuggers.

Despite Andrea Gabrieli's possible recommendation, it is curious that Hassler, a Protestant, was hired by Octavianus Fugger, a devout Catholic. Nevertheless, Hassler must have enjoyed a compatible relationship with his patron, for he continued his association with the Fugger household until 1601, the year following Octavianus's death. Indeed, most of Hassler's works before this date were dedicated to Octavianus.

During his years under Fugger patronage, one of Hassler's main responsibilities was to provide music for numerous important occasions in the Fugger house. For these occasions, which often were festive in nature and required large performing forces, Hassler had at his disposal other important Augsburg musicians and performers from neighboring German cities. For example, those assisting Hassler for the wedding of Ursula Fugger, Octavianus's youngest sister, in 1585 included Gregor Aichinger (1564-1628), a priest who also served as
organist for the Fuggers, Bernhard Klingenstein (1545-1614), Kapellmeister of the Augsburg cathedral, Narziss Zängel, director of the Augsburg city trumpeters, pipers, and tower musicians, violinists from Nuremberg, and brass players from Bavaria under the direction of Fileno Cornazzani.\(^{39}\) In addition to his musical responsibilities, Hassler, together with his brothers, Kaspar and Jacob, was much involved in business affairs on behalf of the Fuggers and Emperor Rudolf II.

With his reputation established, Hassler left Augsburg in 1601 and returned to his native Nuremberg as Kapellmeister and organist of the Frauenkirche. In 1604, by permission of the Nuremberg senate, he moved to Ulm, where he married and lived for a time in retirement. In 1608 he moved to Dresden, where he was appointed chamber organist and music librarian to the Elector of Saxony. Following a lengthy illness, Hassler died in Dresden in 1612.

Until the recent discovery of numerous organ works in the Turin organ tablatures, our knowledge of Hassler's output for organ has been limited to sixteen pieces that were published in 1905.\(^{40}\) It is not surprising, therefore, that most musicians associate Hassler's name exclusively with vocal music. If we consider the extensiveness of Hassler's keyboard output and the quality of the pieces available, however, we find a body of music that deserves to be ranked among other important collections of the late sixteenth early seventeenth

\(^{39}\) Schmid, "Fugger," vol. 4, col. 1121.

\(^{40}\) Werke Hans Leo Hasslers, erster Teil, ed. by Ernst von Werra, DTB, 7:55-73.
Although a complete and accurate list of all Hassler's keyboard compositions must await a more thorough study of manuscript sources, we know that over 110 works are extant. Among these, Apel includes twenty-four ricercars, twenty-nine canzonas, twelve fugues, sixteen toccatas, seven Introits, fourteen Magnificats, an organ mass, and five intradas. In another listing, Georges Kiss also mentions two sets of variations by Hassler. In addition, he composed at least one fantasia. In the present study, for reasons to be explained later, Hassler is credited with twenty-six ricercars. In addition to the works mentioned above, which are mostly based on Italian forms, his compositions include keyboard intabulations of vocal music and keyboard dances.

Hassler's younger contemporary, Christian Erbach, was born in Gauvalgesheim, Rheinhessen, ca. 1570, and, like Hassler, was an important and prolific composer of keyboard music. Little is known about Erbach before 1596, the year in which he was appointed organist of the Fugger chapel in Augsburg by Marcus Fugger the Younger (1565-1614). As Wagner and Blume have indicated, there is no evidence that the Protestant

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41 Apel, HKM, p. 391.

42 See the preface to Kiss's edition, Hans Leo Hassler: Ausgewählte Werke für Orgel (Mainz, 1971). Kiss's listing, which seems less reliable than Apel's, credits Hassler with ten toccatas and fugues, eighteen ricercars, eighteen canzonas, fourteen Magnificats, an organ mass, and four great fugues.
Hassler and Erbach, a Roman Catholic, were associated during the five years in which their careers in Augsburg overlapped. Since both were employed by the Fuggers, however, it seems highly probable that they at least knew each other. In addition, von Werra has suggested that Erbach, like Hassler, also studied in Italy. Even though Erbach's keyboard works show the unmistakable influence of Italian forms, there is no evidence to support von Werra's conjecture. Whether or not Erbach went to Italy, there must have been ample opportunity for him to study Italian keyboard forms. By the time of his employment under Marcus Fugger, these forms, through such Italian-trained colleagues as Gregor Aichinger and the Hassler brothers, surely had gained a foothold in Augsburg.

In 1602 Erbach assumed the post of Stiftsorganist to the Kollegiatstift St. Moritz in Augsburg. Later in the same year, he was appointed to two other positions, organist of the Reichstadt Augsburg and Haupt der Stadtpfeifer, both of which had been vacated by Hassler. Among the competitors for these latter two prestigious positions, both of which Erbach apparently shared with one Jacob Baumann, was Jacob Hassler. For the last ten years of his life, 1625-35, Erbach served as organist at the Augsburg Cathedral.

As in Hassler's case, most of Erbach's keyboard works have remained unknown. Until recently, only twenty pieces had appeared in

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43 Wagner and Blume, "Hassler," col. 1804.
44 DTF, 7:xiii.
modern editions. Due to the efforts of Clare Rayner, however, all of Erbach's works are now available.

Erbach's complete keyboard output totals approximately 125 compositions. Among these are thirty-two ricercars, four fantasias, five fugues, twenty-two canzonas, thirty-five toccatas, eleven Introits, one intonation, one hymn setting, five Magnificats, four Kyries, and fifteen doubtful or incomplete compositions.

Manuscript Sources

The organ ricercars of Hassler and Erbach are preserved in various seventeenth-century manuscripts. Most of these were probably copied between the years 1610 and 1682. A major source for the ricercars of Hassler is the Turin series of keyboard tablatures, which also contain ricercars by Erbach. In addition, ricercars by both composers appear in two other manuscripts. Five


46 Christian Erbach: Collected Keyboard Compositions, ed. by Clare Rayner, 5 vols., CEKM 36.

47 See Rayner's listing in Christian Erbach, CEKM 36, 1:xiv-xxi.

48 Descriptions of these manuscripts and a collation of sources for Erbach's ricercars are found in Christian Erbach, CEKM 36, 1:x-xv. A collation of sources as well as a thematic index for Hassler's ricercars is provided in Appendix A and a thematic index for Erbach's ricercars appears in Appendix B. In addition, discussions and collations of sources for all the manuscripts appear in Lydia Schiering's Die Überlieferung der deutschen Orgel- und Klaviermusik aus der 1. Hälfte des 17. Jahrhunderts (Kassel, 1961).
other manuscripts contain ricercars by Erbach.

Although south Germany claims the majority of these collections, two sources originated in the Netherlands. The frequent appearance within the same manuscript of English, Netherlandish, south German, and north Italian composers suggests that there was a mutual exchange of keyboard music among various European countries in the early seventeenth century. Whereas five of the sources are in letter notation or German tablature, three are notated in keyboard score.

As may be seen in Table 1, Erbach's ricercars gained a wider dissemination than those of Hassler. Of his thirty-two ricercars, nineteen appear as unica in six sources. W contains the largest number of Erbach's ricercars. Of Hassler's twenty-six ricercars, on the other hand, a total of twenty-four appear as unica in Bl and G. Most of his total output, however, is found in G. From Rayner's collation of sources, it is evident that five of Erbach's ricercars must have been particularly well known.

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49 In Table 1, the sigla which appear in parentheses following each manuscript are those used by Rayner in Erbach, 1:x-xiii. The sources are discussed on the following pages.

50 Erbach's No. 6 is included in four manuscripts and Nos. 14, 17, 20, and 26 appear in three.
## Table 1

**Number of Ricercars and Unica**

<table>
<thead>
<tr>
<th>Manuscripts</th>
<th>Hassler</th>
<th></th>
<th>Erbach</th>
<th></th>
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<tbody>
<tr>
<td>Wolfenbüttel (W)</td>
<td>14</td>
<td>9</td>
<td></td>
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</tr>
<tr>
<td>Berlin, Ms. Mus. 40615 (B2)</td>
<td>5</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lübbecke, Ms. Lynar A2 (L2)</td>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
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<tr>
<td>Munich, Ms. Mus. 1581 (M)</td>
<td>5</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Munich, Ms. Mus. 5386 (N)</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Berlin, Ms. Mus. 40516 (B1)</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>MSS Raccolta Giordano (G)</td>
<td>20</td>
<td>18</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>Padova, Ms. 1982 (P)</td>
<td>2</td>
<td></td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

All of Hassler's ricercars which appear as unica in G were transcribed for this study. Other pieces transcribed from this source include three ricercars by Jacob Hassler. Transcriptions for nine of Hassler's ricercars are provided in Appendix D.

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51 These transcriptions are from volumes 5, 6, 7 and 8 of G.
Notated in tablature, W, with the exception of five Introits, is considered to be in Erbach's hand. According to Rayner, this manuscript, now located in the Herzog-August-Bibliothek, is the only extant Erbach autograph.\(^{52}\) Bound with Melchior Newsidler's Teutsch Lautenbuch of 1574, this collection is devoted exclusively to the keyboard works of Erbach and, according to an inscription on the title page, "ex libris Christiani Erbach," actually belonged to him. As already indicated, W contains a significant number of his ricercars. No. 26, however, is incomplete and varies a great deal, as will be shown in a later discussion, from versions found in G7 and Bl.

B2, a second major source for the keyboard works of Erbach, is also notated in tablature. In addition to five ricercars, the forty-five compositions by Erbach in B2 include canzonas, fantasias, toccatas, Introits, and a fugue. The Ricercar decimi toni, though ascribed to Erbach in B2, is attributed to Giovanni Gabrieli in a publication by his uncle, Andrea, and is thus included among the doubtful works by Erbach in Rayner's listing.\(^{53}\) Another piece, the Ricercar quinti vel sexti toni, bears the designation "fuga" in Bl and the Lübbenau manuscript Lynar Al.\(^{54}\)

Among the Netherlandish manuscripts containing ricercars by Erbach is L2. This collection, notated in keyboard score, originally

\(^{52}\)Erbach, l:xi ii.

\(^{53}\)Ibid., p. xx i.

\(^{54}\)Ibid., p. xvi. See fugues 3a and 3b.
belonged to Count Lynar at Lubbenau and dates from ca. 1610-20.
Erbach is the only German represented among such composers as Giovanni Gabrieli, Tarquinio Merula, William Byrd, John Bull, and Orlando Gibbons. Another of the Lubbenau manuscripts, the Lynar A1 mentioned above, contains fantasias and fugues by Erbach, in addition to numerous works by Sweelinck and Cornet.

A south German source, M, formerly Codex 262, is in tablature and, according to Gülner, originated ca. 1630. Heckman, however, suggests 1660. The contents of M include works by the south Germans, Hassler and Erbach, and by north German and Italian composers. Hassler is represented exclusively by liturgical compositions.

On the basis of two dates written in the manuscript, 1661 and 1682, N, which originally came from the Benedictine Abbey at Neresheim, is probably the latest of the sources being considered. Notated in keyboard score, this collection includes only two compositions by Erbach, both ricercars. Although Ricercar No. 21 is given the designation "Fuga" in N, in L2 it bears the title "Ricercar."

The second Netherlandish manuscript, B1, formerly Ms. Mus. 191, dates from ca. 1624-25, is notated in keyboard score, and contains

55 Ibid., p. xii.
56 Harold Heckman, ed., Katalog der Filmsammlung, Deutsches Musikgeschichtliches Archiv Kassel (Kassel, 1963), vol. 1, no. 1247.
ricercars, toccatas, a fugue, and a hymn by Erbach and ricercars by Hassler. In addition, Netherlandish, English, and Italian composers are represented. Although two of Erbach's ricercars, Nos. 6 and 14, are called "canzonas" in Bl, both appear in other sources as ricercars.

**Raccolta Giordano (G)** is one of two series of manuscripts, each eight volumes in length, which comprise the Turin organ tablatures. This monumental collection is one of the most extensive sources for early seventeenth-century south German and Italian keyboard music. The other series bears the designation **Raccolta Foa (F)**. On the basis of numerous dates scattered throughout these volumes, we can ascertain that the Turin tablatures were copied between 1637 and 1640. Although Schiering suggests that they originated in northern Italy, Mischiati speculates that they were a product of a south German court.

If we consider the notation in German tablature and the preponderance of keyboard works by south German composers, Mischiati's theory seems more plausible. Furthermore, since numerous keyboard works by Hassler and Erbach appear in these manuscripts, it is probable, as several scholars have suggested, that the Turin tablatures were

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58 Erbach, l:x.


60 Schiering, *Die Überlieferung*, p. 125, n. 546.

prepared for the Fugger family. Numerous entries throughout the folios include information on sums paid to the copyist, thus indicating that these volumes undoubtedly were not the work of an individual for his personal use, but indeed were commissioned.

It is curious that three volumes of the Turin organ tablatures, F3, G1, and G7, bear striking resemblances in their arrangement to P, a contemporary south German source which is also in German tablature and probably originated between 1610 and 1640. In fact, a comparison of these manuscripts reveals that they were undoubtedly copied from a common source. According to Schierning's listing, for example, the first nine pieces in P, four Introits and four toccatas by H. L. Hassler, and a toccata by Jacob Hassler, appear in the identical order at the beginning of G1. Likewise, 11 through 16 in P, which include ricercars by the Hassler brothers and a fantasia and fugue by Hans Leo, correspond to numbers 27 through 32 in G7. Further comparisons of these manuscripts reveal many additional similarities.

Of Hassler's twenty organ ricercars that appear in G5, G6, G7, and G8, sixteen are ascribed to Hassler. Although the initials J. L. H. are given after the titles in most of these ricercars, other indications are; Joh: Leo: Hasler, Joh. L. Hasler', Joan. Leo Hasl. and Joh. Leo Has. 63

62 See the collation of sources for P in Schierning, Die Überlieferung, pp. 51-52, for F3, pp. 126-28, for G1, pp. 129-30, and for G7, p. 133.

63 In her listing, Schierning occasionally fails to indicate Hassler's authorship on pieces that are ascribed to him in the manuscript.
An extensive variant of one of Hassler's ricercars from G7, Ricercar No. 16, may be found in G5. It is noteworthy that this variant appears not as a ricercar, but as a movement of the Gloria ("cum sancto spiritu") in his organ mass Ordinarium et Proprium de Apostolis.

Although four ricercars found in G5, G7, and G8 carry no composer attribution, Hassler may be credited with them on the basis of other criteria. First, Hassler's authorship is strongly suggested on the basis of style and on the position of these ricercars next to his other compositions. More conclusive evidence, however, is found at the beginning of each volume in the Tavola, which provides the composer's name and the folio numbers of his compositions.

G7 contains three ricercars by Jacob Hassler, one of which also appears in P. Another ricercar in G7 in which the composer is not indicated can be attributed to Jacob on the basis of the listing in the Tavola.

G6, G7, and G8 contain ten ricercars by Erbach, only two of which are unica. In addition, another composition which bears no name, the Toccata overo Ricercar del Romanini, appears in G2. In Bl, however,

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64 Transcribed by Oscar Mischiati in Hans Leo Hassler: Ordinarium et Proprium de Apostolis (Kassel, n.d.).

65 See ricercar Nos. 1, 2, 15, and 26. On p. 131 of Die Uberlieferung, Schierning also attributes Nos. 1 and 2 to Hassler.

66 In Die Uberlieferung, p. 130, Schierning incorrectly lists this composition as Toccata overo Ricercar Alemanni.
this composition bears the designation Toccata, and is ascribed to Erbach.

A comparison of these sources has revealed that inconsistencies sometimes exist among the manuscripts with regard to the labeling of various keyboard forms. Pieces entitled "ricercar" in one source, for example, appear elsewhere as "fuga" or "canzona." One probable explanation for this mixed terminology is the sense in which seventeenth-century composers understood the term "fuga" as opposed to its earlier meaning. The dual meaning of this term will be considered in a later chapter. These inconsistencies in terminology are also indicative of the homogeneous styles of the various imitative keyboard forms prevalent in south Germany and Italy at the beginning of the seventeenth century.

As this survey of manuscript sources for the organ ricercars of Hassler and Erbach has shown, the majority of manuscripts, as one would expect, are of south German origin. Why Erbach's ricercars seemed to gain a wider dissemination than those of Hassler, most of whose ricercars appear only in G, cannot be ascertained. Nevertheless, it is evident from this examination of the sources, particularly the Turin organ tablatures which contain numerous compositions by Diruta, G. Gabrieli, Banchieri, and Frescobaldi, that unusually close musical ties must have existed between Italian and south German keyboard composers in the early seventeenth century.
II. THE ORGAN RICERCARS OF ANDREA GABRIELI

The following investigation of Andrea Gabrieli's organ ricercars, though cursory, is essential for a full understanding of Hassler's ricercar style. Although he expanded the ricercar into even longer and more complex forms, Hassler undoubtedly adopted many techniques from Gabrieli, some of which will be examined in this chapter. Later comparisons to Hassler's ricercars will reveal other salient aspects of Gabrieli's ricercar style, for example, his use of the double subject. Before examining Andrea's ricercars, however, some general comments on those of his predecessors are necessary.

A collection by Marco Antonio Cavazzoni (ca. 1490-1560) entitled Recerchari, motetti, canzoni (1523)\(^1\) contains the first organ pieces called ricercars. The two ricercars in this collection are improvisatory in style and appear as toccata-like preludes or introductions to motets. In contrast to the later imitative organ ricercar, these two compositions bear no relationship to vocal polyphony.

The history of the imitative organ ricercar begins with four pieces by Girolamo Cavazzoni (ca. 1520- ca. 1577), Marco Antonio's

son, which appear in his collection Intavolatura cia racercari canzoni
himi magnificati (1542-43).\(^2\) Indeed, it was under Girolamo that the
keyboard ricercar assumed what we now regard as its essential characteristics. From the standpoint of this study, the most significant aspect of his four compositions is that, in addition to being the first completely imitative pieces in this genre, they mark the beginning of the long evolution of the sectional keyboard ricercar. In ricercars of this type, a new section is marked near its beginning by the introduction and extended use of some new element, perhaps a theme or contrapuntal device, that was not characteristic of the preceding section.\(^3\)

In Girolamo's ricercars, which comprise from five to nine sections of varying length, the sectionalization is based exclusively on the presentation of individual themes that are treated methodically in imitation. The Ricercar secondo, for example, which comprises ninety-nine bars (1 bar = \(\phi\)), consists of seven sections ranging in length from eight to twenty-two bars.\(^4\) In each section a different theme is treated imitatively. Usually, the sections end with an authentic cadence on the final, G, which is sometimes ornamented by a coloratura figure in the soprano. As may be seen in section 5, Cavazzoni occasionally concludes a section with a more extended coloratura passage.


\(^3\)More detailed criteria for determining sectionalization will be included in the discussion of Hassler's ricercars.

\(^4\)Girolamo Cavazzoni, pp. 6-9.
Although stretto technique appears throughout Cavazzoni's ricercars, other contrapuntal devices, such as diminution and augmentation, are almost nonexistent. Augmentation occurs briefly in one composition, the Ricercar primo, in which the latter portion of the first theme appears once in elongated note values. Usually, Cavazzoni's themes are unrelated. In the Ricercar quarto, however, melodic relationships are apparent between the first, fourth, and sixth themes, each of which uses the same ascending motive, $f' \ a' \ b' \ c'$. 

Various writers have referred to the stylistic relationships that exist between the sixteenth-century ricercar and its vocal counterpart, the motet. It has often been assumed, as Apel points out, that the imitative ricercar derived from the motet. Indeed, obvious similarities do exist between the two forms. For example, the motets of such sixteenth-century Flemish composers as Nicolas Gombert (ca. 1500 - ca. 1556), Clemens non Papa (ca. 1510 - ca. 1556), and Adrian Willaert (ca. 1490-1562), consist of a series of imitative sections, each based on a different idea. Essentially the same formal principle was observed in G. Cavazzoni's ricercars. In addition, the themes used in the two forms exhibit unmistakable melodic and rhythmic similarities. Cavazzoni's themes, for instance, show an obvious tendency toward the vocal idiom. They are usually short, have narrow ranges, are in conjunct motion, and are devoid of the quick ornamental figurations that characterize many of the ricercar themes of his successors. Certainly, the

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5 Apel, HKM, p. 171.
prevalence of stretto technique in his compositions is also a salient feature of many sixteenth-century motets. One other characteristic found in two of Cavazzoni's ricercars appears to be a direct carry-over from the motet. In both the Ricercar terzo and Ricercar quarto, there is a change from duple to triple meter in the last section. A few bars before the final cadence, however, the meter returns to duple. Willaert, Cavazzoni's teacher, follows the identical procedure in many of his motets.⁶

Despite these similarities, however, a dichotomy of styles does exist between the sixteenth-century motet and the contemporary imitative keyboard ricercars. This dichotomy, however, does not extend to many imitative ensemble ricercars of the period which, unlike their keyboard counterparts, closely approach motet form. As Apel points out, only a few sixteenth-century keyboard ricercars can properly be considered replicas of motets.⁷ Certainly, all of those by Cavazzoni are excluded from this category. Whereas the motet usually consists of a large number of small points of imitation, the imitative organ ricercar, using fewer themes, comprises a smaller number of longer imitative sections.⁸ This difference is illustrated in Cavazzoni's

⁶See, for example, Willaert's "Ad te Domine" and "Homo Quidam - Christus Vera" in Adrian Willaert: Opera Omnia, vol. 1, ed. by Zenck (Rome, 1950), pp. 22 and 67.

⁷On pp. 170-71 of HKW, Apel refers to an organ ricercar by Jacques Brumel (d. 1564), the first half of which is constructed exactly like many motets.

⁸Ibid., p. 172.
ricercars, for example, in which a theme is sometimes reiterated as many as nineteen times within a single section. In a motet section, on the other hand, there are usually considerably fewer thematic repetitions. Furthermore, the ornamented cadences which conclude many of Cavazzoni's sections are clearly indicative of a more instrumental idiom. In comparison to Cavazzoni, however, an even more radical departure from sixteenth-century motet style, as will be seen in the following discussion, is evident in Andrea Gabrieli's organ ricercars.

In Douglas's citation from the final chapter of Gordon Sutherland's dissertation, *Studies in the Development of the Keyboard and Ensemble Ricercar from Willaert to Frescobaldi*, Andrea Gabrieli, along with such composers as Claudio Merulo (1533-1604), is included in the second generation of ricercar composers.\(^9\) It is indeed curious that, although Andrea was a contemporary of Cavazzoni,\(^10\) his ricercars represent a later stage of development. A possible explanation, as Apel suggests, is that Andrea seems to have become active as a composer only in his later years. For instance, most of his ricercars, according to Apel, were probably composed around 1560,\(^11\) nearly twenty


\(^10\) It is usually assumed that both composers were born ca. 1520. See G. Reese, *Music in the Renaissance*, pp. 413 and 535. Apel, however, without further comment, states that Andrea was about fifteen years older than Girolamo. See his HKM, p. 177.

\(^11\)Ibid.
years after the appearance of Cavazzoni's collection. Furthermore, the first publication devoted solely to Andrea's works, the Sacrae Cantiones, did not appear until 1565.

With the exception of three organ masses in the Turin tablatures, Andrea's keyboard works are preserved in four posthumous prints which appeared in Venice between 1593 and 1605. These publications were edited by Giovanni Gabrieli, who included a few of his own keyboard compositions in some volumes. Following the publication of the first volume in 1593, the Intonationi d'organo di Andrea Gabrieli et di Gio. suo nepote, Andrea's seventeen organ ricercars appeared in the second and third volumes. The second volume, Ricercari di Andrea Gabrieli... Libro secondo (1595), contains eleven ricercars, and the third, Il terzo libro de ricercari di Andrea Gabrieli (1596), six ricercars. Four other pieces from a later publication, the Canzoni alla francese...Libro quinto (1605), bear the designation ricercari ariosi. Since these pieces are more closely related to the canzona, however, they will not be considered in this discussion.

Gabrieli's seventeen ricercars are identified by modal designations. Three are in mode 1, two in mode 2, one in mode 3, one in mode 4, three in mode 5, one in mode 6, one in mode 7, three in mode 9.

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one in mode 11, and one in mode 12.

Among the Italian keyboard composers of the late sixteenth century, Andrea Gabrieli contributed most decisively to the evolution of the imitative organ ricercar. By the time of Gabrieli and his somewhat younger contemporaries, Annibale Padovano (1527–75) and Merulo, the keyboard ricercar had grown more concise in form and thus had less resemblance to the motet. An indication of this later stage of development in Gabrieli’s ricercars is his tendency to tighten the form by using even fewer sections and themes than his predecessor, G. Cavazzoni. Although less pronounced, the same tendency is evident in both organ ricercars by Padovano and in most of those by Merulo. In formal structure, only one of Andrea’s ricercars, the Ricercar quarto tono from the Libro secundo, bears any similarity to those by Cavazzoni. This piece consists of five distinct sections, each based on the contrapuntal development of a new theme. Andrea’s other sixteen ricercars, however, use a smaller number of themes, and most divide into no more than two or three sections. Of these, five are based on three subjects, six on two subjects, and five, using a single subject, are monothematic. With regard to the number of sections, one ricercar has four sections, seven have three, six have two, and two are nonsectional. Since Gabrieli’s ricercars divide into fewer sections than Cavazzoni’s, the individual sections are usually longer.

13 Although younger, both Padovano and Merulo preceded Andrea as organists at St. Marks.
Whereas Cavazzoni's approach to sectionalization is limited to one method, the imitative presentation of new themes, Gabrieli uses various methods. In the second section of four ricercars, for example, he introduces a new theme as counterpoint to the principal subject or to a portion of the principal subject. This procedure is illustrated in the Ricercar nono tono from the Libro terzo. Following the conclusion of section 1 with an ornamented authentic cadence on the final (bars 16–17), section 2, which comprises the remainder of the piece, opens with two statements of the principal subject, A (Ex. 1). The first enters on the second half-note value in the bass (bar 17), and the second on the first beat of the alto in bar 19. Overlapping with

Example 1

Gabrieli, Ricercar nono tono, from the Libro terzo, bars 16–24. (Andrea Gabrieli: Ricercari, 2:17)
the last two notes of the second statement of A, a second theme, B, enters on the fourth half-note value of the tenor in bar 20. By its use of faster note values, B provides a rhythmic contrast to A. Imitations of B follow in the bass (bar 21) and alto (bar 22) voices. During the alto statement, B combines with a soprano presentation of A. Throughout the remainder of section 2, A and B combine contrapuntally. Frequently, as with many of Cavazzoni's themes, B appears in brief strettos.

Gabrieli applies the same technique to the second and third themes of his Ricercar terzo tono from the Libro secundo. The third section is based on the contrapuntal combining of B, which was treated imitatively in section 2, with a new theme, C. As pointed out by Apel, Padovano, like Gabrieli, provides continuity among the various sections in both of his ricercars by introducing a new theme as counterpoint to the preceding one. 14

In contrast to Cavazzoni, Gabrieli also uses various contrapuntal devices as a means of sectionalization. For example, the presentation of the principal subject in various degrees of augmentation serves as the basis for sectionalization in three of his ricercars. The second section of the Ricercar primo tono from the Libro secundo, one of Gabrieli's monothematic ricercars, consists of four statements of the subject in quadruple augmentation and one in double augmentation. In

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14Apel, HKM, p. 182. In one ricercar, Padovano follows the procedure illustrated above in Gabrieli's Ricercar nono tono. His other ricercar is similar in form to Gabrieli's Ricercar terzo tono.
addition, there are a few statements of the subject in its original note values. Throughout the third section, the subject appears in triple meter.

A slightly different approach, however, is evident in another of Gabrieli's monothematic ricercars, the Ricercar seconde tono from the Libro secundo. The principal subject, A, combines contrapuntally with its own quadruple augmentation in section 2. A enters in augmentation in the bass of bar 71 (Ex. 2). On the second beat of bar 72, the alto enters with a melodically altered version of A. Beginning in bar 74, A appears again in the soprano and is imitated by an incomplete statement in the tenor.

Example 2

Gabrieli, Ricercar seconde tono, from the Libro secundo, bars 71-75. (Andrea Gabrieli: Ricercari, 1:14)

Another contrapuntal device, the inversion of themes, is used in three of Gabrieli's ricercars as a basis for sectionalization. In two of these, the principal subject or a portion of it is inverted. Either Gabrieli devotes an entire section to the inversion of a theme, as in the Ricercar quinto tono from the Libro secundo, or he creates a section by pairing a theme with its own inversion. The latter technique is used in the lengthy final section of the Ricercar nono.
tono from the Libro secundo as shown in Ex. 3. The principal subject, A, enters in the bass voice in bar 76 on d and its inversion in the tenor of bar 81 on f.

Example 3

Gabrieli, Ricercar nono tono, from the Libro secundo, bars 76-85. (Andrea Gabrieli: Ricercari, 1:31)

Although diminution becomes an important contrapuntal device in later ricercar technique, it appears only once in the ricercars of Gabrieli. In the Ricercar quinto tono from the Libro secundo, the first portion of the principal subject appears once in halved note values.

Certain features of Gabrieli's ricercars show a relationship to procedures used by Cavazzoni. For instance, Gabrieli, like Cavazzoni, makes frequent use of stretto. In addition, the final sections of two of Gabrieli's ricercars are in triple meter. Whereas Cavazzoni always returns to duple, however, Gabrieli presents the entire section in triple. Some of Gabrieli's themes, like all of Cavazzoni's, are stylistically similar to those used in sixteenth-century vocal music. Generally, however, Gabrieli tends to use
longer themes that are often of a more lively rhythmic character. In addition, a greater degree of rhythmic contrast is evident between his themes. In some instances, as in the principal subject of the Ricercar nono tono from the Libro terzo (Ex. 4), Gabrieli ornaments his themes by adding rapid figurations that are clearly indicative of a more instrumental idiom. Like Cavazzoni, he frequently ends his sections with ornamented cadences (see Ex. 1). Sometimes, however, he uses an extended ornamented cadence to create subdivisions within a section that is based on the same themes and techniques throughout.

The imitative organ ricercar in the hands of Andrea Gabrieli became one of the most significant forms in Italian organ literature. Gabrieli's two most important contributions to the evolution of the genre were his skillful use of contrapuntal devices and his condensing and concentrating the form by using fewer sections and themes. Indeed, Gabrieli provides the first examples of the monothematic organ ricercar. The imitative organ ricercar, therefore, as it had been developed by Gabrieli, was inherited by numerous Italian and north European composers of the next generation—men such as Giovanni Gabrieli, Banchieri, Vecchi,
Hassler, Erbach, and Sweelinck—and reinterpreted in their respective musical languages. In this dissertation, the results of Gabrieli's influence will be revealed in analyses of the organ ricercars of Hans Leo Hassler and Christian Erbach.
III. EXPOSITION PROCEDURES IN HASSLER'S RICERCARS

Before considering the technical aspects of Hassler's expositions, it seems appropriate to comment briefly on the general characteristics of his ricercars. Of the eighteen transcribed for this study from the Turin organ tablatures, twelve are in $\frac{4}{4}$ throughout and six in $\frac{\phi}{3}$. All were transcribed without reduction. Thus, one bar in $\frac{4}{4}$ in the modern transcription is equal to one semibreve or a whole note. One bar of a triple section, on the other hand, is equal to a perfect semibreve or dotted whole note. Because the signature 3 implies a 3:2 proportion, a dotted whole note in a triple section receives the same amount of time as a whole note in $\frac{4}{4}$.

The eight ricercars transcribed by von Werra are also presented without reduction. Five are in $\frac{4}{4}$, two in $\frac{\phi}{3}$, and one in $C$. In von Werra's transcriptions, however, one bar in $\frac{4}{4}$ contains two semibreve or whole note values. In order to standardize the length of the transcriptions, therefore, the number of bars in $\frac{4}{4}$ in von Werra's transcriptions has been doubled. Like those from the Turin organ tablatures, however, the triple sections are transcribed so that one bar

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1 The symbol $\frac{\phi}{3}$ indicates that the basic time signature is $\frac{4}{4}$, but that the ricercar contains a section in triple meter.

2 See Nos. 5, 8, 9, 10, 12, 23, 24, and 25.
of the modern version is equal to a semibreve or dotted-whole-note value. In addition, the same tempo relationship exists between a dotted whole note in a triple section and a whole note in 4.

Hassler's ricercars vary considerably in length. The shortest, the *Ricercar primi toni* (No. 1), consists of seventy-six whole-note bars in 4; the longest, the *Ricercar septimi toni* (No. 11), comprises 670 bars in 4/3. In No. 11, as well as in all of Hassler's ricercars which include a triple section, 4 predominates. As a result, Hassler's triple sections are always comparatively short. Of his twenty-six ricercars, fourteen are over 200 bars in length, and the average length is around 273 bars.

With two exceptions, Nos. 21 and 24, Hassler's ricercars have ranges of three octaves or more. The narrowest range encountered is two octaves plus a major sixth, and the widest, three octaves plus a perfect fifth. The inclusive range of all twenty-six ricercars is from D to b". In fifteen the lowest note is one octave below the final of the mode. This suggests a possible relationship between the mode of a piece and the range in which it lies. In No. 1, for example, the only ricercar in mode 1 which is not transposed, the range is from D to f". The five untransposed ricercars in mode 9, on the other hand, have noticeably higher ranges of A to a" (2 ricercars), A to b", G# to a", and G to b". An examination of the four untransposed ricercars in modes 5 and 6 shows that all have higher ranges than No. 1, but lower ranges than the five ricercars in mode 9. From this, it is evident that in many of Hassler's ricercars, there is a significant relationship between the mode of a piece and
It seems expedient to divide the discussion of Hassler's organ ricercars into two basic parts: 1) exposition procedures, and 2) methods of sectionalization. The present chapter will deal with the various ways Hassler uses thematic material in his expositions. In this study, the exposition is defined as the opening part of a ricercar in which the principal subject, presented imitatively, appears at least once in each voice. Since all of Hassler's ricercars are four-voice pieces, his expositions usually include four statements of the subject. Less regular procedures, however, are evident in a few of his expositions. In these, one or more voices enter with a theme other than the subject. Specific characteristics of these unusual expositions will be considered later.

The exposition by itself does not always constitute the first section of a piece. Often this section also includes a passage following the exposition that is based on the principal subject in its original form and sometimes on other exposition themes. This continuation after the exposition may have more or less random entries of the subject in different voices, or, as in some of Hassler's ricercars, complete entries in all four voices constitute one or more additional expositions. Although the primary concern in this

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3 In his dissertation, *The Keyboard Ricercar in the Baroque Era*, Douglas refers to expositions of this type as "combined expositions." See p. 322.

4 In this dissertation, the term "exposition" refers to the first exposition only. Subsequent expositions of the subject are designated as second exposition, third exposition, etc.
chapter is with the first exposition, in some cases, the discussions will also refer to second and third expositions.

The techniques by which Hassler introduces thematic material in his expositions are diverse. Indeed, the organ ricercars of Andrea Gabrieli foreshadowed many of these techniques. From a historical perspective, the ricercar expositions of Gabrieli, Hassler, and Erbach, though rudimentary in structure, often seem to anticipate procedures followed in late seventeenth-century fugue expositions. This chapter will deal with two specific aspects of Hassler's expositions: 1) the number and classification of subjects used, and 2) their tonal structures.

Number and Classifications of Subjects

According to the number and classification of subjects, Hassler's ricercar expositions divide into the following categories: those having (1) a single principal subject, (2) a principal subject and countersubject, (3) a divided principal subject, and (4) two principal subjects and a countersubject. In Table 2, Hassler's ricercars are listed by the categories to which their expositions belong. From this table, it is evident that the first two categories comprise the majority of Hassler's expositions. Eleven of A. Gabrieli's expositions also belong to category 1 and the other six to category 2.
Before examining Hassler's expositions, however, it is necessary to define the general characteristics of each category. The expositions belonging to the first category are of the simplest type and thus are easily defined. A single principal subject is presented imitatively in the four voices. The other categories, however, particularly the second, require more detailed explanations.

In his discussion of Andrea Gabrieli's and Erbach's ricercars, Apel applies the term "double subject" to any opening theme that divides into two independent parts. Thus, according to Apel's criteria, the double subject is characteristic of the last three categories of Hassler's expositions. A closer examination of Apel's use of this term, however, seems necessary. In his discussion of Andrea's ricercars, he provides the following definition of a double subject:

The complete subject, A (the first subject is almost always the one involved), consists of two portions, $A_1$ and $A_2$, in which $A_2$ is the counterpoint to the second entrance of $A_1$. This method can be represented by the schematic formula

<table>
<thead>
<tr>
<th>Categories</th>
<th>Ricercars</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1, 2, 7, 8, 9, 10, 14, 15, 20, 21, 23</td>
</tr>
<tr>
<td>2</td>
<td>3, 5, 6, 11, 12, 16, 17, 18, 22</td>
</tr>
<tr>
<td>3</td>
<td>13, 19, 25, 26</td>
</tr>
<tr>
<td>4</td>
<td>4, 24</td>
</tr>
</tbody>
</table>
$A_1 A_2$ is not an indifferent counterpoint, but has thematic significance. Later on the two portions of the subject sometimes reappear in their original combination, are treated individually, or are sometimes recombined in a different way. . .

According to Apel, Emsheimer advanced the theory that the double subject was the "original creation of the south German school, particularly of Erbach." Apel's observation of this device in six ricercars by A. Gabrieli, however, invalidates Emsheimer's theory.

To illustrate his definition of a double subject, Apel uses the opening of A. Gabrieli's Ricercar terzo tono from the Libro secundo (Ex. 5a). After the first subject, $A_1$, is presented in the soprano, it is extended by a second subject, $A_2$, which begins in the same voice on the second half note of bar 3 against the answer. The livelier rhythmic character of $A_1$ provides a contrast to the longer note values of $A_2$. Essential to Apel's definition of the double subject is the later treatment of $A_1$ and $A_2$. In bars 27-29, for example, the two subjects appear in a different contrapuntal combination (Ex. 5b).

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5Apel, HKM, p. 179. Apel apparently uses the term "double theme" interchangeably with "double subject." See also, for example, his discussion of Erbach's ricercars on p. 394, and his definition of "double theme" in HDM, pp. 245-46.

6Apel, HKM, p. 790 and n. 20, in which he refers to the study by E. Emsheimer, Johann Ulrich Steigleder, sein Leben und seine Werke (1928).

7In this dissertation, the answer is defined as any statement of the opening theme during the exposition that begins on a different pitch than the subject. Although the second entry is usually the answer, this is not always the case in Hassler's ricercars.
entrance of $A_2$ (bar 27) anticipates $A_1$ (bar 28) by three half-note values. Yet another example (Ex. 5c) illustrates the independence of $A_2$ from $A_1$. In bars 14-17, $A_2$ is treated imitatively in the bass and alto voices.

Example 5

Excerpts from A. Gabrieli's Ricercar terzo tono from the Libro secundo (Ricercari, 2:26)


c. Bars 14-17.

Apel's use of the term "double subject" to designate themes of the type observed in Gabrieli's Ricercar terzo tono at first seems plausible. Indeed, the other five ricercars by Gabrieli, which have subjects that divide into two parts, follow the procedures set forth in Apel's definition. In a later discussion, however, Apel refers to
the principal subject of Erbach's No. 28 as a double theme. In Erbach's treatment of this theme, however, he clearly deviates from the requirements of Apel's definition (Ex. 6). Before the answer begins in the bass in bar 9, the first entry in the tenor presents complete statements of A₁ and A₂. Apel's definition specifies that the first statement of A₂ should appear as counterpoint to the second entry of A₁. In Erbach's ricercar, however, the soprano enters with the second statement of A₂ (bars 11-13), and only then does it provide counterpoint to A₁. The later treatment of A₁ and A₂, however, is essentially the same as in Gabrieli's Ricercar terzo tono.

Example 6

Erbach, Ricercar No. 28, bars 1-13.
(CEKM 36, 2:94)

Thus, it is apparent that Apel's definition of the double subject does not account for all principal subjects that divide into two independent parts, A₁ and A₂. In fact, one can distinguish two distinct

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8 Apel, HKM, p. 394.
genres of double subjects by the manner in which $A_1$ and $A_2$ initially appear in the ricercar. The first genre, characterized by the entrance of $A_2$ against the second presentation of $A_1$, follows the requirements of Apel's definition. Representative of this type are six of Gabrieli's ricercars and numerous pieces by Hassler and Erbach. The distinguishing feature of the second genre, as seen in Ex. 6, is the appearance of the entire subject, $A_1$ and $A_2$, before the second entry of $A_1$.

These two genres have certain features in common. In both, the two portions of the principal subject usually contrast rhythmically. In addition, $A_1$ and $A_2$ are treated as independent themes. They may appear in their original combination, individually, or in various contrapuntal arrangements.

Thus, terminology which accurately delineates these two genres of double subjects is needed. For reasons to be considered in the following discussion, therefore, double subjects belonging to the first genre henceforth will be designated as principal subjects and counter-subjects. All other double subjects, those of the second genre, will be described as divided principal subjects. This type will receive further consideration in a discussion of Hassler's third category of ricercar expositions.

The following excerpt from Apel's definition of the counter-subject closely resembles the description of $A_2$ in his definition of the double subject:

These motifs are derived either from the subject itself, or, more usually, from its continuation, which forms the counterpoint to the first imitation (second statement) of the subject, near the beginning of the fugue. Frequently, but not always, this continuation takes a rather definite form, almost equal
to the subject in individuality and importance. In such cases it is called a 'countersubject' and reappears throughout the fugue in a manner similar to the main subject, though less rigidly.9

Although Apel's two definitions differ to a degree, it is nevertheless clear that $A_2$, as described earlier, is undoubtedly a precursor of the later Baroque countersubject. Like the countersubject, $A_2$ has an individual character, enters as counterpoint to the first theme, and usually reappears later in the composition. All of these features are apparent in the fugal setting of the chorale Erbarm dich mein, o Herre Gott by J. S. Bach's great-uncle, Heinrich Bach (1615-92). Apel describes the second theme as an "expressive chromatic countersubject."10 A comparison of the opening of Bach's piece (Ex. 7a) to that of Gabrieli's Ricercar terzo tono (see Ex. 5a) reveals certain similarities, however. In both pieces, the melodic and rhythmic characters of the two subjects contrast. In addition, both the countersubject and $A_2$ enter near the beginning of the answer. As in several ricercars by Hassler and Erbach, the principal subject and countersubject of Bach's piece are separated by a rest. Bach's countersubject and Gabrieli's $A_2$ differ primarily in their later treatment. As shown in Ex. 7b, Bach modifies the countersubject in its later appearance in the alto voice (bars 11-12). As suggested in Apel's definition, this less rigid treatment is characteristic of Baroque countersubjects. Bach's principal subject, on the other hand, remains essentially

10Apel, HKM, p. 642.
unaltered. In contrast to Bach's countersubject, Gabrieli's $A_2$ retains its original form throughout. In some of Hassler's ricercars,

Example 7

Excerpts from Heinrich Bach's Erbarm dich mein, O Herre Gott (Ritter, Zur Geschichte des Orgelspiels, 2:169)

a. Bars 1-5.

b. Bars 11-12.

however, $A_2$ is altered in a manner similar to Bach's countersubject. Compare, for example, the original version of $A_2$ from Hassler's No. 16 (Ex. 8a) to its later variant (Ex. 8b)

Example 8

Variant Forms of $A_2$ in Hassler's Ricercar No. 16

a. $A_2$, Tenor, bars 4-6.

b. $A_2$, Soprano, bars 58-60.
Despite obvious similarities, however, A\textsubscript{2} and the Baroque counterc- 
subject differ significantly in one respect. In contrast to the 
countersubject, A\textsubscript{2} is not always associated contrapuntally with A\textsubscript{1}, 
but itself becomes the subject for extended imitative passages. As 
a result, in the ricercar, A\textsubscript{2} almost equals the first theme in its 
independent treatment. Such a degree of independence is not char-
acteristic of the Baroque countersubject.

Even though A\textsubscript{2} sometimes differs in its later treatment from 
the Baroque countersubject, Apel's application of different terminology 
to second subjects that are used in essentially the same manner seems 
unnecessary. Indeed, Apel never recognizes A\textsubscript{2} as a primitive form of 
the countersubject, despite obvious similarities. Thus, Douglas's 
use of the terms "subject" and "countersubject" to describe ricercar 
themes in which A\textsubscript{2} enters against the answer seems preferable.\footnote{Douglas, The Keyboard Ricercar in the Baroque Era, pp. 322 
and 325.} In 
a broader sense, of course, such themes are also double subjects. 
Henceforth, in ricercar expositions that introduce A\textsubscript{2} against the second 
entry of the first theme, A\textsubscript{1} will be considered a principal subject (A), 
and A\textsubscript{2} a countersubject (cs). For analytical purposes, expositions of 
this type, such as all of those in the second category, will be 
represented by the symbol A/cs.

Bukofzer, Palisca, and others have used the term "countersubject" 
in an expanded sense to include ricercar themes that appear in a
later section against the principal subject. Indeed, since they are introduced as counterpoint to the subject near the beginning of a section, some of Hassler's later themes resemble countersubjects. In his Ricercar noni toni (No. 13), for example, several of the later themes enter in this manner. Douglas, however, designates only themes that appear against the second entry of the subject in the exposition as countersubjects. He considers any theme other than the principal subject a subsidiary theme. As he observes, not all later themes are introduced against the subject. Such is the case in Hassler's Ricercar primi toni (No. 2) in which the second section opens with an exposition based on a new theme, b. This theme does not combine with the subject until later in the section. Thus, according to Douglas, the use of the term "countersubject" to describe all later themes "places a functional denotation on these themes that does not exist." Douglas, however, obscures the unique function of the countersubject by considering it a type of subsidiary theme. In this study, the term "subsidiary" denotes all new themes that enter after the exposition. The designation "countersubject" is reserved for second themes that enter in the exposition against the principal subject.

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The term "divided subject," which designates Hassler's third category of ricercar expositions, was encountered in the previous discussion. As pointed out, subjects of this type belong to the second genre of double subjects. Essential to the concept of the divided subject is the appearance of $A_2$ during the exposition as a continuation of $A_1$. Unlike a countersubject, however, $A_2$ is not introduced in the exposition against the second entry of the subject. For analytical purposes, expositions based on a divided subject will be represented by the symbol $A_1/A_2$. Whereas none of A. Gabrieli's ricercars have divided subjects, a few of Hassler's and Erbach's do. Specific differences in the latter two composers' use of the divided subject will be considered later.

Hassler's ricercar expositions from the fourth category are distinguished by their use of two principal subjects and a countersubject. The second principal subject, which functions neither as a countersubject nor as the second part of a divided subject, is presented independently by one or more voices of the exposition.

Thus, Hassler's four categories of ricercar expositions are based on the number and types of subjects used. Since the preceding discussion has dealt with the general characteristics of the various types of subjects, we are now ready to consider the way these subjects are treated in a complete exposition.
Eleven of Hassler's expositions belong to the first category in which all the entries are with a single principal subject. As mentioned earlier, this is the largest of his four categories. The first example to be considered is the exposition of the Ricercar quinti toni (No. 8). The entrance of the principal subject at regular intervals of one and a half bars in the soprano, alto, tenor, and bass voices is unusual (Ex. 9). As in most of the ricercars from this category, the first part of the answer overlaps with the last few notes of the principal subject. An examination of the answer reveals that Hassler doesn't always continue the subject exactly the same beyond the point of overlapping. The end of the answer is treated more freely in both the second and fourth entry. Overlapping

Example 9

Hassler, Ricercar quinti toni (No. 8), bars 1-42
(Werke Hans Leo Hasslers, erster Teil, ed. by Ernst von Werra, DTB 7:69, bars 1-21)
occurs between the second exposition, which begins in the soprano in bar 13, and the end of the first exposition. Continuing through bar 28, the second exposition maintains the same order of voice entrances as the first. Longer time intervals, however, separate the entrances. A third exposition (bars 29-41), irregular in its construction, completes the first section of the ricercar. This exposition contains five statements of the principal subject, the last of which is incomplete.

The procedure followed in the first exposition of the Ricercar primi toni (No. 2), resembles that of No. 8. The voices enter in the same order, and the answer again overlaps with the last portion of the principal subject (Ex. 10a). In No. 2, however, the entrances of the subject are separated by irregular and more extended time intervals. As in several of Hassler's expositions, the longest interval elapses between the second and third voices. The most unusual aspect of this
exposition, however, is the second statement of the subject by the soprano in bars 8-12. Normally, in Hassler's expositions, each voice states the subject only once. Moreover, the ornamented cadence in bars 17-18 precedes the entry of the bass, which then, as in No. 8, overlaps with the opening of the second exposition in bar 21. In bar 28, the fourth and fifth notes of the soprano statement of the subject are ornamented by a sequential pattern in eighth notes. A ten-bar extension of the second exposition, bars 41-51, includes an additional statement of the subject in the bass (bars 43-49) (Ex. 10b). Immediately preceding this statement is an ornamented

Example 10

Excerpts from Hassler's Ricercar primi toni (No. 2)

Ex. 10 cont.

b. Extension of the second exposition, bars 41-51.

[Music notation image]

deceptive cadence on B♭ (V/V - III). An authentic cadence on the final, G (bars 48-51), which is also ornamented, concludes the section. Hassler occasionally pairs cadences in this way, with the first anticipating the second, to emphasize the ends of sections.

In the Ricercar noni toni (No. 14), the longest time interval occurs between the third and fourth voices of the exposition (see transcription no. 6). Hassler uses a procedure similar to that observed in No. 2. The first voice, this time the tenor, repeats the subject (bars 16-20), but at a later point in the exposition. A passage of free counterpoint, presented by the tenor and bass (bars 26-30), serves as an introduction to the second exposition (bars 31-50).

15 Transcription numbers refer to the nine ricercars by Hassler provided in Appendix D.
A carry over of sixteenth-century motet technique is evident in Hassler's pairing of voice entries in many of his expositions. In the *Ricercar quarti toni* (No. 7), for example, the first and second entries in bars 1 and 5 are matched by the third and fourth voices at the same time interval, but their entries are delayed until bars 24 and 28 (see transcription no. 8).\(^\text{16}\) Since the first two voices, the soprano and alto, also present the subject in diminution by one-half (bars 16-20), the time interval elapsing between the second and third voices is more extended than usual. Among Hassler's ricercars, No. 7 provides the only example of diminution in the exposition.

In the first three ricercars considered, a second complete exposition follows the first. A different procedure, however, is evident in No. 7. A lengthy passage (bars 34-136), which divides into four subsections, follows the exposition proper. Each subsection, based on the subject, concludes with an ornamented authentic cadence on the fourth degree. The second and third subsections (bars 55-77 and 77-110) include complete expositions of the subject. Of Hassler's opening sections, that of No. 7 is among the lengthiest.

Hassler, like Andrea Gabrieli, overlaps the first two entries of the subject in varying degrees. The first and second voices of the four ricercars discussed above show only a moderate degree of

\(^{16}\) The openings of many of Josquin's motets follow this same procedure. See, for example, his "O admirabile commercium" in *Josquin des Prés: Werken*, ed. by A Smijers, 53 vols. (Amsterdam, 1921--), 2:24.
overlapping. In a few cases, however, the overlapping is much closer. In the Ricercar septimi toni (No. 10), for example, the extremely close entrances of the first three voices produce a stretto at the beginning of the exposition (Ex. 11). A time interval of one whole note separates the entrances of the subject and answer. The third voice, the alto, then enters on the second half note of bar 3. The entrance of the fourth voice, the bass, is delayed until bar 9. An unusual aspect of this exposition is that only the first entry gives a complete statement of the subject descending from \( C^\flat \) to \( C \). The last three voices, the soprano, alto, and bass, present only the first five notes of the subject. Prior to the bass entrance, however, the soprano begins a complete though slightly modified statement in bar 5, and the tenor, a partial statement in bar 7.

Example 11

Hassler, Ricercar septimi toni (No. 10), bars 1-14
(Werke, DTB 7:73, bars 1-7)
Among Hassler's nine expositions belonging to the second category, those introducing both a subject and countersubject, is that of the *Ricercar secundi toni* (No. 5). An unusual aspect of this exposition is that the entries of the subject are all on G (Ex. 12). As in the *Ricercar quarti toni* (No. 7) discussed earlier, the voice entries are paired so that the longest time interval elapses between the second and third voices. The subject, A, which ascends chromatically from g to d', is separated from its descending countersubject by a rest. The countersubject, moving in faster note values than A, enters in bar 6 against the first note of the second entry.

**Example 12**

Hassler, *Ricercar secundi toni* (No. 5), bars 1-22
(Werke, DTB 7:55, bars 1-11)

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17 See p. 61.
The six tones of the hexachord have been used repeatedly as the thematic basis for both vocal and instrumental compositions. Among the early seventeenth-century keyboard composers who used hexachord subjects for their organ fantasias were Byrd, Bull, Sweelinck, and Frescobaldi. The Ricercar del terzo tono (No. 6) is one of three ricercars by Hassler based on a hexachord subject. In No. 6, however, Hassler's treatment of the hexachord is unusual (see transcription no. 7). Rather than beginning the subject on C or G, he starts on E. Furthermore, he departs from the pure form of the hexachord by ascending to C rather than C#, and by changing to G and F natural in the descent.

In comparison, the exposition of No. 6, which comprises some forty-one bars, is of considerably larger proportions than that of No. 5. As a result of the extraordinarily long time interval separating the second and third voices, the first two voices, the soprano and alto, are paired for approximately three-fourths of the exposition.

In certain respects, the countersubject of No. 6 is similar to that of No. 5. It moves in quicker note values than A and, as in No. 5, enters against the first note of the answer (bar 7). In other details, however, this countersubject is unique. In fact, of all Hassler's second themes, it most closely resembles the Baroque countersubject. It appears only six times in the entire piece, and all but

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18 See also Nos. 21 and 24.
one of these statements occur during the exposition. In three of its entries, the countersubject combines contrapuntally with A. In two instances, like many countersubjects of the later Baroque, it undergoes significant melodic and rhythmic modification. On the second half note of bar 32, for example, a modified version of the countersubject enters in the soprano against the tenor statement of A. The countersubject's opening ascent of a major second is altered to a descending major second. In bar 33, the intervallic structure of the second, third, and fourth notes of the original countersubject is preserved, but the rhythm is changed, and a passing tone, c", is inserted between the second and third notes. Later, the countersubject appears in yet another modification in the tenor (bar 38) as counterpoint to the bass entrance of the principal subject, at which point a rare instance of Hassler's combining of themes occurs. The bass, after presenting the first three notes of the principal subject, lapses into an unexpected statement of the countersubject (bar 40), which imitates the modified version in the tenor (bars 38-39).

In the Ricercar octi toni (No. 12), the first two voices overlap closely (Ex. 13). As a result, the countersubject, characterized by an octave descent from g" to g', enters against a later part of the answer (bar 6) in the soprano. It is over four bars in length and, as illustrated in its second appearance in the soprano at the end of bar 12, is often varied rhythmically and melodically. In its second presentation, the countersubject provides counterpoint to both the tenor and bass statements of A.
A curious feature in two of Hassler's expositions in the second category is the entrance of one or more voices of the exposition with the countersubject instead of the subject. In No. 17, for example, this happens in the third voice, the tenor (see transcription no. 4). Following a one-bar rest, the tenor continues with a complete statement of both A and the countersubject. The fourth voice, the bass, enters with the subject during the tenor statement of the countersubject. Among the ricercar expositions of Gabrieli, Hassler, and Erbach, Hassler's No. 17 provides the only example in which the countersubject begins before the answer (bar 7).

In No. 18, the statement of the countersubject in the tenor (bars 7-11) is imitated by the bass and then by consecutive entries of the soprano and alto (Ex. 14). As a result, the last two voices of the exposition enter with the countersubject rather than A. A second exposition uses almost the same pattern of theme entries as the first. The fourth voice, however, enters with the subject.
A. Gabrieli set a precedent for the technique observed in Hassler's Nos. 17 and 18. In three of his ricercars, one or more voices of the exposition enter with the countersubject. Apel calls attention to this procedure in his discussion of Gabrieli's Ricercar quinto tono from the Libro secondo. Because the principal subject and countersubject are answered by their inversions, Apel refers to this piece as the earliest example of the so-called inversion fugue. As in Hassler's No. 17, the third voice of the exposition states the countersubject in its uninverted form (Ex. 15). In Gabrieli's Ricercar terzo tono, discussed previously, the third voice also presents the countersubject. Another of Gabrieli's expositions

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19 In his discussion of this ricercar on p. 181 of HMK, Apel uses the term "double subject" rather than "principal subject" and "countersubject."
resembles that of Hassler's No. 18. In the Ricercar duodecimo tono from the Libro secundo, both the third and fourth voices, the soprano and bass, enter with the countersubject (Ex. 16) The bass statement, however, which begins in bar 9, is slightly modified rhythmically.
In light of the above discussion, it is interesting to observe that the central German composer, Johann Klemm (ca. 1593-after 1651), used the countersubject in a similar manner. Considering that Klemm was a pupil of both Hassler and Erbach, a fact overlooked by Apel, his use of this device is not surprising. Concerning Klemm's collection of thirty-six fugues published in 1631 under the title, *Partitura seu tabulatura italica exhibens triginta sex fugas, 2, 3, 4 vocibus*, Apel states:

Seven of the four-part fugues are based on double subjects (nos. 27, 29, 30, 31, 33, 34, 35), and the expositions are devised so that one of the voices (usually the third one) enters with the second part of the subject. To demonstrate his observations, Apel gives the following example from Klemm's collection (Ex. 17). From this, it is clear that Klemm used essentially the same technique in his fugues as Hassler and Gabrieli in their ricercars. The countersubject, modified rhythmically, enters in the alto (bar 4) so that it imitates its initial appearance in the tenor (bar 3). It is curious that Apel does not relate Klemm's use of this device to its appearance in the ricercars of Gabrieli. Furthermore, in a later discussion, Apel fails to recognize that the same technique is prevalent in

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20 See Rayner, Erbach, CEKM 36, 1:ix.

21 HKM, p. 386.

22 Apel refers to this countersubject as B, the second part of a double subject. The designation B, however, is inconsistent with his earlier definition of the double subject, in which he refers to the second portion as $A_2$. 
Erbach's ricercars.\textsuperscript{23}

Example 17

Johann Klemm, Fugue No. 29, bars 1-8
(After Apel, HKM, p. 386)

It seems probable, therefore, that the practice of introducing the countersubject rather than the principal subject in one or more voices of the exposition originated in the ricercars of Andrea Gabrieli. Hassler then carried this technique into south Germany where it was absorbed into the keyboard styles of such composers as Klemm and Erbach. Frotscher, in fact, speculates that Klemm actually modeled his 1631 collection after Erbach.\textsuperscript{24} As will be seen in a discussion of the third and fourth exposition categories, Hassler

\textsuperscript{23}See, for example, the opening of Erbach's No. 28 which is based on a divided principal subject (Ex. 6). Further examples of Erbach's use of this device will be considered in chapter 5. Although Rayner's edition of Erbach's ricercars was not published at the time of Apel's HKM, four of Erbach's ricercars that use this technique were available in the edition by von Werra in DTB.

\textsuperscript{24}Frotscher, Geschichte, 1:309.
applies this same technique to exposition themes other than the countersubject.

It is thus evident that Hassler treats his countersubjects in a variety of ways. Although sometimes altered rhythmically and melodically, they usually retain their original form throughout the exposition. Like Hassler, Gabrieli introduces his countersubjects in various manners. In three of his ricercars, the countersubject enters near the beginning of the answer, and in three others, towards the end. In addition, most of Gabrieli's countersubjects, like Hassler's, retain their original form throughout the exposition. In one ricercar, however, Gabrieli's countersubject undergoes significant melodic change. In the ricercars of both composers, the countersubjects usually move in faster note values than the subjects.

Expositions Based on a Divided Principal Subject

Of Hassler's four ricercars belonging to the third category, two examples, the Ricercar per falsi bordoni (No. 26) and the Ricercar noni toni (No. 13), introduce the divided subject in similar ways. In both, the manner of introduction differs considerably from the procedure used in Erbach's No. 28 (see Ex. 6). As pointed out earlier, in Erbach's piece, the entire divided subject appears in the first voice of the exposition prior to the entrance of the answer. In Hassler's No. 26, on the other hand, the first voice, the tenor, states $A_1$ and then lapses into nine bars of nonthematic material (bars 8-16) before presenting $A_2$ (see transcription no. 3). The second, third, and fourth voices of the exposition, however, state both $A_1$ and $A_2$
with no interruption. Particularly striking in $A_1$ is the opening
descent of a perfect fifth from $e'$ to $a$, followed by the upward
skip of an octave. The subject then begins a long chromatic descent
back to $a$. The lively rhythmic character of $A_2$, also typical of
Hassler's countersubjects, provides a strong contrast with $A_1$.

In No. 13, as in No. 26, $A_1$ and $A_2$ are separated by nonthematic
material in their presentation by the first voice, the soprano (Ex. 18).
The answer, beginning in the alto in bar 6, presents both portions of
the divided subject without interruption. The alto statement of $A_2$,
which begins in bar 10, anticipates the soprano statement by two
quarter notes. No. 13 is one of two ricercars in the third category
that uses the technique already described in category two. The third
voice, the tenor, enters with $A_2$ (bar 13). The same voice later
presents $A_1$ (bars 19-23).

Example 18

Exposition of Hassler's Ricercar
noni teni (No. 13), bars 1-30.
Of Hassler's ricercars in the third category, the treatment of the divided subject in the exposition of the Ricercar a 4 voci (No. 19) most closely resembles that of Erbach's No. 28 (see Ex. 6). The first voice of the exposition, the tenor, presents the entire divided subject, $A_1$ and $A_2$, without the intervention of nonthematic material (Ex. 19). In No. 19, however, most of $A_2$ overlaps with the answer. The unusual

Example 19

Exposition of Hassler's Ricercar a 4 voci (No. 19), bars 1-21.
manner in which $A_2$ is introduced makes the categorization of this exposition problematic. A similar procedure was seen in No. 17, in which the countersubject anticipates the answer by two quarter note values (see transcription no. 4). It is thus tempting to regard $A_2$ of No. 19 also as an anticipatory countersubject. In No. 19, however, $A_2$, continuing the slower rhythm of $A_1$, anticipates the answer by a substantially longer time interval of three half note values. The entrance of both the third and fourth voices, the soprano and alto, with $A_2$ closely parallels the technique described in No. 18 from the second category and in Gabrieli's Ricercar duodecimo tono (see Exx. 14 and 16). The second exposition of No. 19 uses precisely the same pattern of theme entries as the first. This time, however, the tenor and bass, now the third and fourth voices, enter with $A_2$.

The exposition of No. 25 exhibits a final variation of Hassler's use of a divided principal subject. Unusual is the appearance of the first part of the subject, $A$, in almost complete retrograde, to create the second part, $A^\flat$ (Ex. 20). With the exception of its closing downward skip of a perfect fifth, $a''$ to $a'$, $A^\flat$ is a literal retrograde of $A$. In $A^\flat$, however, the repeated notes at the beginning of $A$ are omitted. The two portions of the subject alternate throughout the exposition. The first voice, the alto, states $A$, then, following a half rest, $A^\flat$. The second voice, the soprano, which begins in bar 5, reverses the order of $A$ and $A^\flat$. The tenor, entering in bar 15, presents $A^\flat$. After a four-bar rest, the same voice continues with an uninterrupted statement of both $A$ and $A^\flat$. In the last voice, the bass, which enters in bar 29, the two subjects appear in the sequence $A^\flat A$. 
Hassler's Ricercar No. 25 is one of three for which he is known to have borrowed thematic material.\textsuperscript{25} According to Apel, Hassler borrowed two subjects, $A$ and $A^\#$, from a well-known madrigal "Lo son ferito lasso" by Palestrina.\textsuperscript{26} As shown in Ex. 21, Palestrina's

\textsuperscript{25}See also No. 23, discussed on pp. 82-84, and No. 14 on pp. 138-42.

\textsuperscript{26}Apel, HKM, p. 392.
madrigal opens with the imitative presentation of A in all five voices.

A\textsuperscript{T} appears in the soprano, beginning on the second half note of bar

5. In Hassler's version, A\textsuperscript{T} has undergone some melodic modification

Example 21

Palestrina, "Io son ferito lasso," from the Libro Primo di Madrigali, bars 1-9 (Palestrina: Opera Complete, ed. by Raffaele Casimiri, 2:161)
that makes it a more exact retrograde. Other composers who based compositions on themes from this madrigal were Erbach, in two of his ricercars to be considered later, and Samuel Scheidt, in a quadruple fugue included in the Tabulatura Nova (Part 2, Hamburg, 1629).  

In the Ricercar primi toni (No. 4), one of two ricercars belonging to the fourth category, the countersubject begins against a later part of the answer (Ex. 22a). The first statement of B appears in the alto in bars 16-20, and the third voice, the tenor, then enters with this second subject in bar 20. This theme also appears later in the soprano (bars 24-28) against the bass statement of the first subject. The tenor, after presenting B, has a three-bar rest and then continues with a complete statement of A and the countersubject (bars 28-38). Following the first section of the ricercar, B, like a countersubject or the second part of a divided subject, appears either alone or in combination with other themes. In bars 66-70, for example, it combines contrapuntally with the countersubject (Ex. 22b). In a later passage, statements of themes A, B, and the countersubject in the lower three voices accompany an augmented version of the first subject in the soprano.

Example 22

Excerpts from Hassler's Ricercar primi toni (No. 4)
a. Exposition, bars 1-38.

\[\text{Musical notation image}\]
b. Theme B in contrapuntal combination with the countersubject, bars 66-70.

In No. 24, the two principal subjects, A and B, alternate entrances in the exposition so that the sequence ABAB results. A appears in the tenor and soprano, and B in the bass and alto (Ex. 23). The countersubject enters in the tenor (bar 7) against the first statement of B. A unifying feature of this exposition is the close relationship between A and B. Both themes begin and end on F and have the same range F-D. While theme A consists of the ascending and descending forms of the soft hexachord on F, theme B is more disjunct in structure.
Its basic melodic shape, however, resembles A since it ascends to D and returns to F. In its opening ascent of a major sixth from c to a (bars 7-9), the countersubject also reflects the ranges and the hexachordal structure of the two principal subjects. In a more freely constructed second exposition (bars 26-52), a variant of the countersubject \( cs^v \) appears against B. In this exposition, however, the order of the last two entries is inverted. The resulting sequence of themes is ABBA.

**Example 23**

Hassler, Ricercar No. 24, bars 1-48  
(Werke, DTB 7:66, bars 1-24)
From the preceding discussion, it is clear that Hassler was most inventive in the presentation of thematic material in his ricercar expositions. As revealed through an examination of numerous examples, the number of themes and the ways Hassler treats them vary considerably. That many of his procedures had their origin in the ricercars of Andrea Gabrieli is undeniable.

Before considering the tonal characteristics of Hassler's expositions, several features of his principal subjects are deserving of comment. First of all, it is evident that some of Hassler's subjects show a striking similarity in their structure to those of Gabrieli. For example, the principal subject of Hassler's Ricercar primo tono (No. 1) shares certain features with the subject of Gabrieli's Ricercar settimo tono from the Libro secundo (Ex. 24). Both subjects open with the same rhythm and with a skip of a fifth from the first to the fifth degree of the mode.
Subjects of Hassler and Andrea Gabrieli

a. Hassler, principal subject of the Ricercar primi toni (No. 1).

b. A. Gabrieli, principal subject of the Ricercar settimo tono, from the Libro secundo.

In other ricercars, however, Hassler's subjects exhibit more divergent tendencies. Apel, for example, cites the principal subject of No. 23 as representative of his inclination to more energetic lines which often span an octave (Ex. 25a). The wide range of this subject, its lively rhythm, and disjunct intervallic structure are clearly indicative of a stylistic departure from the more vocally conceived subjects that characterize the earlier Italian organ ricercar. As von Werra points out, however, Hassler, in all probability, borrowed the subject of No. 23 from his Italian contemporary Giovanni Gabrieli (1557-1612). Indeed, the first two bars of a ricercar subject by Giovanni (Ex. 25b) are identical both rhythmically and melodically to Hassler's. Hassler's subject, however, is in mode 9 and Gabrieli's in mode 1 transposed to G. In addition, Hassler uses eighth-note figurations to ornament the third bar of Gabrieli's subject. In

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\[28\] Apel, HKM, p. 392.

\[29\] von Werra, DTB 7:xxxiii.
comparison to Exx. 25a and b, the opening three bars of a canzona subject by G. Gabrieli (Ex. 25c) has a strikingly similar intervallic structure.

**Example 25**

Subjects of Hassler and Giovanni Gabrieli

a. Hassler, principal subject of Ricercar No. 23

b. G. Gabrieli, ricercar subject

c. G. Gabrieli, canzona subject

The principal subject of Hassler's *Ricercar noni toni* (No. 15) shares certain features with that of No. 23. Like No. 23, it has a wide melodic range which spans an octave (Ex. 26). The subject of No. 15, however, although characterized by an octave skip in bar 5,

**Example 26**

Hassler, subject of the *Ricercar noni toni* (No. 15)
has a generally less disjunct intervallic structure. The most distinctive feature of both subjects is the use of figurations typical of instrumental music. In summarizing remarks by G. Sutherland, Douglas comments on the more instrumental style of the south German composers:

...the late sixteenth century South Germans, headed by Hans Leo Hassler (1564-1612) and Christian Erbach (ca. 1570-1635) infused purely instrumental idioms into their ricercars which carried them a step beyond the Italians in gaining freedom from a vocal idiom; the Italians took advantage of the freedom from a vocal text to construct ricercars purely upon thematic treatment, but in an idiom still within the possibilities of the human voice. The South Germans, on the other hand, widened the range of the voice parts, employed large melodic skips, and used figurations drawn from forms that were originally instrumental, such as the prelude and toccata. This figuration occurs most frequently in cadential measures, but is occasionally also found earlier in the piece, even in the subject itself.

Sutherland also included Giovanni Gabrieli, as well as the south Germans, among the progressive ricercar composers of the third generation whose works are characterized by a more instrumental style. This is certainly true of Giovanni's two subjects given in Ex. 25b and c.

As pointed out in Chapter two, indications of a more instrumental idiom, though certainly to a lesser degree, are also apparent in some of Andrea Gabrieli's ricercar subjects (see Ex. 4).

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30 See above, p. 34, for the title of Sutherland's dissertation.
32 Ibid., p. 13.
Occasionally, both Andrea and Hassler add rapid figurations to their countersubjects. Further examples of Hassler's and Erbach's use of instrumental idioms in their ricercars will be seen in later discussions. Subjects, such as those found in Nos. 23 and 15 by Hassler, however, are a clear indication that the late sixteenth and early seventeenth-century organ ricercar, especially in south Germany, was gaining even greater independence from vocal music.

**Tonal Organization**

Scholars have long recognized the stringent rules governing the tonal structure of late Baroque fugal expositions. Already in the sixteenth century, the Renaissance theorist, Nicola Vicentino (1511-72), had considered various aspects of fugal technique and its adaptation to the modal system in his treatise *L' Antica Musica ridotta alla moderna prattica* (1555). Of particular significance in the evolution of the fugue is Vicentino's formulation of the principle of the tonal answer. In his discussion of the counterfugue at the octave, or fugue by inversion, the skip of a descending fifth is answered by an ascending fourth. The purpose of this modification, according to

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33 See, for example, A. Gabrieli's *Ricercar secundo tono* from the *Libro terzo* and Hassler's *Ricercar primi toni* (No. 3) and *Ricercar No. 22*.  
Vicentino, is to keep the subject and answer within the range of the
mode. Elsewhere in his discussion, he emphasizes the importance of
remaining within the limitations of the mode in fugal writ ag. Further­
more, he recommends that imitation occur primarily at perfect inter­
vals, especially the fourth and the fifth. Imitation at the unison
and octave, however, should be used sparingly. 36

Equally significant as a landmark in the long evolution of fugal
technique is the famous Istitutioni harmonische (1558) by Gioseffo
Zarlino (1517-90). 37 Indeed, Zarlino's teaching became the basis for
later theoretical discussions of fugue. Essential to his theory is
the distinction between fugue and imitation. For Zarlino, a true fugue
requires 1) entrances at the perfect intervals, and 2) the use of
real answers only. If the entrances are at other intervals or if the
answer is modified, he speaks of imitation. Unlike Vicentino, there­
fore, Zarlino completely ignores tonal answers in his discussion of
fugue. As Mann points out, he apparently considers the tonal answer
as no different from any other imitation. 38

Thus, one can ascertain that important theories regarding the
construction of fugal expositions existed before Hassler's organ
ricercars. It seems appropriate, therefore, to use Vicentino's and
Zarlino's theories of fugal technique as a starting point for discussing

36 Mann, Study of Fugue, p. 17.
38 Mann, Study of Fugue, p. 23.
the tonal organization of Hassler's ricercar expositions. Prerequisite to this discussion, however, is an examination of certain theoretical writings from the sixteenth and early seventeenth centuries that attest to the early association of the ricercar and fugue forms.

Although Zarlino presents a theoretical discussion of ricercar technique, Pietro Ponzio (1532-95), in his Raggionamenti di musica (1588), is the first to mention the ricercar and its use of the fugal principle. To support his discussion, Ponzio cites ricercars by Jacques Buus (d. 1565), Annibale Padovano, Claudio Merulo, and Luzzasco Luzzaschi (1545-1607).

Prior to the seventeenth century, the term "fuga" denoted canon. About 1600, however, this term was applied to pieces in the fugal style. In addition, the names of various precursors of the fugue proper, such as the ricercar, canzona, and fantasia, were used interchangeably with the term "fuga." Michael Praetorius, for example, uses both "fuga" and "ricercar" to indicate the same technique in his Syntagma musicum (Volume III, 1619). According to Praetorius,

...Fugues are nothing else than the frequent repetition of the same theme succeeding each other at definite intervals with rests intervening. They are so called from the 'chasing,' because one voice chases another giving forth the same

39 Ibid., p. 27.
melody, and they are called Ricercari by the Italians; for RICERCAR is the same as 'investigate,' 'seek,' 'inquire,' 'explore,' and 'search for with diligence;'\footnote{Quoted on p. 5 of Douglas's The Keyboard Ricercar in the Baroque Era from a translation by Lloyd Hibberd in The Early Keyboard Prelude (Unpublished Doctoral dissertation, Harvard University, 1941), pp. 257-58.}

As pointed out by Mann, Praetorius also uses "fuga" in a narrower sense to denote a fugal exposition only.\footnote{Mann, Study of Fugue, p. 35.} In his discussion of Hassler's keyboard compositions, Apel observes that pieces entitled "fuga" or "fantasia" are, at least in part, extended ricercars that were copied under different titles.\footnote{Apel, HKM, p. 392} Thus, it is evident that the various terms applied to early seventeenth-century keyboard compositions in imitative style were often used rather loosely. In many of these early imitative keyboard types, however, such as the organ ricercar, the rudimentary elements of fugal technique are manifest.

Table 3 (p. 90) shows the modes of Hassler's ricercars and the relationship between the tonal structure of his principal subjects and the types of answers used.\footnote{Because of the unusual structure of their expositions, information is not included for ricercar Nos. 24 and 25. The expositions of both ricercars were discussed on pp. 74-77 and 79-80.} In Table 3, transposed modes are indicated by the final and key signature following the number of the mode. Under P.S. (principal subject), second entry, and answer, figures represent degrees of the modal scale from 1 to 9, always
counted up from the final. A dash separating two degrees indicates that the main theme opens with a skip. Three dots, on the other hand, indicate a later emphasis of a particular degree. In the five ricercars where only the opening degree is given, the subject does not emphasize another degree. Of these five, two have hexachord subjects.

In twenty of Hassler's ricercars, the second entry of the exposition presents the answer. In four others, however, the second entry is at the octave. In Table 3, therefore, the second entry of the subject is indicated for these four ricercars only. Of these four, three have answers that enter in the third or fourth voices. In one ricercar, all of the entries are at the octave or unison. In the final column of the table, T denotes tonal answers and R, real answers.

From Table 3, it is evident that Hassler's ricercars divide as follows according to mode: five are in mode 1, of which four are transposed to G with B♭ in the key signature; all three ricercars in mode 2 are transposed to G with B♭ in the signature; of three ricercars in mode 3, one is transposed to A with B♭ in the signature; the one ricercar in mode 4 is transposed to A with B♭ in the signature; of the four ricercars in mode 5, one is transposed to C; one ricercar is in mode 6; of two in mode 7, one is transposed to C with B♭ in the signature; one is in mode 8; and six are in mode 9, of which one is transposed to D with B♭ in the signature. It should be noted that the mode is not identified in the title of ricercar Nos. 16 through 26. Methods of determining the modes of these eleven ricercars will be
### TABLE 3

**SUMMARY OF THE HARMONIC STRUCTURE OF HASSLER'S SUBJECTS AND ANSWERS**

<table>
<thead>
<tr>
<th>Composition</th>
<th>Mode</th>
<th>1-5</th>
<th>2nd Entry</th>
<th>Answer</th>
<th>Type of Answer</th>
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<tr>
<td>1</td>
<td>1</td>
<td>1-5</td>
<td>5-8</td>
<td>T</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1-6♭</td>
<td>1-5</td>
<td>5-8</td>
<td>T</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>1-6♭</td>
<td>5-1</td>
<td>8-5</td>
<td>T</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1-6♭</td>
<td>1</td>
<td>5</td>
<td></td>
<td></td>
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<tr>
<td>5*</td>
<td>2-6♭</td>
<td>1...5</td>
<td>1...5</td>
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<td>7</td>
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<td>1...4</td>
<td>4...7</td>
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<td>4-8</td>
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<td>8...4</td>
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<td>8...4</td>
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<td>1...4</td>
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<td>22</td>
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<td>5-1</td>
<td>6-5</td>
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<td>23</td>
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<td>1-5</td>
<td>4-8</td>
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<td>5-1</td>
<td>6-4</td>
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</table>

* There is no answer in No. 5 since all entries are at the octave or unison.
among the topics considered in the following discussion.

Eleven of Hassler's subjects, like some of A. Gabrieli's, are characterized by the skip of an ascending or descending fifth near the beginning. In nine ricercars, this skip involves the first and fifth degrees of the mode. Of these nine, six have tonal answers.

Four of Hassler's ricercars with tonal answers are in mode 1 and two in mode 5. Typical of this group is the Ricercar primi toni (No. 1). The principal subject, which is presented in the soprano, opens with repeated notes followed by an upward skip, $d'$ to $a'$, from the first to the fifth degree of mode 1. In the answer, this skip is modified to a perfect fourth, $a$ to $d'$. The third and fourth voices present the subject and answer in precisely the same manner.

Example 27

Hassler's Ricercar primi toni (No. 1), bars 1-6.

Two features of No. 1 relate directly to Vicentino's discussion of fugal technique. First, because the answer is tonal, it stays within the octave range of mode 1. Second, in the entries of his four voices, Hassler alternates the intervals preferred by Vicentino, the fifth and the fourth. According to Zarlino's terminology, on the other hand, Hassler's No. 1 and the other five pieces with tonal answers
would exemplify imitation rather than fugal technique.

Prototypes of the tonal answer in the organ ricercar exist in several of A. Gabrieli's compositions. The principal subject of his *Ricercar duodecimo tono*, for example, opens with the downward skip from the fifth to the first degrees of the mode (see Ex. 16). The tonal answer begins on the first degree and descends to the fifth. By their use of tonal answers, Gabrieli and Hassler clearly anticipate a technique that became standard practice in the fugal writing of the later Baroque. This is evident, for example, in the *Gradus ad Parnassum* (1725)*^45^ of Johann Josef Fux (1660-1741). As shown in the following excerpt from Fux's treatise, the similarity of his ideas to those expounded by Vicentino and Zarlino many years before is striking:

A mode is further characterized by the fourth and fifth which make up its octave. According to the limits set by these intervals, fugal themes will have to be arranged.

If the first part uses the skip of a fifth, the following part must use the skip of a fourth, in order not to exceed the limits of the mode or octave, and vice versa. This restriction does not apply to imitation, where it is in order to repeat the same steps or skip. Finally, the voices of a fugue cannot start at intervals other than those that constitute a mode, that is, intervals other than the unison, octave, and fifth; whereas imitation, as has been said, may occur at any interval. 46

Of the remaining three ricercars in which the opening skip involves the first and fifth degrees of the mode, all are in mode 9,

^45^The part concerning fugues is translated by Alfred Mann in *The Study of Fugue*, pp. 80-107.

^46^Ibid., pp. 81-82.
and in each, the answer is real. A unique feature of these three ricercars is the opening skip of the answer involves the first and fourth degrees of the mode. In fact, as an examination of Table 3 reveals, this emphasis on the fourth degree in the answer is characteristic of all the ricercars in mode 9. The opening of No. 26 provides a typical example (see transcription no. 3). Although the mode is not identified in the title, the range of the principal subject, a to a', is clearly indicative of mode 9. The opening skip of the principal subject from the fifth to the first degree is answered with a skip from the octave to the fourth degree. The third and fourth voices of the exposition present the subject and answer in reverse order.

Nos. 16 and 17 are the only examples among Hassler's ricercars in which the opening skip of the subject is from the ninth to the fifth degree of the mode. Although both are in mode 2 transposed to G, as indicated in Table 3, the title of neither ricercar identifies the mode. To determine how composers of the early seventeenth century distinguished between plagal and authentic modes in their compositions is difficult. An examination of No. 17, however, provides some clues (see transcription no. 4). As in No. 16, the opening skip of the subject is answered by a downward skip from the fifth to the first degree. In both ricercars, the combined ranges of the principal subject and countersubject, d' to d'', and the final on G, clearly suggest mode 2.

It is difficult to ascertain whether the unusual opening of both these ricercars on the ninth (or second) degree is a characteristic
indicative of mode 2. Another ricercar by Hassler in which mode 2
is identified in the title (No. 5) begins on the first degree (see
Ex. 12). The Ricercar secundi toni by Hassler's brother Jacob, however,
follows a procedure almost identical to Hans Leo's in Nos. 16 and 17
(Ex. 28). As in Nos. 16 and 17, mode 2 is transposed to G, and the
principal subject, which opens with a downward skip from the second
to the fifth degree, is answered in the alto with a skip from the
fifth to the first degree. The range of the first five bars of the

Example 28

Jacob Hassler's Ricercar secundi toni, bars 1-5
(Werke, DTB 7:127)

\[\text{Example 28}\]

soprano line, d' to d'', also indicates mode 2. Although A. Gabrieli's
Ricercar primo tono from the Libro secundo also begins on the second
degree (Ex. 29), none of his ricercars in mode 2 open in this manner.

Example 29

A. Gabrieli, Ricercar primo tono, from the Libro
secundo, bars 1-4 (Ricercari, 1:3)
A cursory examination will suffice for the thirteen ricercar expositions in which the principal subject is not characterized by an opening skip. In eight of these ricercars, the subject emphasizes another degree of the mode later rather than at the beginning. This is done in one of two ways: 1) by a skip, or 2) by giving a prominent position to a degree through a stepwise approach. Of these eight ricercars, in six the movement of the subject is from the fifth to the first degree. Frequently, as shown in Table 3, the corresponding movement in the answer is from the first to the fourth degree. The opening of the Ricercar octi toni (No. 12) provides a typical example of this procedure (see Ex. 13). The subject, though it begins on the fifth degree, later emphasizes the first degree by the downward skip from $d''$ to $g'$ in bars 2 and 3. The answer, which is real, then emphasizes the fourth degree (bars 3 and 4). No. 20 follows a similar procedure (see transcription no. 9). In bar 3, the subject moves prominently from the fifth to the first degree by an upward skip of a perfect fourth in the soprano. As in No. 12, the corresponding skip in the answer is from the first to the fourth degree. In contrast to Nos. 12 and 20, in the Ricercar secundi toni (No. 5), the subject begins on the first degree and ascends, mostly by half-step, to the fifth (see Ex. 12). As pointed out earlier, however, all of the entries are on G. Yet another approach is evident in the Ricercar quarti toni (No. 7). The principal subject begins on the final, $a'$, and rises in a stepwise manner to its highest note, $d''$, the fourth degree of the mode (see transcription no. 8). The real answer, which begins on $d'$, reinforces this emphasis on the fourth degree.
In five of Hassler's expositions, the principal subject does not emphasize the first and fifth degrees in ways that would require tonal answers in later practice. Two obvious examples in this group have principal subjects that are based on hexachords. The subject of No. 6 (see transcription no. 7), as shown earlier, is an unusual adaptation of the hexachord built on E, the first degree of the mode. The answer in the alto is at the fifth below. In No. 21, a similar procedure is followed (see transcription no. 2). The pure form of the hexachord on F is used, however, and the second voice of the exposition enters with the subject at the octave below.

Two ricercars in this group provide the only examples in which Hassler uses free, nonformulaic subjects that would call for real answers according to the later rules of fugal composition. The Ricercar septimi toni (No. 11), for example, has a principal subject that begins on the fifth degree (see transcription no. 5). After its ascent to the first degree, the subject ends on the fifth. The real answer, therefore, must begin and end on the first degree. A typical modal characteristic of the subject and answer of No. 11, which is indicative of an earlier period, is the use of the flat seventh degree, F. The other ricercar in which the use of a real answer conforms to later practice is No. 4. Here, the subject begins on the first degree and moves no farther than the third above (see Ex. 22a). Although the

\[47\text{Nos. 6, 21, 11, 4, and 10.}\]

\[48\text{See the discussion of No. 6 on pp. 64-65.}\]
subject ends on the second degree, it is on the first degree when the answer enters at the fifth above (bar 5).

The unusual structure of the exposition of No. 10 in mode 7 transposed to C has already been pointed out. Whereas the first statement of the subject spans an octave in its descent from c' to c, the last three entries are incomplete and descend only a fourth. Thus, the second entry, the answer, descends from the fifth to the second degree, and third and fourth entries from the first to the fifth.

Whereas the preceding section has dealt with specific characteristics of Hassler's subjects and answers, the following discussion will consider two additional aspects of his expositions: 1) the order in which the subject and answer entries appear throughout the exposition, and 2) the order in which the voices enter. Discussion of the subject-answer entries will be limited to the nineteen ricercars in which all four voices present the principal subject. Table 4 (p. 98) shows the various patterns of these entries, and the number of ricercars that use each pattern.

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49 See p. 62 and Ex. 11.
TABLE 4

SUBJECT-ANSWER ENTRIES IN HASSLER'S EXPOSITIONS

<table>
<thead>
<tr>
<th>Order of Entries</th>
<th>Number of Expositions</th>
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<tbody>
<tr>
<td>S A S A</td>
<td>11</td>
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<tr>
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<td>3</td>
</tr>
<tr>
<td>S A S S</td>
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<tr>
<td>S S A A</td>
<td>2</td>
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<td>S S S A</td>
<td>1</td>
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<tr>
<td>S S S S</td>
<td>1</td>
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</tbody>
</table>

From Table 4, it is evident that, of the nineteen ricercars in this group, the majority alternate entries of the subject and answer. Certainly, this was the normal arrangement in later fugal compositions. In two of his four-part expositions, for example, Fux, like Hassler, alternates entries of the subject and answer. In another of Fux's examples, however, the answer, as in three of Hassler's ricercars, is presented in the second and third voices of the exposition.

An unusual feature of two of Hassler's ricercars is the presentation of the answer only once during the exposition. In No. 10, for example, the answer appears in the second voice only (see Ex. 11), and in No. 21, it is delayed until the last voice of the exposition.

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50 See Mann, Study of Fugue, pp. 104 and 106.
51 Ibid., p. 105.
(see transcription no. 2). Among the ricercar expositions of Gabrieli, Hassler, and Erbach, Hassler's No. 5 provides the only example in which all voices enter at the unison or octave (see Ex. 12).

As shown in Table 5, thirteen of Hassler's expositions open with the soprano and continue with consecutive descending entries in the alto, tenor and bass. Examination of the ricercars using this order of voice entries reveals a significant relationship between Tables 4 and 5. In Table 4, the eleven expositions that alternate entries of the subject and answer also introduce the voices in the order SATB. Thus, in each table, basically the same compositions comprise the largest group.

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<th>Order of Entries</th>
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<td>TABS</td>
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</table>

TABLE 5

ORDER OF VOICE ENTRIES IN HASSLER'S EXPOSITIONS
In nine ricercars, the tenor is the first voice of the exposition, and in three others, the alto. Among Hassler's ricercars, there are no examples in which the bass voice begins the exposition.

It is clear that the tonal organization of Hassler's ricercar expositions is dependent largely on the intervallic structure of his principal subjects and the types of answers. In many instances, certainly, Hassler uses techniques that relate to discussions of fugal and imitative writing by sixteenth-century theorists such as Vicentino and Zarlino. By his use of tonal answers and his frequent presentation of the subject and answer in alternation, Hassler also approaches the normal techniques of fugal composition in the late seventeenth century. In other respects, however, Hassler's expositions seem rudimentary in comparison to later standards. He frequently uses real answers for subjects that, according to later practice, would require tonal answers. As a result, his answers often emphasize the fourth degree of the mode. Because of these characteristics, Hassler's ricercar expositions are significant representatives of imitative composition for keyboard in the early development of fugal techniques.
IV. SECTIONALIZATION IN HASSLER'S RICERCARS

Perhaps more than any other keyboard composer of his generation, Hassler emulated the style of A. Gabrieli's organ ricercars. Gabrieli's influence is most apparent in Hassler's approach to sectionalization. As pointed out earlier, one of Gabrieli's most significant contributions to the organ ricercar was his tightening of the form by the use of fewer sections and subjects. In addition, he was among the first to use contrasting contrapuntal devices as a basis for sectionalization. Hassler, following these same procedures, expanded the sectional organ ricercar into longer, more complex forms.

Before examining these forms in greater detail, it is first necessary to define the criteria that have been used for determining their sectionalization. By far, the most basic of these criteria are the distribution and treatment of thematic material within a ricercar. The individual analyses of all Hassler's ricercars in Appendix C, therefore, are based on the way thematic material is used, as is most of the following discussion.

Most of Hassler's sections conclude with strong cadences, many of which are preceded by ornamental figuration. Thus, the point at which one section ends and another begins is usually clear. A few sections, however, do not end with discernible cadences. In these cases, it is the entrance of a new theme or a new form of an old theme that marks
the beginning of a new section. Furthermore, there are often strong cadences which do not mark the ends of sections. In contrast to later Baroque practice, Hassler's sections generally do not vary in key. A majority of the cadences which conclude sections are on the final. Tonal contrasts within sections are also rare.

Formal analyses of Hassler's ricercars on the basis of thematic material and its treatment may result in very short or very long sections. Whereas the shortest section is only four bars in length, the longest consists of 329 bars. In some instances, an individual section comprises over one-half of a piece. The means by which Hassler articulates the form in these longer sections will be considered in more detail later. Usually, however, he follows one of two approaches. In the first, he divides the section into subsections based on the alternation of contrasting thematic elements or on the use of a recurring contrapuntal device. Only subsections of this type are indicated in Appendix C. In the second approach, Hassler uses the same thematic elements to create extremely long sections. Even though there is no thematic or contrapuntal division into subsections, he does articulate the form in other ways. Among these ways are contrasts of texture and ornamented cadences followed by a new series of imitative entries in the manner of an exposition. It is because these articulations are not based on changes or contrasts of thematic material that they are not indicated in the analyses.

1See the final sections of Ricercar Nos. 23 and 17 in Appendix C.
Hassler uses thematic material in a variety of ways to create sections. A new section, for example, might be characterized by the reappearance of exposition themes or by the introduction of one or more subsidiary themes, thematic variants, or motives. Frequently, a single section is based on different combinations of these various thematic elements. Whereas exposition themes include principal subjects, countersubjects, and divided subjects, as mentioned earlier, subsidiary themes are those that enter independently after the exposition. In a variant, that is, a modified version of a theme, the original theme, or at least most of it, usually undergoes both melodic and rhythmic alteration. The sections in triple meter are often based on rhythmic variants of exposition themes. In the analyses in Appendix C, themes which appear in augmentation, diminution, retrograde, or inversion, are not considered variants, but are indicated separately. A motive, as distinguished from a variant, uses only a fragment of the original theme. In a motive, as in a variant, the melodic and rhythmic structure of the original theme is sometimes modified. Although fragments of themes may appear sporadically in connection with other devices, in the following discussion and in Appendix C, motives are not indicated unless they form the basis of a section. Both variants and motives, like subsidiary themes, usually appear after the first section. In addition, both are most often derived from exposition themes.

Another means by which Hassler achieves sectionalization is by introducing various contrapuntal techniques. The devices used include
augmentation, diminution, stretto, retrograde, and inversion. In several instances, two or more of these devices combine within a single section. Among his compositions, however, diminution and augmentation, used either alone or in combination, appear most frequently as a basis for sectionalization.

Less frequently used methods of sectionalization include the appearance of contrasting styles in different sections and the introduction of passages in triple meter. Both of these approaches to sectionalization are indicated in Appendix C. Hassler introduces stylistic changes in two basic manners. Three ricercars (Nos. 3, 5, and 23) have final sections that are characterized by toccata-like figurations in sixteenth-note values. These figurations appear in combination with earlier thematic material. Two other ricercars (Nos. 6 and 7) have sections that open with a few statements of a new theme and then lapse into transitional modulatory material that is non-thematic. Among Hassler's ricercars, clear-cut sections that are totally nonthematic are rare. Eight ricercars contain sections in triple meter. In most cases, this change of meter appears in the penultimate section. In all the triple sections except two, some new treatment of previously heard thematic material is involved. Within an individual section, it is not unusual to find two or more of the above methods of sectionalization combined.

\[\text{See Nos. 5 and 6. In No. 5, the triple section is based on a new theme. The triple section of No. 6, which will be considered in more detail later, is nonthematic.}\]
The number of sections into which each of Hassler's ricercars divides, as well as the number and types of themes used, are indicated in Table 6 (p. 106). A divided subject comprises two independent themes. Thematic variants and motives, although not independent themes, are included in the number given in the last column. From Table 6, it is evident that there is frequently a correspondence between the total number of themes and the number of sections in a ricercar. Ricercars with the largest number of sections tend to have the most themes.

From the thematic analyses in Appendix C, it is apparent that the resulting form of each piece is unique even though Hassler may follow many of the same procedures. Since it is impractical to consider all twenty-six of Hassler's ricercars in detail, however, the following discussion will be limited to a few pieces which illustrate the various procedures found in the compositions as a whole. The discussion will deal primarily with the approaches to sectionalization outlined above.

In considering these approaches, it seems expedient to divide Hassler's ricercars into two groups. This division is based on the manner in which thematic material is presented. In the first group, which comprises eight ricercars, all the themes appear in the exposition. Of these, six use thematic variants or motives derived from exposition themes. As may be seen in Table 6, the second group, which includes eighteen ricercars, is distinguished by the introduction of subsidiary themes after the exposition. Several ricercars from this group also use thematic variants or motives.
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*The following abbreviations are used in Table 6: E.T. = exposition themes; S.T. = subsidiary themes; Var. = variants; and Mo. = motives.*
Two of Hassler's ricercars belonging to the first group, the Ricercar noni toni (No. 15) and the Ricercar a 4, ut re mi fa sol la (No. 21), are based on a single principal subject. Before examining these pieces, however, it is necessary to consider the various interpretations that scholars have applied to the term "monothematic." Apel, for example, uses this term to denote compositions based on a single theme.\(^3\) Taken in its most literal sense, Apel's definition excludes ricercars that have countersubjects, divided subjects, or subsidiary themes. Yet, he cites A. Gabrieli's Ricercar undecimo tono, which is based on a principal subject and countersubject, as one of the composer's five monothematic ricercars.\(^4\) In a subsequent discussion of Erbach's ricercars, however, Apel distinguishes between monothematic ricercars and those which have a double subject.\(^5\)

In his discussion of variation ricercars, on the other hand, Bukofzer applies the term "monothematic" to pieces in which new subsidiary themes, or countersubjects, as he calls them, combine with the principal subject in successive sections.\(^6\) Likewise, Palisca, summarizing the technique used in Frescobaldi's Ricercar dopo il Credo (1635), states:

\(^3\) Apel, "Monothematic, polythematic," HDM, p. 539.

\(^4\) See Apel, HKM, pp. 180-81. In his discussion of this composition, Apel uses the term double subject.

\(^5\) Ibid., p. 394.

\(^6\) Bukofzer, Music in the Baroque Era, p. 49.
This method of using several countersubjects in successive sections against a single principal one achieves in the monothematic ricercare a unity and continuity that was missing in the polythematic motet-like ricercare of the mid-sixteenth century.7

In their analyses of the same ricercar by Frescobaldi, however, both Apel and Douglas show the "countersubjects" as independent themes and thus imply that the ricercar is polythematic.8 Douglas, in fact, points out that he uses the term "monothematic" in a different sense than Bukofzer. For Douglas, ricercars that use subsidiary themes, whether or not they appear against the principal subject, are not monothematic.9

The problems created by such varied interpretations of the term "monothematic" are obvious. Douglas's more conservative interpretation of this term, however, seems preferable. Thus, as it is applied here, monothematic, understood in its strictest sense, denotes compositions based entirely on a single principal subject. Of Hassler's ricercars in which all of the thematic material appears in the exposition, therefore, only Nos. 15 and 21 are monothematic. Both of these ricercars will be considered in the following discussion. In six other ricercars,

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7 Palisca, Baroque Music, p. 84. As pointed out earlier (pp. 54-55), Palisca, like Bukofzer, refers to subsidiary themes that appear against the principal subject as countersubjects.


9 Douglas, Keyboard Ricercar in the Baroque Era, p. 26. As pointed out earlier (see p. 35), Douglas also considers countersubjects as subsidiary themes.
additional exposition themes are introduced.\(^{10}\) Of these ricercars, one is based on a divided subject, two on a principal subject and counter-subject, and two on two subjects and a countersubject. Since all of their themes are given independent treatment, these six ricercars are not really monothematic. Representative examples from these six pieces will also be considered.

**Ricercars Based on Exposition Themes**

In the *Ricercar noni toni* (No. 15), which is clearly monothematic, Hassler uses the principal subject, A, as a basic theme from which he derives variants and motives (see transcription no. 1). Reference was made in the preceding chapter to the instrumental character of this lengthy subject.\(^{11}\) The two variants, \(A^{v1}\) and \(A^{v2}\), are condensed versions of the subject.\(^{12}\) As indicated by the notes marked with an x in A in Ex. 30, \(A^{v1}\) is a condensation of the first five bars of the subject. \(A^{v2}\), which exists in two versions, is derived from the first three bars. The first motive, \(A^{m01}\), is a condensation of the last one-and-one-half bars of A, but \(A^{m02}\) is simply a transposition of the last half of bar 2 and all of bar 3.

\(^{10}\)See Nos. 4, 16, 17, 18, 24, and 26.

\(^{11}\)See pp. 83-85.

\(^{12}\)The exponents \(v\) and \(mo\) refer to thematic variants and motives. The figures following these exponents identify the number of the variant or motive.
Example 30
Thematic Material in Hassler's Ricercar noni toni (No. 15)

\[ A \]

\[ A^{v1} \]

\[ A^{v2}, \text{simple version} \]

\[ A^{v2}, \text{ornamented version} \]

\[ A^{mo\ 1} \]

\[ A^{mo\ 2} \]

Ricercar No. 15 is 246 bars in length. According to the organization of its thematic material, it clearly divides into three sections. The first (bars 1-139), comprising over one-half of the piece, is disproportionately long and is based entirely on \( A \). Even though there are no strongly marked cadences, Hassler articulates the section in various ways to produce three distinct parts. The exposition proper, which extends through bar 30, comprises the first part. The second
consists of a series of imitative entries, none of which is organized into a complete exposition of the subject. A point of imitation, for example, begins in the soprano in bar 48. This statement of A, which opens on the final (A), is succeeded by entries in the alto and bass, both of which are also on the final. In bar 62, where the bass statement ends, a new point of imitation begins on the fifth degree in the soprano. Again, imitative entries follow in the alto and bass. Each of these points of imitation is preceded by a short passage of two-part writing in the lower voices which gives added emphasis to the entry of the theme in the soprano. Hassler frequently provides textural contrasts within his lengthier sections by reducing the number of voices in this manner. Beginning in bar 79, he provides further contrast in the contrapuntal texture by presenting the subject in stretto. A enters in the tenor in bar 79 on the fifth degree and is followed in bar 80 by an entry at the octave above in the soprano. A few bars later (bars 88-89), close entries of the subject also appear in the alto and bass voices. By reserving this use of stretto for the middle of the section, Hassler achieves a sense of formal organization and balance. In the third part of the first section (bars 111-139), he begins another complete exposition of the subject with entries of A in the bass, tenor, soprano, and alto voices. The first entry of this exposition is marked by another change to two-voice texture. An additional statement of A in the bass (bars 130-136) extends the exposition and leads to an ornamented authentic cadence on the final to conclude the section. Although the fourth degree of the mode is emphasized at various points,
there is little evidence of tonal change throughout the first section in which statements of the subject consistently begin either on the first or fifth degrees of the mode. This lack of tonal variety is typical of most of Hassler's sections. Fragments of theme A appear within the contrapuntal texture, but they are not emphasized or used in ways that would suggest division into subsections.

The second and third sections of No. 15 both divide into three subsections. Because each of these six subsections introduces something new, either in the form of a variant, motive, or contrapuntal device, one might assume that they are independent sections. A closer examination, however, reveals that parallel distributions of thematic material provide the basis for grouping them in two large sections. Whereas the first subsection of section 2 (bars 139-70) uses $A^v_1$, the second and third (bars 170-91 and 191-201) are based on $A_{mol}^1$ and $A_{mo2}$ respectively. The first subsection of section 3 (bars 201-214) uses another variant, $A^v_2$, in both simple and ornamented versions (see Ex. 30). In the second subsection (bars 214-38), $A_{mol}^1$ appears in doubled note values. The third subsection (bars 238-46) condenses $A_{mo2}$ by diminution. Concluding No. 15 is a short coda (bars 241-46) which uses material derived from $A_{mo2}$. This parallel distribution of thematic material in the second and third sections of No. 15 is shown in the following diagram.\[\text{Diagram}\]

\[\text{Diagram}\]

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$13$ The various symbols used in the diagrams throughout this chapter are explained in the introduction to Appendix C.
The subject of Hassler's other monothematic ricercar, the Ricercar a 4, ut re mi fa sol la (No. 21), consists of the complete ascending and descending hexachord (see transcription no. 2). In its numerous appearances throughout the piece, the hexachord invariably begins on the first or fifth degree (F or C). Since the conclusions of its sections are not marked by clear-cut cadences, this ricercar at first appears to be nonsectional. A thorough analysis, however, reveals a highly sophisticated approach to sectionalization based on the application of contrapuntal devices to the subject. Three sections are discernible. Following the exposition proper (bars 1-24), the first section continues with a short passage based on the imitative treatment of A. The section concludes on the final in bar 49. In the second and third sections, Hassler adheres to a carefully planned contrapuntal scheme. The second section (bars 49-278) divides into six subsections and comprises the major portion of the ricercar. Throughout this section, the subject appears in various degrees of augmentation and diminution, with subsections based on statements of the subject in augmentation. Hassler usually does not adhere strictly to the original rhythmic structure of the subject. Instead, he frequently divides the subject by giving its two halves a different rhythmic treatment. A single statement, for example, might be characterized by different degrees of augmentation or by a combination of augmentation and diminution. Typically, the ascent through the hexachord is in longer
note values than the descent. This basic procedure is illustrated in the first subsection (bars 49-92), which serves as an introduction. It opens with a soprano statement of A that is mostly in doubled note values. In two subsequent statements, however, only the ascent is in double augmentation. In one of these, the descent is in diminution by one-half and in the other, the subject descends in its original note values. In some instances, Hassler presents the entire subject in diminution by one-half. At other times, only the ascending portion, either in double augmentation or in diminution by one-half, is stated. The next four subsections (bars 93-239) use a procedure found in several of Hassler's ricercars. A single statement of A in augmentation appears in a different voice in each subsection. Almost all of the contrapuntal material surrounding these lengthy augmentations are combinations of the hexachord in diminution with rhythmic variants. Occasionally, Hassler introduces imitative motives in the voices accompanying the augmentation. Such motives are found, for example, in the soprano and alto of the second subsection during the bass ascent of the subject in augmentation. In the second and third subsections, A is presented in the bass and soprano respectively. In the fourth and fifth, the alto and tenor state the subject in augmentation. The degrees by which A is augmented range from doubled note values to augmentation by twelve. In the first two statements (subsections 2 and 3), the ascent of A is mostly in augmentation by

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\textsuperscript{14} In Appendix C, see No. 3, section 3; No. 4, section 5; No. 22, section 5; No. 24, sections 2 and 3; and No. 25, section 3.
twelve, and in the next two, in augmentation by eight. The descent is invariably in smaller note values. The descent of the subject in the tenor in subsection 5 is also the first of four statements of the descending hexachord in quadruple augmentation. This descent functions as the end of subsection 5 and the beginning of subsection 6 (bars 222-78). The sixth subsection, which serves as a postlude to section 2, continues with augmented statements of the descending hexachord in the bass, alto, and soprano against diminished versions of the subject in the accompanying voices. The diagram below shows the contrapuntal scheme of section 2.

Subsections

1  \( A^2 \) (one complete statement and four statements of the ascending hexachord)/\( A/A_\frac{3}{4} \) (bars 49-92)

2  \( A^{12} \) (bass)/\( A\frac{3}{2}/A\frac{3}{4} \) (bars 93-127)

3  \( A^{12} \) (soprano)/\( A\frac{3}{4} \) (bars 127-70)

4  \( A^8 \) (alto)/\( A\frac{3}{2}/A\frac{3}{4} \) (bars 170-99)

5  \( A^8 \) (tenor) (bars 199-239)

6  \( A^4 \) (four statements of the descending hexachord TBAS)/\( A\frac{3}{2}/A\frac{3}{4} \) (bars 222-78)

The third section (bars 278-333) is based on A in diminution by one-half and one-fourth. Throughout this section, as in the preceding one, Hassler introduces rhythmic variants of the subject and frequently presents it in stretto. In addition, he sometimes combines the two halves of A in contrary motion.
Augmentation and diminution are used in a similar manner to produce sections in other ricercars. Typical of these ricercars is the basic division just exemplified in No. 21, in which the subject is first treated in its original note values, then in augmentation, and finally in diminution. As in No. 21, various combinations of these contrapuntal devices frequently occur within an individual section.

In contrast to the two ricercars just discussed, which are clearly monothematic, the Ricercar per falsi bordoni (No. 26) is based on a divided subject (see transcription no. 3). Throughout, Hassler treats the two parts of the subject, $A_1$ and $A_2$ (Ex. 31), as independent themes. Both undergo melodic and rhythmic alteration.

Example 31

Thematic Material in Hassler’s Ricercar per falsi bordoni (No. 26)

\[ A_1 \]

\[ A_2 \]

\[ A_2^v \]
The inclusion of the term "falsi bordoni" in the title is curious indeed. In his historical survey of the subject, Ernst Trumble associates the early sixteenth-century style, falsobordone, with four-voice psalm tone settings in a basically none-against-note style. These settings were characterized by the appearance of the psalm tone in the cantus. The tenor was added in sixths below. While the bassus was derived by adding alternating thirds and fifths beneath the tenor, the altus moved in fourths and thirds above the tenor. An examination of Hassler's No. 26 reveals little, if any, direct relationship to the falsobordone style described by Trumble. The chromatic subject, for example, obviously has nothing to do with psalm tones. Furthermore, there is an unusual amount of writing for only two or three parts, but little note-against-note style. One does

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15 See Ernst Trumble, Fauxbourdon: An Historical Survey (Brooklyn, 1959), 1:54-55. According to Reese, however, falsobordone employed mainly chords in root position. See Reese, Music in the Renaissance, p. 91.
find, however, many passages in which parallel 6/3 chords predominate. Invariably, such passages appear during a statement of A₄ in one of its forms. In bars 22-24, 45-47, and 58-60, for example, the chromatic descent of A₄, presented in a lower voice, is accompanied by the same quarter-note sequence in an upper part. As a result, alternating sixths and thirds are formed between these two voices. By adding a middle part which moves in basically whole-note values, Hassler creates 6/3 chords, descending by whole step, on the first beat of each bar. In another passage that is in two-part texture (see bars 33-34), he forms alternating thirds and sixths by inverting A₄ and its accompanying sequence. Later, parallel 6/3 chords again appear, this time in conjunction with the retrograde form of A₄ (see bars 133-35 and 161-63). The retrograde, presented in a lower voice, combines with the upper two parts to form ascending 6/3 chords that occur on the first or third beat of each bar. In this connection, it is curious to note that Zarlino, in his Art of Counterpoint, refers to parallel 6/3 chords by the term used in the title of Hassler's ricercar falsobordone. Whether, in Hassler's thinking, this emphasis on 6/3 chords and thirds and sixths throughout No. 26 was related to the older concept of fauxbourdon, remains an unsettled question.

According to the way its thematic material is arranged, No. 26, which is in mode 9, divides into three sections. The first two end with authentic cadences on the fourth degree. Section 1 (bars 1-72) consists of the exposition proper and its extension. As pointed out earlier (see pp. 71-72), complete presentations of $A_1$ and $A_2$ appear in all four voices of the exposition. In the extension (bars 43-72), the tenor and bass again state both parts of the subject. The alto, however, presents $A_1$ only. In bars 51-52, an eighth-note motive derived from $A_2$ forms the basis for a sequence in the soprano.

The second section (bars 72-108), which begins in the two lower voices, is based entirely on $A_2^v$, a melodic and rhythmic variant of the second half of the subject (see Ex. 31). Ten statements of $A_2^v$, grouped according to an interesting formal scheme, appear throughout the section. The first eight divide into two series of four statements, in each of which the variant enters in each voice in the manner of an exposition. The order of entries in the first series is TBSA and in the second, TBAS. Two additional statements are presented in the tenor and bass. Hassler splits up these groupings in unusual ways, however, by introducing cadences and textural changes at unexpected points. Through bar 104, he alternates between two and three-part writing. As a result, the ten statements of $A_2^v$ fall into four groups, each of which opens with two-part texture. Both the first and fourth groups consist of three entries and conclude with authentic cadences on the fourth degree (see bars 79-80 and 107-108). The second and third, on the other hand, each have two entries. A deceptive cadence
on F marks the conclusion to the second (bars 86-87), and the third also ends with a cadence \( (\text{VII}^6 - \text{I}) \) on F (bar 93). Hassler achieves a climactic ending to the section by reserving four-part texture for the tenth statement of \( A_2^V \), which occurs in the bass (bars 105-9).

The following diagram illustrates the unusual overlapping structural design of section 2. The upper brackets designate the two series of four entries each. The lower brackets, on the other hand, show the division of the entire section into four smaller series on the basis of cadences and textural changes.

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<th>S</th>
<th>A</th>
<th>T</th>
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<th>A</th>
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<tr>
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<td>V-VI</td>
<td>VII^6-I</td>
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</table>

The third section of No. 26 (bars 108-78) is based on \( A_1^r \), a partial retrograde of \( A_1 \), and its variant, \( A_1^{(r)}^V \) (see Ex. 31).

This section clearly divides into three basic parts. The first consists of a complete exposition in which \( A_1^r \) appears in the soprano, tenor, bass, and alto, with the first two entries on the first degree, and the last two on the fifth. Hassler's use of two-voice texture at the beginning of this section is similar to his procedure throughout section 2. Following the exposition, an additional entry of \( A_1^r \), appearing in the soprano on the fifth degree, leads into a cadence on the fourth degree in bar 132, which marks the end of the first part of section 3. The second part (bars 132-45) consists of two statements of \( A_1^{(r)}^V \) presented in the tenor and bass. The bass version (bars 139-42) is an elaborated form of the earlier statement by the
The two upper voices, for example, are paired for the first ten bars. Furthermore, the first three entries of $A_1^T$ are in the same order (soprano, tenor, bass) and occur on the same degrees as in the opening exposition of the section. The fourth entry, however, is again in the tenor instead of the alto. Unusual in bars 171-72 is Hassler's use of an authentic cadence on the fourth degree to anticipate the ornamented plagal cadence with which the piece ends. As stated earlier, he tends to emphasize the fourth degree in the expositions of his ricercars in mode 9. Throughout No. 26, however, the frequent cadences on the fourth degree emphasize it even more. Typical of Hassler are the rapid scale passages or other kinds of figuration that extend the final cadential progressions of his ricercars (see bars 172-78).

One more composition, Ricercar No. 17, should be included in this discussion of pieces in which all the thematic material is introduced in the exposition (see transcription no. 4). In this case, the exposition themes consist of a principal subject, $A$, and a counter-subject (Ex. 32). An unusual aspect of the subject, its opening on the second degree, was considered in Chapter 3.  

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17 See pp. 92-93.

18 See pp. 93-94.
Example 32

Thematic Material in Hassler’s
Ricercar No. 17

No. 17 divides into two sections, the first of which (bars 1-45) consists of the exposition proper. The end of section 1 is marked by an authentic cadence on the fifth degree (bars 44-45). A statement of A begins in the soprano voice in bar 44 during the cadence and continues into the next section.19 As already mentioned, the second section of No. 17 (bars 45-374), comprising almost the entire ricercar, is the lengthiest of Hassler’s sections. It is based on A and an unusual variant, cs'A"^c, which is a hybrid of the subject and countersubject. As an examination of Ex. 32 reveals, cs'A"^c opens with

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19Henceforth, cadences of this type, in which a theme begins in the old section and is completed in the new, will be designated "overlapping cadences."
the stepwise ascent of the countersubject from $g^1$ to $d^\text{iv}$ and concludes with a condensed version of the subject. Hassler uses $A$ and $cs^VA^V$ in various combinations to create an extremely long section in which no subdivisions are produced by thematic contrasts. He does articulate the section, however, by dividing it into six parts of varying length, each of which, though based on the same thematic elements, is organized in a different manner. The following diagram, for example, illustrates the scheme used in the first part (bars 44-120). Five statements of $A$, progressing from the highest to the lowest voice, are separated by imitative passages or, in two instances, by complete expositions based on $cs^VA^V$. In each case, the first entry of $cs^VA^V$ occurs in the middle or near the end of $A$. An authentic cadence on the final, $G$, marks the end of the first part.

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44
\quad A \text{ (soprano)} \quad \quad cs^VA^V \text{ (exposition)} \quad 61
61
\quad A \text{ (alto)} \quad \quad cs^VA^V \quad 72
72
\quad A \text{ (tenor)} \quad \quad cs^VA^V \text{ (exposition)} \quad 93
93
\quad A \text{ (tenor)} \quad \quad cs^VA^V \quad 102
102
\quad A \text{ (bass)} \quad \quad cs^VA^V \text{ (cadence)} \quad 120
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A change to two-voice texture characterizes the opening of the second part (bars 120-70), which begins with a short passage in the lower two voices (bars 120-29). Like the first, it consists of five statements of the subject, all of which, however, are separated by considerably smaller time intervals. In fact, there is a slight degree
of overlapping between the last two statements. Although cs\textsuperscript{V} A\textsuperscript{V} appears throughout, its use here is generally more restricted. During the second statement of A, the only complete exposition of this variant begins in the bass voice (bar 135). Hassler follows similar structural procedures throughout the remainder of No. 17. The last four parts,\textsuperscript{20} for example, all of which use the subject and cs\textsuperscript{V} A\textsuperscript{V} in various combinations, are marked near their beginnings by a change to two-voice texture. Throughout the entire section, there is little evidence of tonal change. Exceptions occur, however, at two points where there are modulations to the tonality of C, the fourth degree of the mode.\textsuperscript{21}

A distinguishing feature of part 6 (bars 328-74) is Hassler's application of stretto to achieve a structural climax. The last ten bars of the piece (bars 365-74) illustrate a procedure that characterizes almost all of his final cadential progressions. A perfect authentic cadence on the first degree (bars 365-66) precedes the final cadence which is plagal. Beginning in bar 366, the tenor then sustains the final to the end of the piece. This cadential procedure was, in fact, a standard formula in both vocal and instrumental music from the time of Josquin throughout the sixteenth century. In his Missa Papae Marcello, to cite only one example, Palestrina applies this formula

\textsuperscript{20}See bars 170-245, 245-96, 296-328, and 328-74.

\textsuperscript{21}See bars 274-76 and 310-13.
in the first section of the *Agnus Dei*. Like Hassler, he precedes the final plagal cadence with a perfect authentic cadence on the first degree and sustains the final in the first tenor for the last five bars. In Hassler's ricercar, however, a final statement of A, extending to the final chord, appears in the soprano over the sustained tenor note. Four other ricercars also conclude with a statement of an important thematic idea.

Ricercars in which all the thematic material appears in the exposition range from pieces based on a single subject to those with a subject and countersubject, a divided subject, and two subjects plus a countersubject. As the discussion of four representative pieces from this group has revealed, Hassler treats exposition themes in two basic manners to achieve sectionalization. In the first, he creates variants and motives by altering the themes rhythmically and melodically. Thus, an individual section may be based on a single thematic element, such as a variant or exposition theme, or it may use a variant in combination with one or more exposition themes. In one instance (No. 15), variants and motives appear in alternate subsections. In his lengthier sections, Hassler often articulates the

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22A transcription appears in the *Historical Anthology of Music*, edited by Archibald Davison and Willi Apel, 2 vols. (Cambridge, Mass., 1949 and 1950), 1:153. Similar procedures at the final cadence may be observed in two other examples from this volume. See the Lied *'So wünsch ich ihr'* by Melchior Franck (c. 1573-1639) on p. 190 and the *'Fantasia in echo'* by Jan P. Sweelinck (1562-1621) on pp. 209-11.

23Nos. 2, 4, 12, and 18.
form by presenting the same thematic material in a series of imitative entries that are often in the form of expositions. He further emphasizes divisions in the structure by introducing cadences, textural changes, and passages in stretto. In the second approach, sectionalization is based on the application of various contrapuntal devices, including augmentation, diminution, and retrograde, to the exposition themes. Frequently, Hassler creates long sections by presenting the augmented subject in different voices throughout various subsections. The contrapuntal material surrounding these augmentations usually consists of rhythmic variants or diminutions of one or more exposition themes. In a few instances, the final section of a piece is based on diminution alone.

Before considering Hassler's compositions that introduce subsidiary themes following the exposition, it seems appropriate to comment briefly on five ricercars by A. Gabrieli in which the expositions provide all of the thematic material. Of these, four are monothematic and one uses a subject and countersubject. Among the monothematic ricercars, the *Ricercar primo tono* from the *Libro terzo* is the only nonsectional example. The entire composition is based on the single subject in

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24 In this case, my analyses agree with Apel's as found in HKM, p. 180. The four monothematic ricercars include the *Ricercar primo tono*, the *Ricercar primo tono alla quarta alta*, and the *Ricercar secondo tono alla quarta* all from the *Libro secundo*, and the *Ricercar primo tono* from the *Libro terzo*. The *Ricercar undecimo tono* from the *Libro secundo* is based on a subject and countersubject. Transcriptions of these five compositions appear in Pidoux, Andrea Gabrieli: *Ricercari*, 1 and 2.

25 Ibid., 2:3-5.
its original form. In his other three monothematic ricercars, Gabrieli achieves sectionalization by presenting the subject in various degrees of augmentation. In two of these, he uses the subject in its original note values as an accompaniment to its own augmentation. In contrast to Hassler, Gabrieli usually augments the subject by smaller degrees and adheres more closely to its original rhythmic structure. Furthermore, he never uses diminution or variants and motives derived from earlier thematic material as a basis for sectionalization. Striking similarities, however, exist between Gabrieli's use of augmentation in the second section of his *Ricercar primo tono alla quarta alta* from the *Libro secundo* and Hassler's approach in No. 21. Like Hassler, Gabrieli divides the section into subsections, each of which is based on a single statement of the subject in augmentation. Each presentation of the augmented subject is in a different voice.

Gabrieli's *Ricercar undecimo tono* from the *Libro secundo*, like three of Hassler's ricercars, is based on a principal subject and counter-subject. Gabrieli's ricercar, however, is nonsectional.

**Ricercars with Subsidiary Themes**

In contrast to ricercars in which all the thematic material is presented in the exposition, the eighteen ricercars in the second group introduce one or more subsidiary themes after the first section.

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27 See the previous discussion of Hassler's No. 21 on pp. 113-16.
Of these, almost half have only one subsidiary theme. Compositions using more than one have from two to six. From the analyses in Appendix C, it is apparent that Hassler follows various procedures in his presentation of subsidiary themes. Thus, according to the manner in which these themes appear, his ricercars in this group divide into three categories. In the first, which comprises ten pieces, the subsidiary themes are presented in combination with exposition themes or their variants. In the second, represented by five ricercars, they appear in individual sections, either alone or in pairs. The third consists of three pieces that combine the procedures in the first two categories. Whereas the subsidiary themes appear alone in some sections, in others they are used in combination with exposition themes. The following discussion will include representative examples from each of the categories outlined above.

Subsidiary Themes Combined with Exposition Themes

The first example to be discussed, the Ricercar septimi toni (No. 1C), introduces only one subsidiary theme. This composition divides into three sections, the first of which is based on the principal subject, A. In most instances, Hassler presents only the first five notes of the subject. A variant derived from A, \(A^{V1}\), and its motive, \(A^{V1(MO)}\), combine with the subsidiary theme, b, in section 2.

\(^{28}\)A modern transcription by von Werra appears in Werke, DTB 7:73-74.
The third section begins with a statement of the subsidiary theme, but thereafter is based entirely on $A^2$ (Ex. 33).

Example 33

Themes and Variants in Hassler's
Ricercar septimi toni (No. 10)

Section 1 comprises the first twenty-seven bars. The unusual exposition in stretto, discussed in Chapter 3, concludes with an authentic cadence on the final, $3$ (bars 6-7). From a tonal standpoint,

\[ \text{\textsuperscript{29}} \text{See p. 62 and Ex. 11. Bar numbers in the present discussion are those of the published edition.} \]
the extension of the exposition (bars 7-27) is equally unusual. In bars 7-20, the subject, ascending through the circle of fifths, appears on F, C, G, D, and A. The end of this ascent is marked by a perfect authentic cadence on D (bars 19-20). Beginning in the bass voice (bar 20), Hassler continues with a descent through the circle from D to C. A cadence on the final, C, concludes the section.

The second section (bars 27-55) is based on the subsidiary theme, b, which opens with an ascending major triad, $A^\text{\textsuperscript{1}}$, and $A^\text{\textsuperscript{1}(mo)}$ (see Ex. 33). Aside from the opening intervals of a descending and ascending minor second, $A^\text{\textsuperscript{1}}$ bears little resemblance to the principal subject. In its initial appearance in the tenor, however (bars 29-30), this variant, like the subject, is characterized by a gradual octave descent. In three of its five appearances, $A^\text{\textsuperscript{1}}$ combines contrapuntally with b.

Through bar 38, Hassler uses a procedure found in the first section. In his presentations of b, he follows the ascending circle of fifths from C to E. A perfect authentic cadence on A (bars 37-38) marks the end of this ascent. In bars 38-41, he begins a descent through the circle by presenting two statements of the subsidiary theme on A, but then abandons this procedure and gradually returns to the tonality of C by other means. In bar 43, a four-note motive, $A^\text{\textsuperscript{1}(mo)}$, is introduced in the alto and bass voices. As a comparison reveals, the last three notes of this motive, like the fifth, sixth, and seventh notes of $A^\text{\textsuperscript{1}}$, consist of a descending major third followed by the ascent of a perfect fourth. $A^\text{\textsuperscript{1}(mo)}$ becomes the basis for rising sequential patterns, which appear in stretto between the soprano
and tenor voices (bars 43-45). Following the authentic cadence on G in bar 46, a statement of b in the tenor combines contrapuntally with a bass entry of A\textsuperscript{v1}. The remainder of the section consists of additional statements of b and A\textsuperscript{v1(m0)}. After the final chord of the authentic cadence on C (bar 55), the bass enters with one more statement of b (bars 55-56), which, in turn, combines contrapuntally with the first entry of a new variant, A\textsuperscript{v2} (Ex. 33), in the soprano. The subsidiary theme then disappears, and the entire final section is based on this new variant. After its opening descent of a minor third from d\textsuperscript{iv} to b\textsuperscript{I}, A\textsuperscript{v2} continues with a literal repetition of the second through the fifth notes of the principal subject. Throughout section 3 (bars 55-80), however, the variant undergoes both melodic and rhythmic alteration. Nine overlapping points of imitation, each of which presents A\textsuperscript{v2} in stretto, comprise this section. Of these, five are in the form of complete expositions. In many cases, Hassler provides added emphasis to the beginning of an imitative passage by changing to two-voice texture. In addition, he frequently marks the conclusion of a point of imitation with a strong cadence. In the first four, however (bars 55-66), the cadences, alternating on G and C, do not consistently occur in this manner. They fall, for example, after the second or third entries in the first, second, and fourth points of imitation. Each of the last five, on the other hand (bars 66-80), ends with a strong cadence. From bar 71 to the end of the piece, as illustrated in the following diagram, the cadences move down the circle of fifths from A to C.
Somewhat unusually, then, Hassler introduces a significant amount of tonal contrast within each section of No. 10. By partial progressions around the circle of fifths in the last half of section 3, he again stresses a procedure which characterizes the first two sections. Among his ricercars, this composition provides the only example in which a series of fifth progressions appear in each section. Indeed, in No. 10, this uncommon procedure becomes a unifying device.

Another composition in which Hassler presents subsidiary themes in combination with thematic material from the exposition is the Ricercar septimi toni (No. 11). This piece (see transcription no. 5), the longest of Hassler's ricercars, divides into six sections. In contrast to No. 10, it uses a subject, A, and countersubject, both of which appear in each section, in addition to three subsidiary themes, b, c, and d (Ex. 34). Section 1, based entirely on the two exposition themes, comprises the first 112 bars. In the second section, the first subsidiary theme, b, combines with A and the countersubject. These three themes, in turn, combine with the second subsidiary theme, c, in section 3. In addition to the exposition themes, Hassler uses all three subsidiary themes in the fourth section. Section 5, based on rhythmic variants of the two exposition themes and b, provides a first
Example 34

Thematic Material and Cadential Formula in Hassler's Ricercar septimi toni (No. 11)

A

A\textsuperscript{v}

cs

cs\textsuperscript{v}

b

b\textsuperscript{v}

c

d
Ex. 34 cont.

cadential formula

example of a section in triple meter among Hassler's ricercars. In the final section, which returns to duple, all of the themes appear in diminution by one-half. Throughout No. 11, Hassler punctuates the texture with an unusually large number of ornamented cadences, all of which are characterized by the same melodic formula (see Ex. 34). Although some cadences do mark the ends of sections, others create smaller divisions within sections.

The first section consists of the exposition proper (bars 1-47) and its extension (bars 47-112). The exposition, which contains five statements of the subject, concludes with a perfect authentic cadence on the final G. The extension is tripartite in design. Hassler unifies the structure by following similar procedures in the first and third parts (see bars 47-66 and 97-112). Both begin with an imitative passage based on the countersubject in stretto, which, in turn, introduces a single statement of A. In addition, both parts conclude with authentic cadences, the first on G and the third on D. Comprising part 2 (bars 65-96) is a complete exposition of the subject. The entries of A, the first of which overlaps with the end of part 1 (see bar 65), appear in the sequence TASB and are accompanied by statements of the countersubject. The end of the second part is marked by

30 See also Nos. 4, 5, 6, 13, 14, 19, and 23.
...a perfect authentic cadence on G. The three-part structural design of the extension is illustrated in the following diagram.\(^{31}\)

<table>
<thead>
<tr>
<th>Themes</th>
<th>47</th>
<th>66</th>
<th>96</th>
<th>112</th>
</tr>
</thead>
<tbody>
<tr>
<td>(\text{cs}5)</td>
<td>(\text{cs}5)</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>Voices</td>
<td>T</td>
<td>T</td>
<td>A</td>
<td>S</td>
</tr>
<tr>
<td>Cadences</td>
<td>V-I</td>
<td>V-I</td>
<td>V-I</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(G)</td>
<td>(G)</td>
<td>(D)</td>
<td></td>
</tr>
</tbody>
</table>

The second section (bars 112-90) opens with an entry of the first subsidiary theme, \(b\), in the soprano. This theme, which appears six times in section 2, is presented in the sequence SBSAST. Ornamented cadences mark the conclusions of the first three entries (bars 119-20, 133-34, and 144-45). In each case, a statement of \(A\) begins prior to the cadence. The appearance of another subsidiary theme, \(d\), during the second entry (bars 126-32) is unusual.\(^{32}\) This theme, though not a variant of the countersubject, is similar to it in structure. Both themes open with an upward skip of a perfect fourth from C and then ascend a whole-step to G. Strettos based on the countersubject occur before and after the next two entries of theme \(b\) (bars 150-71), which, in contrast to the first three, are not separated by any time interval. Following an authentic cadence on G (bars 174-75), Hassler presents another statement of \(A\) in the tenor. The end of this statement is

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\(^{31}\)In the diagram, "s" indicates the appearance of the countersubject in stretto.

\(^{32}\)Although this is the only entry of \(d\) in this section, it appears throughout section 4.
marked by an ornamented authentic cadence on D (bars 181-82), which is followed by the fifth entry of b in the tenor (bars 183-90). Concluding the section is an ornamented authentic cadence on G (bars 189-90).

In the third section (bars 190-227), Hassler again uses a tripartite structure. As in the extension of the exposition, he achieves a balanced formal structure by using similar procedures in the first and last parts. The first part (bars 190-206), which ends with an authentic cadence on D, is based on imitative entries of c, the new subsidiary theme. In the second part (bars 205-20), the alto presents a single statement of two themes from the previous section, A, which is accompanied by imitative entries of the countersubject, and b. Following an ornamented deceptive cadence on B (bars 219-20), the third part (bars 220-27) returns to imitative treatment of c. Another ornamented deceptive cadence, this time on F (bars 226-27), concludes the section. This cadence overlaps with a bass entry of b at the beginning of its penultimate bar.

Of the six sections comprising No. 11, the fourth (bars 227-401), based on all the thematic material presented thus far, is the longest. In bar 227, the third subsidiary theme, d, which appeared briefly in section 2, enters in the tenor against the third note of b. Throughout the section, Hassler frequently combines b and d in this manner. He articulates the form of section 4 by various means. The two

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33 See also bars 126-32 in section 2.
exposition themes and three subsidiary themes, for instance, appear in different combinations through bar 282. In bars 238-51, their presentation in the sequence b d A cs c provides a typical example of the procedure used. In the penultimate bar of an authentic cadence on the final (bars 281-82), Hassler begins an exposition of theme A in stretto. Following this passage, b, entering in the bass (bar 299), combines contrapuntally with a statement of d in the soprano (bars 300-303). After treating d imitatively in bars 306-21, he bases an entire passage on b and d (bars 322-56). In the concluding portion of the section (bars 356-401), all five themes again appear in different contrapuntal arrangements.

In the fifth and sixth sections, as in the first four, Hassler uses various structural procedures to articulate the form. In both, however, the technique of stretto is even more pronounced. Section 5, which is marked by a shift to triple meter, is based on rhythmic variants of three earlier themes, A, b, and cs. A rhythmic variant of the subject, A, is presented in stretto throughout the first thirty-nine bars of the section (bars 401-40). The first entry of b occurs in the soprano of bars 441-48. This, in turn, is followed by a stretto based on cs. At one point, Hassler uses a procedure similar to that seen in section 2. In bars 487-89, a single statement of d, now rhythmically varied, is presented in the soprano against a bass entry of b. Hassler sometimes varies themes rhythmically in

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34 Each of these variants is shown in Ex. 34.
the sixth section (bars 512-670), which returns to duple. In addition, he applies the techniques of diminution and stretto.

This discussion of ricercars in which subsidiary themes appear in combination with exposition themes should include one more composition, the **Ricercar noni toni** (No. 14). In contrast to No. 11, considered above, this piece (see transcription no. 6) has only one subsidiary theme. No. 14 divides into four sections, the first of which (bars 1-50) consists of two complete expositions of the subject, A. In addition to two versions of the subsidiary theme, b and \( b^\prime \), the second section (bars 50-167) uses both A and A\(^{\prime}\), an ornamented form of the subject (Ex. 35). Hassler's procedures in the third and fourth sections are remarkably similar to those found in the last two sections of No. 11. The penultimate section of No. 14 (bars 167-215), for example, which is based on another variant of the subject, A\(^{\prime}\), is in triple meter. In the final section (bars 215-88), as in No. 11, various themes, including A, b, and b\(^{\prime}\), appear in diminution by one-half.

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35 Other ricercars in which subsidiary themes always appear in combination with exposition themes or their variants include Nos. 2, 3, 12, 13, 19, 22, and 25.

36 For a brief description of section 1, see p. 60.

37 Similar procedures are followed in the last two sections of Nos. 4, 6, and 19.
Because of its unusual structure, section 2, which divides into five subsections, is deserving of further comment. The alternation of contrasting thematic elements forms the basis of the first four subsections. In addition to a single statement of A in the bass (bars 65-69), subsection 1 (bars 51-80) is comprised of several entries of b and b⁵. It concludes with a plagal cadence on the final
The second subsection (bars 80-90), which ends with an authentic cadence on the fourth degree, consists of an entry of $A^\text{iv}$ in the soprano and $A$ in the alto. Subsection 3 (bars 90-119) begins with three and one-half bars of free counterpoint in the upper two voices. In its use of thematic material, this subsection closely resembles the first. Entries of $b$ and $b^\text{V}$ occur throughout. As in subsection 1, Hassler presents a single statement of $A$, this time in the tenor (bars 110-114). Following an ornamented authentic cadence on the fourth degree (bars 118-119), the fourth subsection (bars 119-141), like the second, is based entirely on $A$ and $A^\text{iv}$. An authentic cadence on the final marks its conclusion. Serving as a postlude to section 2, the fifth subsection (bars 141-167) presents all the thematic material in various combinations. In each of its three appearances, $b^\text{V}$ enters near the end of a statement of $A$ or $A^\text{iv}$. The third entry, presented by the tenor in bars 156-160, is then imitated by $b$ in the soprano. Overlapping with the end of $b$ is an entry of $A$ in the alto (bars 163-166). The entire section concludes with an authentic cadence on the final (bars 166-167). The following diagram, in which individual entries of themes are indicated, illustrates the highly organized structural scheme of section 2.
Before concluding this discussion of Hassler’s Ricercar No. 14, it is necessary to comment briefly on a possible source of b\(^{v}\). Although the title does not indicate any borrowing, comparison reveals that it closely resembles a theme in Palestrina’s madrigal, “Vestiva i colli.” In Palestrina’s piece (see Ex. 66), the first complete version of the theme enters in the soprano in bar 12. Hassler’s rhythmic modification is evident in Ex. 35. Because b\(^{v}\) is a relatively simple pattern, one is tempted to view its striking similarity to Palestrina’s theme as coincidence. As mentioned earlier, however, Hassler’s No. 25 as well as two of Erbach’s ricercars borrow thematic material from another of Palestrina’s madrigals “Io son ferito.”\(^{38}\) That the same two ricercars by Erbach also use themes from “Vestiva i colli” further increases the probability of borrowing in Hassler’s No. 14. In fact, Hassler’s b\(^{v}\) is identical to one of the exposition themes, F, in Erbach’s Ricercar primi toni (No. 3). Furthermore, for the second

\(^{38}\) See pp. 75-77.
exposition theme of his No. 3, Erbach apparently borrows the principal subject of Hassler's No. 14 as well.  

Subsidiary Themes Presented
Alone or in Pairs

In contrast to the preceding category of Hassler's ricercars in which subsidiary themes appear in combination with exposition themes and their variant the five compositions belonging to the second category are characterized by sections that are based exclusively on subsidiary themes. Frequently, Hassler bases a complete section on a single subsidiary theme. In other instances, two such themes appear in alternating passages or in combination within a section.

The first composition to be considered from this category, the Ricercar del terzo tono (No. 6), divides into eight sections (see transcription no. 7). It is based on seven themes, including the hexachord subject, A, the countersubject, which appears in section 1 only, and five subsidiary themes, b, c, d, e, and f (Ex. 36). In No. 6, Hassler achieves a sense of formal balance by presenting the subject in the first and last sections only. Each of the subsidiary themes, on the other hand, provides the basic material for one of the intervening sections. Among Hassler's ricercars, No. 6 is the only


40 The unusual structure of A was discussed in Chapter 3, p. 64.
one in which each subsidiary theme appears in a separate section. It should also be noted that the penultimate section, which is characterized by a shift to triple meter, is less obviously thematic than the other sections.

Example 36

Themes from Hassler's
Ricercar del terzo tono (No. 6)

A

\[ \text{Example notation} \]

B

\[ \text{Example notation} \]

c

\[ \text{Example notation} \]

d

\[ \text{Example notation} \]

e

\[ \text{Example notation} \]
Comprising the first section is the exposition proper (bars 1-41), discussed in Chapter 3, and its extension (bars 41-102). The extension, which includes several additional statements of the subject, is tripartite in design. The methods used to articulate the material are similar to those already noted in other ricercars. Each part of the extension, for instance, ends with a strong cadence, and in part 2, which consists of an exposition based on A, Hassler typically introduces stretto to achieve structural contrast.

Section 2 (bars 102-34), based on subsidiary theme b, is comprised of three points of imitation. A strong cadence, preceded by a short passage of free counterpoint, marks the conclusion of each. The first point of imitation (bars 102-13) is in the form of an exposition. Entering on a' in bar 102, the soprano, the first voice, is followed by a tonal answer at the fourth below in the alto. In the answer, Hassler alters the third and fourth notes of the subject from an ascending minor third to a minor second. Although the first two voices are in stretto, the tenor and bass, entering on a and e

41 See bars 42-63, 63-77, and 77-102.
respectively, are separated by a longer time interval. An authentic cadence on D, the seventh degree of the mode (bars 112-13), concludes the first point of imitation. During the penultimate bar of this cadence, Hassler begins another imitative passage in which b appears in stretto in the three lower voices. The tenor and bass then lapse into a short passage of free counterpoint (bars 117-19), which concludes with an ornamented authentic cadence on G, the third degree of the mode (bars 118-19). Repeating a procedure used a few bars earlier (bars 112-13), Hassler begins the third point of imitation (bars 118-34) in the soprano. Although the tenor appears twice in succession, the sequence of entries, SATTB, is identical to that used in the first part of the section. In addition, the soprano and alto are again in stretto. The section ends in bar 134 with a cadence on the final. The following diagram illustrates the overlapping structural plan of section 3. Indicated in the diagram are passages in free counterpoint (fc) as well as the cadences (cad) which conclude each point of imitation.

\[
\begin{array}{cccccc}
112 & 119 \\
/b b b fc cad/ & A_T B \\
112 & 113 & 118 & 134 \\
/b b b fc cad/ & S_A T B & S_A T T B & S_A T T B \\
\end{array}
\]

Four statements of the second subsidiary theme, c, appear in the sequence BTTB (bars 134-42) to introduce section 3 (bars 134-66). The range of c, like that of the subject, comprises a minor sixth. Authentic cadences on the fourth degree, A, appear at the end of the first, second,
and fourth entries. Marking the conclusion of the third is a deceptive cadence on C. An unusual procedure is illustrated in the first five bars of the section. The first statement of c in the bass with its accompanying two voices (bars 134-37), is repeated an octave higher in the upper three voices.\textsuperscript{43} After this introduction, Hassler abandons c and begins a thematic passage based entirely on transitional modulatory material. Comprising the remainder of the section, this passage (bars 142-66) provides the most colorful example of harmonic writing in Hassler's ricercars. Through bar 152, the tonality progresses from A to B through a series of descending major and minor thirds. Particularly startling is the abrupt change from the enharmonic major chord B-$E^\flat$-$F^#$ at the end of bar 145 to an A major chord in bar 146.\textsuperscript{44} From this point, the tonality shifts to F$,\text{ the relative minor of A (bars 146-48), before another abrupt harmonic change, this time to D major, occurs at the beginning of bar 149. Following an authentic cadence in the relative minor of D (bars 151-52), Hassler passes through various tonalities before concluding the section with an authentic cadence of A (bars 165-66).

Throughout the fourth section (bars 166-203), the third subsidiary theme, d, appears in stretto. Concluding the section is another authentic cadence on A, the fourth degree of the mode. Typical of Hassler is

\textsuperscript{43}Hassler uses a similar procedure in bars 56-62 of his Ricercar primi toni (No. 1).

\textsuperscript{44}The way accidentals are indicated in letter notation accounts for the use of B$\flat$ and E$\flat$ instead of A$\#$ and D$\#$. 
his use of elaborate figuration in the soprano during the final cadential progression. Sections 5 and 6 are based on subsidiary themes e and f respectively. Although not readily apparent, the first four notes of f prove to be a retrograde inversion of the first four notes of e. An unusual aspect of both themes is their use of longer note values. Section 5 (bars 203-44), which concludes with an authentic cadence on the fourth degree, consists of four consecutive statements of e, which appear in the sequence SATB. Throughout the section, lively rhythmic figures with no consistent melodic patterns accompany theme e. Comprising the sixth section (bars 244-79) are consecutive entries of f in the soprano, tenor, and bass voices. Like theme e, f is always accompanied by rhythmic motives. Section 7 (bars 279-99), distinguished by its use of triple meter, provides a rare example of a section which is less obviously thematic. It divides into two parts, the first of which (bars 279-89) is contrapuntal and concludes with an ornamented authentic cadence on A. In the second part (bars 289-99), scale-like passages in eighth notes appear in the bass against slower note values in the upper voices. Beginning in bar 296, Hassler returns to the simpler style of the first part and abandons the eighth-note patterns in the bass. The section concludes with still another ornamented authentic cadence on A. This prevalence of cadences on the fourth degree throughout No. 6 is characteristic of all Hassler's ricercars in modes 3 and 4. In the final section (bars 299-342), the subject, sometimes in stretto, is presented in diminution by one-half.
Another composition in which subsidiary themes appear alone in individual sections is the Ricercar quarti toni (No. 7). This piece divides into five sections (see transcription no. 8). The first (bars 1-136), comprising an exposition and lengthy extension, was discussed in Chapter 3.\(^4\) No. 7 is based on a principal subject, A, and four subsidiary themes, one of which appears in two forms (Ex. 37).

In its distribution of thematic material, this ricercar is remarkably similar to No. 6 considered above. Hassler again presents the subject in the first and last sections and the subsidiary themes in the intervening sections. A further way in which No. 7 strongly resembles No. 6 is in the predominance of cadences on the fourth degree. Other similarities between the two ricercars will be cited in the following discussion.

Example 37

Themes from Hassler's Ricercar quarti toni (No. 7)

A

\(^{45}\) P. 61.
In section 2 (bars 136-220), the first two subsidiary themes, b and c, alternate in four subsections. Thus, the first and third subsections are based on b, the second on c, and the fourth on c'.

Five bars of free counterpoint (bars 136-40) serve as an introduction.

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46 As a comparison of Exx. 37 and 32 reveals, theme b closely resembles c as in Hassler's Ricercar No. 17.

47 A similar procedure was observed in the second section of Hassler's Ricercar noni toni (No. 14). See pp. 139-41.
to subsection 1. The first statement of b, which appears in the tenor (bars 141-43), is imitated in the alto at the seventh above (bars 143-44). The alto version is rhythmically and melodically altered. Before beginning a new point of imitation in the soprano in bar 147, Hassler provides rhythmic contrast by introducing a brief syncopated passage in the alto and tenor (bars 144-46). This, in turn, is followed by a cadence on the fourth degree, D (bars 146-47). At the conclusion of the first subsection, a final entry of b appears in the bass (bars 156-59). Concurrent with this entry, a statement of c in the tenor, combining contrapuntally with b, begins the second subsection (bars 156-81). Subsection 2 continues in the manner of an exposition with additional entries of c in the alto, bass, and soprano voices. Throughout the remainder of the subsection, c is treated imitatively. Hassler's subtle manipulation of thematic material is evident in the soprano line of bars 165-67. At this point, the first three notes of c are combined with a statement of b. An authentic cadence on the fourth degree concludes the subsection. Like subsection 2, the third subsection (bars 181-204) begins in the manner of an exposition. The first four entries of b are presented in the sequence TEAS. In the remainder of the subsection, b is treated imitatively in various voices. Alto and soprano entries of c, a rhythmically and melodically altered version of c, mark the beginning of the fourth and last subsection (bars 204-20). Following the soprano entry, Hassler lapses into a nonthematic transitional passage which concludes the entire section with another authentic cadence on the fourth degree.
In section 3 (bars 220-48), the third subsidiary theme, d, is treated imitatively. The appearance of d in stretto throughout is typical of Hassler. The section concludes with an ornamented authentic cadence on the fourth degree. In structural design, the fourth section (bars 248-92) closely resembles section 3 of No. 6. It begins with a short introduction in which the fourth subsidiary theme, characterized by an opening scalewise ascent, is treated imitatively. As in No. 6, this introductory passage concludes with an authentic cadence on the fourth degree (bars 254-55). Following the introduction, Hassler completes the section with a nontematic transitory passage that progresses through various tonalities. Through bar 278, this passage, in contrast to the introduction, is in slower note values. Beginning in bar 279, however, Hassler returns to figurations in eighth notes. During the final cadential progression, the bass voice, moving in sixteenth-note values, ascends and descends in scalewise figures. The section concludes on the final. On the basis of the contrapuntal devices used, section 5 divides into two subsections. The first (bars 292-306) provides a good example of Vorimitation. Entries of A in diminution by one-half serve as an introduction to subsection 2 (bars 306-37),

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48 For a similar use of stretto throughout a section, see the fifth and sixth sections (bars 401-512 and 512-670) of the Ricercar septimi toni (No. 11) and the fourth section (bars 166-203) of the Ricercar del terzo tono (No. 6). These pieces appear in Appendix D, numbers 5 and 7.

49 See pp. 145-46.
which, in turn, is based on a greatly augmented statement of the subject in the bass. Accompanying this statement throughout are imitative motives in the upper three voices.

The Ricercar quinti toni (No. 8) provides another example of a composition in which Hassler presents subsidiary themes in individual sections. This piece, which divides into three sections, is based on a principal subject, A, and four subsidiary themes (Ex. 38). In his arrangement of the thematic material, Hassler departs from the procedures followed in the two ricercars just considered by presenting the principal subject only in the first section. In addition, the subsidiary themes are not presented singly in separate sections, as illustrated in Ex. 38b and c, but are paired. Thus, in section 2, combinations of the first two subsidiary themes, b and c, alternate with statements of b alone. Likewise, Hassler pairs the third and fourth subsidiary themes, d and e, in section 3.

Section 2 (bars 21-54), in which the thematic material is presented according to an unusual tonal scheme, merits further consideration. Throughout the entire section, the two subsidiary themes, b and c, combine contrapuntally nine times. In the first three (bars

\[50\] A modern transcription by von Werra appears in Werke, DTB 7:69-70.

\[51\] Section 1, which extends through bar 21, was discussed in the previous chapter, pp. 57-58.

\[52\] The Ricercar primi toni (No. 1), another ricercar in which subsidiary themes appear in individual sections, is similar in design to No. 8 since its subject is presented in the first section only (see Appendix C).
Themes and Excerpts from Hassler's *Ricercar quinti toni* (No. 8)

b. Themes b and c in contrapuntal combination, bars 29-31 (Werke, DTB 7:69)

c. Themes d and e in contrapuntal combination, bars 56-57

21-23, 29-31, and 33-35) Hassler follows the ascending circle of fifths. Thus, in the passages indicated, theme b appears on G, D, and A; theme c on C, G, and D. In the fourth combination (bars 36-37), as in the third, b enters on A and c on D. Hassler abandons the circle, however, in the next three combinations (bars 38-39, 40-41, and 43-44). The eighth and ninth (bars 45-46 and 50-51), on the other hand, comprise a brief descent through the circle. Theme b enters on D and G, and c on G and C. Illustrated in the following diagram are the nine passages in which the two subsidiary themes combine contrapuntally as well as the notes (indicated below) on which they enter. The numerous
entries of b alone are not indicated. From the diagram, it is evident that Hassler balances the tripartite tonal structure of section 2 by basing the first and third parts on the circle of fifths. A half cadence on the fifth degree concludes the section. Since a new subsidiary theme, d, enters in the soprano during its penultimate chord, this cadence is of the overlapping type.

Section 3 (bars 53-76), which is based on themes d and e, lacks the sophisticated tonal scheme of the preceding section. Abandoning the circle of fifths as a means of organization, Hassler divides the section into three parts, each of which begins with a change to two-voice texture and concludes with a cadence on the final. The procedures followed in part 1 (bars 53-59) are typical of those used throughout. Hassler bases an exposition on theme d, which appears in the sequence SATB. Theme e appears against the third entry in the manner of a countersubject. Similar structures are evident in parts 2 and 3.

Hassler's No. 20 (see transcription no. 9) provides one more example of a ricercar in which subsidiary themes appear in individual sections. This piece divides into eleven sections, each based on a single theme or motive. In No. 20, Hassler uses a principal subject,  

\[
\begin{align*}
21 & \quad bc \quad bc \quad bc \quad 39 \quad bc \quad bc \quad bc \\
& \quad GC \quad DG \quad AD \quad AD \quad DD \quad CE \quad GC
\end{align*}
\]

53 For another example of a ricercar using the circle of fifths, see the Ricercar septimi toni (No. 10), discussed on pp. 128-32.
four motives derived from the subject, and six subsidiary themes (Ex. 39).

Example 39
Themes and Motives in Hassler's Ricercar No. 20

A

Amol

Amo2

Amo3

Amo4

b

c
A curious phenomenon occurs in the last voice of the exposition, the tenor, which enters in bar 23. Rather than presenting the principal subject intact, Hassler turns the first two notes, b and c', into an ostinato. This two-note pattern continues in the tenor without interruption throughout the ricercar and remains untransposed and rhythmically unaltered. Among Hassler's ricercars the use of an ostinato in No. 20 is unique.

Although ostinatos appear infrequently in the ricercar form, there are a few examples by keyboard composers of the early seventeenth
century. Apel cites a ricercar by Hassler's contemporary, Gian Paolo Cima (b. 1570).\footnote{Apel, HKM, p. 417} In the Ricercar settimo from his collection of 1606, Partito de ricercari et canzoni alla francese,\footnote{Edited by Clare Rayner in CEKM 20 (1969).} Cima introduces an ostinato in the tenor (bar 5), the third voice of the exposition (Ex. 40). As in Hassler's No. 20, the ostinato remains untransposed. Cima, however, uses the entire four-note principal subject (f a b' c') as the ostinato and separates its repetitions by rests. In addition, the tenor presents the pattern in various stages of diminution and augmentation.

\begin{quote}
Example 40
\end{quote}

\begin{music}
\end{music}
Like Cima, Frescobaldi uses the entire principal subject as an ostinato in two ricercars from his collection of 1615, *Recercari et canzoni francese fatte sopra diversi obblighi in partitura.* Furthermore, as in Cima's ricercar, he separates the repetitions by rests and uses various rhythmic proportions. In contrast to Cima, however, Frescobaldi also presents the ostinato in different transpositions. He uses similar techniques in two ricercars from the *Fiori Musicali* (1635), the *Ricercar con obbligo del basso come appare* and the *Ricercare con obbligo di cantare la quinta parte senza toccarla.* In the former, he presents the ostinato in a series of transpositions that follow an unusually complex harmonic scheme based on the circle of fifths.

It is apparent, therefore, that Hassler's No. 20, in comparison to the ricercars by Cima and Frescobaldi cited above, exhibits a less sophisticated use of ostinato technique. As a result, Hassler's approach, which limits the tenor voice to a constant, unchanging two-note pattern, provides less opportunity for tonal contrast.

Perhaps more than any of Hassler's ricercars, No. 20 approaches sixteenth-century motet style. For example, he uses a large number of relatively short sections, some of which are only a few bars in

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56 See the *Recercar sesto sopra fa fa sol la fa* (No. 6) and the *Recercar settimo sopra sol mi fa la sol* (No. 7) from the edition by Pierre Pidoux, Girolamo Frescobaldi: Orgel und Klavierwerke, Gesamtausgabe, 5 vols. (Kassel: 1948-53), 2:72-75.

57 Ibid., 5:44-45 and 57-59.

58 In an earlier discussion (see pp. 32-34), the ricercar and motet forms were compared.
length. Each begins with a brief point of imitation based on a new theme or motive and in many instances ends with a short passage of free counterpoint. The procedure in section 4 is typical (bars 62-74). It begins with three entries of the third subsidiary theme, the first of which, appearing in the bass, overlaps with the conclusion of section 3 (see bars 62-64). Following the third entry of $d$ in the soprano, Hassler lapses into free counterpoint in bars 68-72 before the cadence on $C$ in bar 74. His use of an authentic cadence on the sixth degree to mark the end of this section is unusual but is undoubtedly the result of the tenor ostinato. Sections 2, 6, and 8 also end in this manner. Six other sections, on the other hand, conclude with cadences on the fourth degree. As all of these cadences coincide with $G$ in the tenor, the piece seems to alternate between the tonalities of $A$ and $C$, and the final plagal cadence on $E$ comes as something of a surprise.

Subsidiary Themes Presented Alone and in Combination with Exposition Themes

The three ricercars belonging to Hassler's last category represent a combination of the procedures that characterize the first two. Each of the three includes sections based exclusively on subsidiary themes as well as sections in which subsidiary themes combine with exposition themes.

59 As pointed out earlier (see p. 147), cadences on the fourth degree are characteristic of Hassler's ricercars in modes 3 and 4.
The first example to be considered is the Ricercar sexti toni (No. 9). This composition, which divides into four sections, is based on a single principal subject, A, its variant, A^, and two subsidiary themes, b and c (Ex. 41a-d). In a completely unusual procedure, Hassler introduces theme b in the first section and uses both A and b as the basis for the second. The third section is based entirely on c, and the fourth on A^.

Example 41

Themes and Excerpts from Hassler's Ricercar sexti toni (No. 9)

a. A

b. A^

c. b

d. c

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60 A modern transcription by von Werra appears in Werke, DTB 7:71-72.
Before we examine each section in detail, however, a few comments on the structure of $A^v$ seem necessary. A comparison of this variant with the subject reveals unmistakable similarities. $A^v$, like $A$, begins on $c''$. Furthermore, its range encompasses the same interval, a major sixth, $f''-d''$. In $A^v$, however, Hassler condenses the opening six notes of $A$ to a downward skip $c''$ to $f'$. Following the opening, both $A$ and $A^v$ ascend, with slight melodic differences, from $f'$ to $d''$. Like the subject, $A^v$ then continues with a gradual descent from $d''$. Hassler varies the ending of $A^v$, however, so that it concludes with the first five notes of the subject. It might also be observed that a melodic relationship exists between $A^v$ and $c$, for the opening of the latter is an inversion of the first six notes of $A^v$.

The exposition proper, in which $A$ enters in the sequence SATB, and its extension comprise the first section (bars 1-15). Whereas seven entries of the subject appear throughout the section, $b$, a separate idea, is presented three times. Appearing only once in the exposition, it is casually introduced in bar 4 as a continuation of the soprano line against the beginning of the third entry. The other two statements occur in the extension (bars 10-15), each time against
an entry of A. In bar 10, as may be observed in Ex. 41e, b enters in
the bass against the first note of A in the soprano. The position of
the two themes is inverted in the following bar so that b, now the
top voice, is in the soprano and A in the tenor. Throughout the section,
a discernible stress on the fourth degree $i$, results from Hassler's
use of a real answer with a skip of a fifth down from F. He con-
cludes section 1 with a strong cadence on the first degree of the mode.

In section 2 (bars 15-33), Hassler continues with the two thematic
ideas of the exposition and its extension, but now he makes the sub-
sidiary theme b more nearly equal to the subject in importance. More
significant, however, is his achievement of tonal contrast, both in this
section and the next two, by again moving part way around the circle of
fifths. By a series of modulations, he ascends through the tonal-
ities of F, C, G, and D, then quickly returns to F at the end of the
section. This basic tonal scheme is reflected, though in an irregular
way, in the patterns of thematic entries which stress the modulatory
orientation of the entire section. Successive entries of the subject,
for example, begin on the following notes: C-F-C-G-G-D-G-C. Theme b,
on the other hand, enters on C-C-C-G-A-D-C-C. Marking the end of
section 2 is an authentic cadence on F, during which theme c enters
in the soprano on the second quarter-note value in bar 33 to begin
section 3 (bars 33-60). Comprising this section are five overlapping

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61 As in Nos. 10 and 8, discussed above on pp. 128-32 and 152-54.
points of imitation based on c, each of which concludes with a strong cadence. This theme frequently appears in stretto and, in addition, undergoes both melodic and rhythmic alteration. The tonal scheme of the entire section closely resembles that of section 2. Beginning in the tonality of F, Hassler once again ascends by fifths, but this time only as far as G before returning to F, where he concludes the section with an authentic cadence.

The structural principles followed in the fourth section are similar to those of the third. Hassler presents three successive points of imitation based on A\textsuperscript{V}, each in the form of a complete exposition. In each case, furthermore, he uses the same sequence of entries, SATB, that characterizes the exposition proper. Throughout this section, tonal contrast is again achieved by modulations through the ascending circle of fifths. As in section 2, the ascent progresses from F to D before a return to F at the end of the piece. By his continued use of real answers that begin on the fifth degree, Hassler again creates a readily discernible movement towards the fourth degree, B\textsubscript{b}, both at the beginning and near the end of the section. As in most of Hassler's ricercars, a perfect authentic cadence on the first degree (bar 81) precedes the final cadence which is plagal.

\footnote{Similar procedures are evident in the third section of No. 10, discussed on p. 131.}
\footnote{Another example of this procedure was observed in the final cadential progression of No. 17, discussed on pp. 124-25.}
From the standpoint of its overall tonal organization, No. 9 is one of the most interesting of Hassler's ricercars. Use of the ascending circle of fifths in the last three sections provides an effective means of achieving tonal unity. This unity is further enhanced in the first and last sections by a perceptible emphasis on the fourth degree, B♭, through the use of real answers on F.

One more composition, the Ricercar secundi toni (No. 5), should be included in this discussion of ricercars in which subsidiary themes are presented alone and in combination with exposition themes. No. 5 divides into six sections. In contrast to No. 9, discussed above, it uses only one subsidiary theme, b, in addition to the subject, A, its retrograde, A♭, a countersubject, and its variant, cs (Ex. 42). The countersubject, in a few instances appearing alone, is sometimes treated like the second half of a divided subject.

Section 1, based on the subject and countersubject, consists of the exposition and its lengthy extension (bars 1-46). The unusual tonal structure of the exposition, in which all the entries of A are at the unison or octave, was mentioned in Chapter 3. The second section (bars 46-75) is based entirely on A♭, treated imitatively.

No. 5 is among three ricercars by Hassler which use the retrograde form

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64 Modern transcription in Werke, DTB 7:55-60. Although not included in the present discussion, another of Hassler's ricercars, No. 25, uses its subsidiary theme both alone and in combination with the subject.

65 Pp. 63 and 95.
Curiously, one of these, No. 26, like No. 5, is also characterized by a chromatic subject.

66 See also the Ricercar per falsi bordoni (No. 26), discussed on pp. 116-21 and No. 25.
In the third section of No. 5, which is in triple meter, Hassler uses only the subsidiary theme b, which then appears in combination with the two exposition themes in section 4. He balances the formal structure by basing the penultimate section, like the second, entirely on \( A^r \). This time, however, the retrograde is in diminution by one-half. Both A and \( A^r \) appear in section 6.

The last four sections of No. 5 merit further consideration. Section 3 (bars 75-90), a short passage in triple meter, consists of ten entries of the subsidiary theme b. Hassler's use of a new theme as the basis for this section is unusual. Indeed, among his ricercars, No. 5 provides the only example in which a triple section is based entirely on a subsidiary theme. Unusual from a melodic standpoint is the skip of a diminished fourth, \( B^\sharp - E^b \), between the second and third notes of b. The ten entries may be divided into three groups, of which the first two begin with two-voice texture. Hassler balances the structure by presenting three entries in the first and third groups, both of which end with clearly discernible cadences. The second group consists of four entries in the sequence SATB in the manner of an exposition. By introducing an unexpected authentic cadence on the fifth degree prior to the bass entry, however, Hassler creates three other groups, the first two of which have three entries, and the last, four. The following diagram illustrates the overlapping structural design of section 3.67

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67 A similar procedure was observed in the second section of the Ricercar per falsi bordoni (No. 26), discussed on pp. 119-20.
In section 4 (bars 90-131), Hassler, returning to duple meter, continues entries of the subsidiary theme now in diminution. In addition, b is presented in various combinations with the subject, which is also in diminution, and a rhythmic variant of the counter-subject, cs⁵. This section clearly divides into five parts. By using contrasting thematic elements, Hassler creates three subdivisions in the first part (bars 90-101), the first and third of which (bars 90-94 and 96-101) are based on b and end with authentic cadences on the fifth degree. Comprising the second subdivision (bars 94-96) are entries of A/2 and cs⁵. Structurally, the first subdivision is remarkably similar to the first part of section 3 (see bars 75-80). It begins, for example, with two-voice texture; the first six entries of b appear in the same sequence and on the same pitches as in the third section; and furthermore, cadences on the fifth degree follow the third and sixth statements.

The procedures by which Hassler articulates the form in the next four parts of section 4 are typical. Each part is marked near its beginning by a change to two-voice texture. Thus, the second and fourth open with entries of A/2 and cs⁵ in the lower two voices. The same themes, entering in the upper two voices, begin the third and

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fifth parts. By concluding each part with a strong cadence, Hassler further articulates the form. Entries of b occur in all parts and the second and fifth, both of which include four statements of the diminished subject, have the form of complete expositions.

In section 5 (bars 131-41), the retrograde form of the subject, A^R, appearing in diminution by one-half, is treated imitatively. Typical is Hassler's use of stretto near the end of the section (see bars 138-40) to achieve a structural climax. An ornamented authentic cadence on the final concludes the section.

The sixth section (bars 141-52) includes entries of A and A^R in their original note values. In bar 150, however, the soprano enters with a melodically altered version of A in diminution by one-half. No. 5 is the first of Hassler's ricercars encountered in which the final section, characterized by rapid figurations throughout, is in toccata style. Frequently, these figurations are in the form of ascending and descending scales. Beginning in the bass voice of bar 143, however, a sequence built on a seven-note motive (see Ex. 42) accompanies a harmonized soprano entry of A^R. Later (bars 145-46), the same motive is treated imitatively between the soprano and bass.

Among Hassler's ricercars, those introducing one or more subsidiary themes after the exposition form by far the largest group. As an examination of nine representative pieces has shown, Hassler uses

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69 A similar procedure was observed, for instance, in the second section of No. 17. See p. 124.

70 See also Nos. 3 and 23.
subsidiary themes in a variety of ways. His eighteen ricercars in this group divide into three categories, however, according to the three ways in which they present subsidiary themes: 1) in combination with exposition themes or their variants; 2) in separate sections, either alone or in pairs; and 3) both in combination with exposition themes and in separate sections. Within these three categories, two basic approaches are discernible. In the first, thematic material from the exposition appears in sections that also use one or more subsidiary themes. Thus, subsidiary and exposition themes might combine contrapuntally throughout a section. Frequently, however, Hassler articulates the form by alternating subsidiary and exposition themes in consecutive points of imitation, which sometimes form complete expositions. As a result, contrasting thematic elements form the basis for a number of short subdivisions within a section. In many instances, Hassler introduces a change to two-voice texture near the beginning of these subdivisions, and most conclude with strong cadences. In the second approach, which is less common, the subsidiary themes appear alone in separate sections. This method is generally more characteristic of ricercars having a larger number of themes. In most cases, Hassler subdivides sections of this sort by presenting several short points of imitation, each based on the same subsidiary theme. These imitative passages, which sometimes overlap, almost always end with strong cadences. Occasionally, a section is based entirely on a subsidiary theme treated in stretto. At other times, Hassler uses stretto to provide contrast or to achieve a structural climax within a section. When two subsidiary themes form the basis
for a section, they either combine contrapuntally throughout or appear in alternate subsections. Usually, only one of the approaches outlined above is represented in a single ricercar. In a few examples, however, Hassler combines the two procedures.

Hassler typically introduces new subsidiary themes at the beginning of a section. Occasionally, the first entry overlaps with the conclusion of the preceding section. In other examples, however, a few bars of free counterpoint serve as an introduction to the first entry. At times, Hassler's subsidiary themes undergo melodic and rhythmic alteration.

Because Andrea Gabrieli's seventeen ricercars exhibit features similar to those found in Hassler's, they merit brief consideration before concluding this discussion of form in Hassler's ricercars. Of Andrea's twelve ricercars with subsidiary themes, half have only one such theme. The remaining six have from two to four. Like Hassler's ricercars in this group, Gabrieli's divide into three categories according to the manner in which their subsidiary themes appear.

Only two of Gabrieli's ricercars fall into the first category, in which thematic material from the exposition is combined with a subsidiary theme. The Ricercar duodecimo tono from the Libro secundo,

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71 My analyses of these twelve ricercars agree with Apel's, as found in HKM, p. 180. Apel, however, does not designate new themes entering after the first section as subsidiary themes, but rather, as "subjects." Transcriptions of all these ricercars may be found in Pidoux, Andrea Gabrieli: Ricercari, 1 and 2.
for example, divides into two sections.\textsuperscript{72} Section 2 (bars 54-88) is based on the subsidiary theme \textit{b} and its inversion, in addition to the subject and countersubject. Frequently, Gabrieli combines \textit{b} contrapuntally with one of the exposition themes. An imitative passage based entirely on \textit{b} and its inversion, however, extends from bars 56-64. As in many of Hassler's ricercars, a cadence on the fourth degree marks the conclusion of this passage. In a similar manner, Gabrieli combines a subsidiary theme with the subject throughout the second section of the Ricercar nono tono \textit{alla quarta alta} from the Libro terzo.\textsuperscript{73} Like Hassler, he articulates the form by textural changes and strong cadences that create subdivisions within the section.

Comprising the second category are eight compositions in which subsidiary themes appear alone in separate sections. The procedures followed in the Ricercar \textit{assai} tono from the Libro seicundo are typical.\textsuperscript{74} This composition, which uses two subsidiary themes in addition to a subject and countersubject, divides into three sections. The subsidiary themes \textit{b} and \textit{c} form the basis for sections 2 and 3 respectively. Throughout both sections, Gabrieli treats the thematic material in stretto. Furthermore, he subdivides each section by presenting successive points of imitation which conclude with strong cadences on the final or fifth degree. Another ricercar from this category, the

\textsuperscript{72}Pidoux, 1:36-39.

\textsuperscript{73}Ibid., 2:16-19. In form, this piece closely resembles Hassler's Ricercar \textit{primo toni} (No. 2).

\textsuperscript{74}Ibid., 1:24-27.
Ricercar terzo tono from the Libro secundo, also divides into three sections. The second is based on subsidiary theme b, which, in turn, combines contrapuntally with subsidiary theme c throughout the third section. The procedures followed in three ricercars from the Libro terzo are remarkably similar. One in mode 2 and two in mode 5 have bipartite structures. In each case, the first section is based on thematic material from the exposition and the second on a single subsidiary theme, b. In one of the ricercars in mode 5, Gabrieli overlaps the first entry of the subsidiary theme with the last statement of the subject, a procedure that is prevalent in Hassler's ricercars.

The third category, in which subsidiary themes appear both individually and in combination with exposition themes, includes two ricercars from the Libro secundo. One of these, the Ricercar quinto tono, is similar in form to Hassler's Ricercar sexti toni (No. 9).

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75 Ibid., 2:26-29.

76 Ibid., 2:6-9, 10-13, and 14-15. Three other pieces belonging to the second category that are not included in the present discussion are the Ricercar quarto tono and the Ricercar nono tono from the Libro secundo and the Ricercar nono tono from the Libro terzo.

77 Because of their simple structures, Apel describes each of these pieces as consisting of 'two monothematic ricercars without a break.' See HKM, p. 181.

78 See Ricercar quinto tono (2:10-13), bars 38-41.

79 Pidoux, 1:16-19. Gabrieli's Ricercar sesto tono, the other composition belonging to the third category, may be found in 1:20-23.
discussed earlier. Gabrieli's piece, for example divides into four sections, of which the first is based on the subject, countersubject, and their inversions. As in Hassler's ricercar, the first subsidiary theme, b, combines contrapuntally with the subject throughout the second section. In addition, Gabrieli, like Hassler, bases the third section on a second subsidiary theme. Both composers return to thematic material from the exposition in the final section. Whereas a variant of the subject forms the basis for Hassler's section, however, Gabrieli uses the inverted form of A throughout.

From the foregoing discussion it is evident that Hassler, perhaps more than any other keyboard composer of his time, was strongly influenced by Andrea Gabrieli's procedures. This is particularly evident in the highly sectionalized structures of Hassler's ricercars. As we have seen, one can discern four basic methods by which he achieves sectionalization. 1) by contrasting thematic material, 2) by contrasting contrapuntal devices, 3) by changes of meter, and 4) by contrasting styles. Of these four, contrasting themes and contrapuntal devices occur most frequently as the means of sectionalization. In fact, as indicated in Table 7 on p. 174, one or both of these methods appear in all of Hassler's ricercars. In seven pieces, sectionalization is based exclusively on thematic contrast. In two others, contrasting contrapuntal devices form the only basis for sectionalization. The

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80 See pp. 160-64.
81 See pp. 103-4.
### TABLE 7*

**METHODS OF SECTIONALIZATION IN HASSLER'S RICERCARS**

<table>
<thead>
<tr>
<th>Composition</th>
<th>Sectionalization by contrast of</th>
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<td>Themes</td>
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*In Table 7, an asterisk indicates that a method is used exclusively throughout a ricercar. Plus signs, on the other hand, denote a combination of two or more methods.
remaining seventeen ricercars use both methods, sometimes in combination with meter change or contrasting styles, or both. Strong cadences, a majority of which occur on the final, usually clarify the divisions between sections.

It is evident, therefore, that in the long evolution of imitative keyboard forms, Hassler's organ ricercars occupy a unique position. Whereas Andrea Gabrieli was instrumental in standardizing its formal procedures, Hassler expanded the ricercar into a significantly larger, more complex form by using a greater number of sections and themes. Furthermore, Hassler's ricercars, although conservative from a tonal standpoint, are infused with a well-defined sense of formal balance. Indeed, many of the procedures that give the overall structure a well-balanced form are also applied to individual sections. His skillful manipulation of thematic material to achieve a unified structure is illustrated in his use of variants and motives derived from themes as well as in his mastery of various contrapuntal techniques. Thus, Hassler's ricercars are clearly a synthesis of compositional styles. Most important, however, they are among the first early seventeenth-century keyboard compositions in south Germany to have been inspired by an Italian form.
V. EXPOSITION PROCEDURES IN ERBACH'S RICERCARS

In discussing Erbach's ricercars, it seems appropriate to follow the same general plan as in those of Hassler. The present chapter, therefore, will deal with the various ways Erbach uses thematic material in his expositions; methods of organization will be considered in the following chapter. The discussion is based on the edition by Clare Rayner, to which all bar numbers cited here refer.¹

Before considering Erbach's expositions, a few comments on the general characteristics of his ricercars seem necessary. In contrast to Hassler's, several of which contain triple sections, all of Erbach's ricercars remain in $\frac{3}{4}$ throughout. Rayner transcribes these thirty-two compositions with no reduction of note values. One bar in $\frac{3}{4}$ in the modern transcription, therefore, is equal to one semibreve or a whole note. Rayner uses solid bar lines to indicate a breve value and dotted bar lines for the division of the breve into two semibreves.

¹All examples from Erbach's ricercars which appear in Chapters 5 and 6 as well as Ex. 6 in Chapter 3 were copied by permission from Christian Erbach: Collected Keyboard Compositions, ed. by Clare Rayner, CEM 36 (D-7305 Neuhausen-Stuttgart, W. Germany: American Institute of Musicology/Hänssler-Verlag, ©Copyright 1971 & 1972), vols. 1 and 2. The example by Cima (Ex. 40) in Chapter 4, also used by permission, appears in Giovanni Paolo Cima: Partito de Ricercari & Canzoni Alla Francese, CEM 20 (Neuhausen-Stuttgart: American Institute of Musicology/Hänssler-Verlag, ©Copyright 1969).
Erbach's ricercars, which average 173 bars in length are generally less extended than Hassler's. Only twelve are longer than 200 bars, and six are shorter than 100. The shortest, the *Ricercar tertii toni* (No. 9), consists of only forty-five whole-note bars. The longest, on the other hand, the *Ricercar secundi toni* (No. 6), comprises 403 whole-note bars.

Six ricercars vary in length and other details from one source to another. Rayner's edition includes all variants of these six compositions. Only two, the *Ricercar primi toni* (No. 2) and the *Ricercar primi toni* (No. 4), show a significant variance in length between sources. In No. 2, for example, a version comprising 78 bars in B2 is expanded to 133 bars in W. Through bar 75, when B2 begins its final cadential progression (Ex. 43a), the differences between the two versions are insignificant. After bar 75, however, the final section of W is extended to include seven additional statements of the subject, most of which are separated by imitative passages based on the countersubject. Furthermore, there are numerous appearances of a new ornamental figure (Ex. 43b). In W, as a comparison of Exx. 43a and 43c shows, the six-bar final cadential progression provides a more elaborate ending.
Example 43

Excerpts from Ricercar primi toni (No. 2)

a. Final cadential progression in B2, bars 75-78 (Erbach, 1:9)

\[ \text{Example: Music notation} \]

b. New ornamental figure in W, bars 118-19

\[ \text{Example: Music notation} \]

c. Final cadential progression in W, bars 128-33

\[ \text{Example: Music notation} \]

The extension of No. 4 in B1, comprising an additional 104 bars, is even longer than that of No. 2. In W, the entire piece is only sixty-three bars in length. As pointed out by Rayner, the two versions show vast discrepancies after bar 33.\(^2\) Bars 33-40 in both sources,

\(^2\) See Erbach, 1:21.
given in Ex. 44a and b, will illustrate these differences. Because Bl and W are completely different after bar 40, further comparisons become impossible. The final cadences in each source, although different, are equally elaborate.

Example 44
Excerpts from Ricercar primi toni (No. 4)

a. Bl, bars 33-40 (Erbach, 1:21-22)

b. W, bars 33-40

Although the Ricercar sexti toni (No. 17) is only two bars longer in G7 and P than in W, the last seventeen bars of W differ. Both G7 and P lack the elaborate final cadence of W. Likewise, the Ricercar septimi toni (No. 20) and the Ricercar septimi toni (No. 21) show few discrepancies between sources with regard to length but have variant endings. In the Ricercar noni toni (Nos. 26a and 26b), on the other hand, the version found in W, which is incomplete, differs considerably
from the one given in Bl and G7.

Although such extensive variants between different sources seem unusual, Rayner does not speculate as to the reasons for the discrepancies. Of the six ricercars mentioned above, the four that appear in W are considered to be in Erbach's hand. As indicated earlier, this manuscript provides the only extant autograph of his keyboard works. Of the other sources, Bl and possibly P and G7 are contemporary with Erbach. No date has been assigned to B2. Although beyond the scope of the present study, it would be interesting indeed to conjecture on the origin of the different versions. Were the ricercars that appear in sources other than W, for example, revised by Erbach or another? To offer such speculations would obviously require a careful study of the manuscript traditions and chronology.

With regard to the modes in which they are written, Erbach's ricercars divide as follows: seven, five of which are transposed to G with B♭ in the signature, are in mode 1; two ricercars in mode 2 are likewise transposed to G with B♭ in the signature; four ricercars appear in mode 3; two in mode 4; and six in mode 5, of which two are transposed to C, two are in the pure form of the mode, and two have B♭ in their signatures; two ricercars are in mode 6; five in mode 7; one in mode 8; and two in mode 9.

In addition, one ricercar, No. 23, is designated as bimodal, belonging to modes 7 and 8. This curious phenomenon, in which the title designates both an authentic mode and its plagal, appears occasionally in early keyboard music. Erbach uses similar designations for two other keyboard works; the Toccata primi e secundi toni and the Intritus
tertii et quarti toni. Although the purpose of pieces with such titles remains uncertain, one can offer various speculations. First, many keyboard pieces of this period were performed in combination with vocal compositions, either as preludes or interludes. Part of the reason, therefore, for the modal designations that appear in many pieces was to show which vocal compositions they could precede or follow. Thus, a bimodal designation, as in No. 23, might have indicated use with a vocal composition that was in either the authentic or plagal form of the mode. Second, the structure of the subject in No. 23, which clearly emphasizes D and C, the dominants of modes 7 and 8 (Ex. 45), further suggests that the composition is bimodal. Although some internal cadences are on the final (G), others occur on D or C.

Example 45

Subject of Ricercar septimi e octavi toni (No. 23) (Erbach, 2:55)

Whereas the largest number of Hassler's ricercars are in mode 9, Erbach shows a preference for mode 1. A significant number of his ricercars also appear in modes 3, 5, and 7. Fewer pieces are written in plagal modes. The majority of transpositions move modes 1 or 2 to G. Six ricercars, Nos. 27-32, are without modal designations in their

3Rayner lists these two compositions in a collation of sources in his foreword; Erbach, lixvii-xviii.
titles. Among these, three are in mode 1, one is in mode 3, and two are in mode 5. To determine the modes of these six ricercars, the same criteria were applied as for those of Hassler that lacked modal designations.

With regard to range, Erbach's ricercars bear obvious similarities to Hassler's. All but three, for example, have ranges of three octaves or more. The narrowest range is two octaves plus a minor seventh, and the widest, three octaves plus a perfect fifth. The inclusive range of Erbach's thirty-two ricercars, C to b", is slightly wider than Hassler's. Like Hassler's, however, many of Erbach's ricercars show a relationship between their highness or lowness of range and the modes used. Among the untransposed ricercars in modes 3 and 4, for example, three have ranges from E to e" and two, from E to f". The six untransposed ricercars in modes 5 and 6, on the other hand, have slightly higher ranges of F to e" (1), F to a" (3), and F to e b" (2). In twenty-two ricercars, including some that are transposed, the lowest notes are one octave below the normal finals of the church modes.

All of Erbach's ricercars, like Hassler's, are four-voice pieces. Less than one-half of his expositions, however, follow the normal procedure of presenting the principal subject at least once in each voice. In the irregular expositions, one or more voices enter with a different theme or themes. These will be considered in more detail later.

A few of Erbach's expositions, like those of Hassler, are extended by additional entries of the subject in various voices. For

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4 See Nos. 16, 17, and 24.
Erbach's ricercars, however, the term "extension" will be restricted to material, which may include a second exposition that occurs between the exposition proper and a new theme. In most cases Erbach does not introduce new themes, but bases an entire piece on material from the exposition. This chapter, therefore, will deal primarily with Erbach's first expositions, and only occasional references will be made to his extensions.

Like Hassler's, Erbach's ricercar expositions exhibit features that clearly derive from the Italian keyboard style of the late sixteenth century. In the diversity of approaches, his expositions equal and, in some instances, surpass those of A. Gabrieli and Hassler. As analytical comparisons will reveal, all three composers frequently introduce their exposition themes by strikingly similar methods. In several instances, however, Erbach's expositions show a significant stylistic departure from those of his contemporaries. In this chapter, two specific aspects of his expositions will be considered: 1) the number and classifications of subjects used, and 2) their tonal structures.

**Number and Classifications of Subjects**

On the basis of the number and classifications of his subjects, Erbach's expositions divide into five categories: those having (1) a single principal subject, (2) a principal subject and countersubject, (3) a divided principal subject, (4) a divided principal subject and countersubject, and (5) multiple subjects. As in Hassler's ricercars, it is sometimes necessary to examine Erbach's later
treatment of his subjects to determine their classifications. This is especially true of categories 2, 3, and 4. Prerequisite to a proper understanding of these three categories are the criteria outlined in Chapter 3 for differentiating between the two genres of double subjects, i.e. subjects and countersubjects or divided subjects. Although Erbach's expositions divide into more categories than Hassler's, the same basic procedures are represented. The first three categories of both composers, for example, are identical. Erbach's category 4, however, is a synthesis of the techniques used in categories 2 and 3. Hassler, on the other hand, never combines these two kinds of procedures. The final categories of both composers are characterized by their use of more than one subject. Erbach introduces from three to five subjects within a single exposition. Hassler never uses more than two, but he does introduce countersubjects with them, a procedure not adopted by Erbach.

In Table 8, Erbach's thirty-two ricercars are listed according to the categories to which their expositions belong. As in the ricercars of A. Gabrieli and Hassler, a preponderance of Erbach's expositions fall into the first two categories. The largest, however, is category 2, which comprises eighteen expositions. This category, on the other hand, accounts for less than half of Gabrieli's and Hassler's expositions. The following discussion will deal with the way these different

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5 See pp. 47-56.

6 See Hassler's four categories on pp. 46-57.
classifications of subjects are treated in complete expositions.

TABLE 8
DISTRIBUTION OF ERBACH'S EXPOSITIONS
ACCORDING TO CATEGORIES

<table>
<thead>
<tr>
<th>Categories</th>
<th>Subjects</th>
<th>Ricercars</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A</td>
<td>12, 13, 17, 21, 30, 31, 32</td>
</tr>
<tr>
<td>2</td>
<td>A, cs</td>
<td>2, 4, 5, 7, 8, 9, 10, 11, 14, 15, 18, 20, 22, 23, 24, 25, 27, 29</td>
</tr>
<tr>
<td>3</td>
<td>A₁,A₂</td>
<td>16, 19, 28</td>
</tr>
<tr>
<td>4</td>
<td>A₁,A₂, cs</td>
<td>1, 6</td>
</tr>
<tr>
<td>5</td>
<td>Multiple</td>
<td>3, 26a, 26b</td>
</tr>
</tbody>
</table>

Expositions Based on a Single Principal Subject

Typical of Erbach's expositions belonging to the first category is that of the Ricercar quinti toni (No. 12). A statement of the subject in the tenor opens the exposition. The bass answer, which enters in bar 7 against the last note of the subject (Ex. 46), is succeeded by statements of the subject and answer in the alto and soprano voices respectively. As in many of Hassler's ricercars, the longest time interval elapses between the entries of the second and third voices. The exposition of No. 12 is extended by three and one-half bars of free counterpoint (bars 31-34) and an additional statement of the answer (bars 34-41) in the alto.
Example 46

Subject and answer of Ricercar quinti toni
(No. 12), bars 1-13 (Erbach, 1:66)

The exposition of the Ricercar sexti toni (No. 17) is remarkably similar in design to that of No. 12. It is identical in length to No. 12, for example, and has the same order of voice entries, TBAS. Furthermore, as in No. 12, the answer enters against the last note of the subject. The longest time interval, slightly more extended than in No. 12, also occurs between the second and third voices. In contrast to No. 12, however, the extension of the exposition proper comprises two additional statements of the subject. The second, presented in the bass, overlaps with the entrance of a subsidiary theme, b, which begins the second section.

Two other ricercars with expositions based on a single principal subject, the Ricercar septimi toni (No. 21) and No. 32 in mode 5 deserve consideration because of their considerably longer opening sections. In both, the voices enter in the sequence SATB. The subject

7As Rayner points out, in N, this composition is entitled Fuga 1 Toni. See Rayner, Erbach, 2:45.
of No. 21 (Ex. 47) exemplifies Erbach's tendency towards a more instrumental idiom. A descending sequence in the third, fourth, and fifth bars is built on a one-bar figure with the rhythm \( \overline{\text{J J J J}} \). As indicated earlier, Douglas remarks that figurations of this type, sometimes appearing as an integral part of the subject, typify many of the south German keyboard ricercars of the early seventeenth century. In the extension of the exposition in No. 21, four additional statements of the subject appear in the order SASB prior to the conclusion of the section with an ornamented authentic cadence on the fifth degree.

Example 47

Subject and answer of Ricercar septimi toni (No. 21), bars 1-12 (Erbach, 2:45)

Among the ricercars of Erbach considered thus far, No. 32 provides the first example in which a second complete exposition follows the first. Separated from the exposition proper by five bars of free counterpoint, the second exposition consists of entries in the tenor, soprano, alto, and bass voices. This exposition, in turn, is extended

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8 In one source, N, according to Rayner, this figure appears consistently with the rhythm \( \overline{\text{J J J J}} \). Ibid.

9 See p. 84.
by two additional statements of the subject in the tenor (Ex. 48). In the second statement (bars 81-87), ornamentation transforms the end of the subject into a rising sequential passage that leads to an extended coda to the entire section. The coda, characterized by ornamental figurations in the soprano, continues to bar 94, at which point the section concludes with an authentic cadence on the fifth degree of the mode (C).

Example 48

Extension of the exposition in Ricercar No. 32, bars 73-87 (Erbach, 2:122)

The subject of No. 30 (Ex. 49) provides another illustration of Erbach's use of a more instrumental idiom. Like many of his opening themes, it begins with three repeated notes. Following this opening, which has the rhythm \( \text{odd} \), the subject moves entirely in eighth-notes. Beginning in bar 3, an octave leap from \( a' \) to \( a'' \) is followed by a
return to $a^\prime$ through a descending scale. The subject continues with a scalewise ascent to $g^\prime\prime$ and ultimately concludes on $f^\prime\prime$, the third degree of mode 1. No. 30 provides the first example in which the subject and answer overlap. The remaining entries occur at five-bar intervals, i.e. in bars 9 and 14.

Example 49

Subject and answer of Ricercar No. 30, bars 1-6 (Erbach, 2:114)

Of Erbach's seven expositions belonging to category one, the five considered in the foregoing discussion typify the procedures used. In each case, a single subject forms the basis for an entire exposition. Extensions may consist of free counterpoint or additional entries of the subject and answer that, in a few instances, constitute a second complete exposition.

Expositions Based on a Principal Subject and Countersubject

Of the eighteen ricercars in the second category, the principal subject appears in all four voices of the exposition only in Nos. 2, 8, and 29. Two features of No. 2, a Ricercar primi toni, are characteristic of a majority of Erbach's ricercars in this category. First, the faster note values of the countersubject provide a definite rhythmic
contrast to the more slowly moving subject. Second, the subject and
countersubject, presented in turn by the soprano, alto, tenor, and
bass, are always separated by a rest (Ex. 50a). Whereas the same time
interval of four and one-half bars separates the first and second, and
the third and fourth entries, eight and one-half bars elapse between
the second and third entries.

Example 50
Excerpts from *Ricercar primi toni* (No. 2)
a. Subject and answer, bars 1-10 (Erbach, 1:7)

\[\text{Music notation}\]

b. Episode based on countersubject, bars 52-60

\[\text{Music notation}\]
The countersubject first enters in the soprano (bar 7) against the fifth note of the answer (see Ex. 50a). Erbach follows the same procedure in the countersubject's later appearance in the tenor against the fourth entry in the bass. After the exposition, however, the countersubject clearly assumes a more independent function. Throughout the ricercar, brief episodes in which it is presented in a series of imitative entries immediately follow a statement of A or a passage in which A is treated imitatively. An episode of this type begins in bar 54 beneath the soprano a', the final note of a slightly elaborated statement of the subject. Successive entries of the countersubject appear in the alto, tenor, and soprano (Ex. 50b). During the tenor statement (bars 55-57), a four-note motive from the countersubject becomes the basis for a rising sequential figure. Following the soprano statement, an imitative passage based on A begins.

The entries of A and the countersubject in bars 41-45 (Ex. 50c) provide one of the few instances in which the two themes combine contrapuntally after the exposition. At this point, the countersubject, entering in the alto, begins simultaneously with the subject rather than later as in the exposition. An altered version of the countersubject, cs⁵, appears in the bass voice (bar 42) against the second
A disjunct intervallic structure characterizes the beginning of the countersubject of another ricercar in the second category, the Ricercar tertii toni (No. 8). The introduction of this theme in the alto (bar 6) is unusual in that its opening skip, e' to a, imitates the descending fifth, d'' to g', of the soprano answer (Ex. 51a). In its later presentation against the fourth entry of the exposition, the countersubject enters in basically the same manner (Ex. 51b). Now in the upper part and beginning with a quarter note, it enters in the tenor (bar 19) during the fourth note of the bass statement of the subject. In contrast to No. 2, the countersubject in No. 8 frequently appears together with the subject throughout the rest of the ricercar.

Irregular time intervals separate the entries in the exposition. Four bars elapse between the first two voices, three, between the last two. A more extended time interval of ten bars occurs between the second and third entries.

Example 51

Excerpts from Ricercar tertii toni (No. 8)

a. Subject and answer, bars 1-9 (Erbach, 1:52)
Among the most unusual of Erbach's principal subjects is that of No. 29. Consisting of an ascending and descending scale built on the fifth degree of mode 5 transposed to C, this lengthy theme is presented in the exposition in the sequence SATB. The countersubject, which repeats the scalewise descent of the subject in reduced note values, enters in the soprano in bar 10 against the first note of the alto answer (Ex. 52a). No. 29 provides the first example among Erbach's ricercars in the second category in which the countersubject is presented as an unbroken continuation of the subject. Another unusual aspect of this piece is that the countersubject is clearly secondary to the subject in function. Indeed, from this standpoint, Erbach's No. 29 is remarkably similar to Hassler's No. 6, in which the countersubject also plays a secondary role.\(^{10}\) In Erbach's piece, however, the countersubject only appears in combination with the subject. Moreover, it is limited to six appearances, two of which are in the exposition. Like Hassler's, Erbach's countersubject never assumes a definite rhythmic or melodic structure. In bars 52-54, for instance, an alto statement of A is accompanied by a line in the soprano which,

\(^{10}\) See pp. 64-65.
Example 52
Excerpts from No. 29 in Mode 5

a. Subject and answer, bars 1-14 (Erbach, 2:101-2)

b. Ornamented version of countersubject, bars 52-54

in its gradual descent from $g^\flat$ to $a^\flat$, clearly is an ornamented version of the countersubject (Ex. 52b). Because of these features, Erbach's treatment of the countersubject, like Hassler's, bears an obvious resemblance to practices typical of later Baroque fugues.\(^{11}\)

It is somewhat surprising that in fifteen of Erbach's eighteen ricercars in the second category, one of the voices, usually the third, enters with the countersubject.\(^{12}\) The Ricercar secundi toni (No. 5)

\(^{11}\)See pp. 52-55.

\(^{12}\)A similar procedure was observed in two of Hassler's ricercars with countersubjects. See Nos. 17 and 18, discussed on pp. 66-67.
provides a typical example. In the exposition, which comprises twenty-four bars, the voices enter in the sequence TASL. The initial entrance of the countersubject in the tenor (bars 6-10) is imitated by entries in the soprano and alto which appear in stretto (Ex. 53). As a result, the third voice, the soprano, enters with the countersubject rather than with A. After the bass entry with A and cs, the soprano also presents both the subject and countersubject. Erbach then concludes the exposition with an authentic cadence on the final.

Example 53
Ricercar secundi toni (No. 5), bars 1-13 (Erbach, 1:28)

Another of Erbach's ricercars in which the third voice of the exposition enters with the countersubject is the Ricercar quarti toni alla cromatica (No. 11). In contrast to the expositions examined thus far, the answer does not begin until the bar following the final note of the subject. The countersubject, appearing initially in the soprano (bars 5-8), opens with the descent of a minor third, c' to a' (Ex. 54).
In subsequent statements, however, this skip is altered to a descending perfect fifth. The thematic repetitions which occur in both the second and third voices are unusual. The second voice, the alto, for example, after presenting A, omits the countersubject. In bars 11-14, however, it repeats A at the fourth below. Similarly, the third voice, the tenor, after entering with the countersubject (bar 7), later repeats it at the fourth below (bars 13-16). With the exception of the first note, b, this repetition is the expected bass entry and Erbach therefore does not include a bass statement of the countersubject in the exposition.

Example 54

Exposition of Ricercar quarti toni alla cromatico (No. 11), bars 1-17 (Erbach, 1:61)

The Ricercar septimi toni (No. 22) provides another example in which thematic repetitions occur during the exposition. The third voice, after entering with the countersubject, later repeats it at the
same pitch level. In addition, the first voice, the soprano, presents two statements of the countersubject against the answer (Ex. 55), the first beginning on $a'$ (bar 6) and the second on $a''$ (bar 9).

Example 55

Subject and answer of Ricercar septimi toni
(No. 22), bars 1-11 (Erbach, 2:50)

Similar omissions or repetitions of themes in the exposition occur in two other ricercars, Nos. 20 and 27. In No. 20, it is again the fourth voice that omits the countersubject. In No. 27, on the other hand, the second voice, the alto, omits the countersubject but repeats the subject at the fourth above beginning in bar 15 (Ex. 56). A particularly unusual aspect of this exposition, however, is the entrance of the fourth voice (bar 13) with nonthematic material.

Among the ricercars examined for this study, Erbach's No. 27 provides the only example in which one voice enters in the exposition with

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13 As observed earlier, repetitions of themes by individual voices also occur in certain of Hassler's expositions. See Nos. 2, 7, and 14, discussed on pp. 58-61.
material totally unrelated to the exposition themes.

Example 56

Exposition of Ricercar No. 27, bars 1-17 (Erbach, 2:86-87)

Unusual procedures may also be observed in the exposition of Erbach's *Ricercar septimi e octavi toni* (No. 23). Both the subject and countersubject are presented by the first three voices (SAT) of the exposition (Ex. 57). The two themes are separated by a quarter rest in the second and third entries. In contrast to the examples considered thus far, it is the fourth voice, the bass, that enters immediately after the third with the countersubject. Several bars later, the bass presents both A and the countersubject.
Of the expositions in the second category, that of the Ricercar tertii toni (No. 7) is the only one in which the countersubject enters against the very end of the answer (Ex. 58). By its length, individuality, and lively rhythmic character, this countersubject shows Erbach's predilection for themes that tend toward a more instrumental style.
The Ricercar tertii toni (No. 9) and the Ricercar septimi toni (No. 18) are representative of a small group of ricercars with extraordinarily short principal subjects. In both, the subject consists of only three notes. The countersubject of No. 9, which extends beyond the duration of the answer, enters against the first note of the bass (bar 3) as an unbroken continuation of the subject (Ex. 59). During the first seven bars of the exposition, the two themes appear to be a longer subject treated in stretto. For the third entry, which occurs in the alto, he drops the first three notes, however, and begins with the countersubject (bars 7-11). A half rest (bar 12) separates this statement of the countersubject from a subsequent presentation of both A and cs in the same voice. This complete
statement in the alto begins simultaneously with the countersubject in the soprano, the fourth voice of the exposition.  

Yet another approach is evident in No. 18, in which the voices enter in the usual sequence SATB. In contrast to No. 9, the subject and countersubject are separated by a half-rest, but the countersubject still begins against the first note of the answer. After entering with the countersubject, however, the tenor continues with nineteen bars of nonthematic material before presenting the subject and countersubject intact.

It is apparent that Erbach follows several different procedures in his expositions in the second category. The feature that most strongly suggests Italian influence through Andrea Gabrieli, however, is the frequent appearance of the countersubject rather than A as the third or, in one instance, the fourth entry of the exposition. In a few cases, the voice entering with the countersubject presents the subject before the exposition concludes. As pointed out earlier, it is possible that Italian influences in Erbach's keyboard music came indirectly through Gabrieli's south German protege, Hassler. Erbach, however, makes more extensive use of this device than Hassler, who presents the subject in all four entries in most of his comparable expositions.

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14 As observed earlier, Hassler follows a slightly different procedure in the exposition of his No. 17 (see p. 66). The third voice, as in Erbach's No. 9, enters with the countersubject. In Hassler's exposition, however, a complete statement of A by the third voice precedes the fourth entry.

15 See pp. 20 and 70.
In sixteen of Erbach's expositions in the second category as in most of Gabrieli's and Hassler's, the subject and countersubject have contrasting rhythmic characters and Erbach frequently separates the two themes by a rest. Invariably, the countersubject moves in faster note values and sometimes exceeds the subject in length. Either because of their disjunct intervallic structures or their use of rapid figurations, several of Erbach's subjects and countersubjects from this category are typical of a more instrumental idiom.

In length, Erbach's expositions in the second category range from fifteen to forty-five bars. The majority comprise at least twenty bars. Usually, the second and third voices are again separated by the longest time interval. Most of the answers begin against the last note of the subject, but in a few instances there is some degree of overlapping. Yet another arrangement is apparent in three expositions in which the answer begins after the completion of the subject.

Expositions Based on a Divided Subject

Erbach's three ricercars with divided subjects (category 3) have the following features in common: 1) the order of voice entries in each is TBSA, 2) the shortest time interval occurs between the second and third entries, and 3) the third voice enters with $A_2$ and does not state both $A_1$ and $A_2$ until after the exposition.

In the *Ricercar sexti toni* (No. 16), both portions of the divided subject are presented by the first, second, and fourth voices of the exposition. The lack of rhythmic contrast between $A_1$ and $A_2$ is unusual (Ex. 60a), although a divided subject in Hassler's ricercar in mode 9,
No. 19, has a similar rhythmic structure (Ex. 60b). In fact, the similarity between the rhythmic and intervallic structures of the two subjects suggests that they may have originated from a common source. Both composers introduce their divided subjects in the tenor, and, except for the difference in mode and the insertion of a passing tone in the second bar of Hassler's subject, $A_2$ in both ricercars is identical. Furthermore, both have the same intervallic structure for the first four notes of $A_2$. In Hassler's subject, however, $A_2$ begins on the third degree of the mode, and, in Erbach's, on the fourth.

After the exposition of No. 16, Erbach treats $A_2$ in essentially the same manner as his countersubjects. This portion of the subject appears alone in brief, imitative episodes that follow presentations of $A_1$. A passage of this type occurs in bars 75-84 (Ex. 60c). After the alto states $A_1$ (bars 75-78), imitative entrances of $A_2$ appear in the tenor, bass, and alto voices respectively (bars 78-84). Frequently, however, $A_1$ and $A_2$, like subjects and countersubjects, appear in combination. In bar 71, for example, $A_2$ enters in the soprano against the second note of $A_1$ in the bass (Ex. 60d). The same contrapuntal arrangement appears in bars 8-10 of the exposition (see Ex. 60a). In bar 29, however, the two themes are combined in a different manner. A tenor statement of $A_1$ enters against the third note of $A_2$, presented in the alto (Ex. 60e).

At other points in Ricercar No. 16, $A_1$ and $A_2$ appear successively rather than in combination. The two portions of the subject are usually connected, as in their original form, but occasionally they are
separated by a rest.

Example 60

Excerpts from Ricercar sexti toni (No. 16) and Subject of Hassler's No. 19

a. Bars 1-14, (Erbach, 2:17)

b. Divided subject of Hassler's Ricercar No. 19

c. Bars 75-84, (Erbach, 2:19)
Several important aspects of the divided subject in Erbach's No. 28 were cited in Chapter 3 in connection with the use of rhythmic contrast to distinguish between $A_1$ and $A_2$. In this respect, No. 28, in which $A_2$, like most countersubjects, moves in faster note values than $A_1$, clearly differs from Ricercar No. 16.

Erbach further emphasizes the division of the subject in No. 28 after the exposition by accompanying the end of $A_1$ with an ornamented cadence. Two basic approaches are evident. An example of the first occurs in bars 63-64 (Ex. 61a), in which a bass statement of $A_2$, beginning immediately after the cadence in bar 64, overlaps with the last two notes of $A_1$ in the alto. In the second approach, exemplified in bars 103-10, $A_1$ and $A_2$ appear in the same voice in their original

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16 See pp. 49-51 and Ex. 6.
form, with $A_2$ again beginning after the final cadential chord (Ex. 61b).

Example 61

Excerpts from Ricercar No. 28

a. Ornamented cadence, bars 60-65 (Erbach, 2:96)

\[
\begin{array}{c}
\text{A}^2 \\
\end{array}
\]

b. Ornamented cadence, bars 103-8

In the *Ricercar septimi toni* (No. 19), as in No. 28, the two portions of the subject contrast rhythmically (Ex. 62). Like many of Erbach's themes that are characteristic of a more instrumental idiom, $A_2$ is distinguished by its disjunct intervallic structure, which clearly emphasizes the G major triad. The entry of the answer in the bass is accompanied by an entry of $A_2$ in the soprano in the manner of a countersubject. Following its presentation of $A_2$, the soprano continues with nonthematic material throughout the remainder of the exposition. Both the second and fourth voices omit $A_2$, but it appears throughout the remainder of the piece, frequently as the subject of brief imitative episodes.
Expositions Based on a Divided Subject and Countersubject

Only two of Erbach's ricercars, Nos. 1 and 6, belong to the fourth category in which expositions have both a divided subject and a countersubject. In the exposition of the *Ricercar primi toni* (No. 1), the entries occur in the usual sequence SATB. The first presents the divided subject as well as the countersubject. In its initial appearance in the soprano, A₂ overlaps with the beginning of the alto answer (Ex. 63). The countersubject, consisting of a rising three-note motive that is repeated, enters against A₂ in bar 11. Throughout the ricercar, this theme consistently appears as counterpoint to A₂ in a way that lends an air of rhythmic buoyancy to the entire composition.
 Whereas the second and fourth voices state only $A_1$ and $A_2$, the third, after entering with the countersubject, presents a modified version of $A_1$ before repeating the countersubject.

Example 63
Excerpt from Ricercar primi toni
(No. 1), bars 1-13 (Erbach, 1:1)

In contrast to the divided subjects examined thus far, $A_1$ and $A_2$ in No. 1 do not function as independent themes later in the ricercar. Instead, with one exception they appear as a single unit. One feature that clearly suggests a divided structure, however, is the melodic and rhythmic contrast of the two parts. This is evident in the faster rhythm of $A_2$ and in its repeated motive in which a minor third alternates with a perfect fourth (see Ex. 63). Furthermore, Erbach often emphasizes the structural division of the subject by having the first note of $A_2$ coincide with the final chord of a cadence.

17 In bars 128-34, a statement of the countersubject in the alto follows a presentation of $A_1$ in the same voice.
In the Ricercar secundi toni (No. 6), the entries occur in the sequence TBSA. The first part of the subject, $A_1$, consists of a four and one-half bar chromatic descent from $d^4$ to $a$, and the second, $A_2$, of a motive characterized by an opening descent of a fifth, $d^4$ to $g$, and subsequent stepwise return to $d^4$ (Ex. 64a). Both $A_1$ and $A_2$ appear in each voice of the exposition. Only the first voice presents the countersubject, however (bars 7-10). In its initial appearance, this theme, in which repeated notes are prominent, is introduced as a continuation of $A_2$. Although $A_1$ and $A_2$ are frequently combined (Ex. 64b), $A_2$ alone is sometimes treated imitatively in brief episodes, either in its original form (Ex. 64c) or inverted (Ex. 64d). The countersubject, on the other hand, invariably appears in combination with $A_1$, usually in a manner similar to its initial presentation.

Example 64

Excerpts from Ricercar secundi toni (No. 6)

a. Bars 1-10 (Erbach, 1:32)

18As Rayner indicates (1:32), in B1, No. 6 bears the title "Canzon Cromattica."
Ex. 64 cont.

b. A₁ and A₂ combined, bars 47-50

\[
\begin{array}{c}
\begin{align*}
A_1 & \quad & A_2 \\
\end{align*}
\end{array}
\]

c. Imitative treatment of A₂, bars 64-67

\[
\begin{array}{c}
\begin{align*}
\quad & & \\
\end{align*}
\end{array}
\]

d. Inverted form of A₂ in imitation, bars 222-25

\[
\begin{array}{c}
\begin{align*}
\quad & & \\
\end{align*}
\end{array}
\]

In the divided subjects of both Erbach and Hassler, the portion designated as A₂ is distinguished from a countersubject by the way in which it appears in the exposition. The two composers differ, however, in the way in which they introduce A₁ and A₂. Erbach consistently states the complete subject before beginning the answer. Hassler, on the other hand, follows various procedures in his four expositions with divided subjects. In two, as observed earlier, he extends the first entry of A₁ with nonthematic material. As a result, A₂ enters after
the completion of $A_1$ by the second voice.\textsuperscript{19} Procedures in the other two are even more unusual.\textsuperscript{20} In Hassler's ricercars, there are no expositions in which a divided subject appears in combination with a countersubject.

In the second, third, and fourth voices of the exposition, Erbach and Hassler treat the divided subject in a similar manner, presenting either one or both portions in a single voice. In some instances, the third voice enters with $A_2$. Rhythmic and melodic contrast between $A_1$ and $A_2$ characterize most of the divided subjects of both composers.

Expositions Based on Multiple Subjects

Among Erbach's ricercars, the two with multiple subjects (category 5) are the only ones for which he is known to have borrowed thematic material. In the \textit{Ricercar noni toni} (No. 26), he incorporates three themes from Palestrina's two madrigals, "Io son ferito" and "Vestiva i colli."\textsuperscript{21} Since this ricercar exists in two widely differing versions, published by Rayner as No. 26a and No. 26b, the following discussion,}

\textsuperscript{19}See the \textit{Ricercar per falsi bordoni} (No. 26) and the \textit{Ricercar noni toni} (No. 13), discussed on pp. 71-72.

\textsuperscript{20}See the discussion of Hassler's \textit{Ricercar a 4 voci} (No. 19) and Ricercar No. 25 on pp. 73-74.

\textsuperscript{21}In Bl, these sources are indicated by the subtitle "Sopra la fuga Io son ferito, hai lasso è Vestiva colli." See Erbach, 1:xv.
for convenience, will deal primarily with the exposition of No. 26a. Where appropriate, however, discrepancies between the two versions will be cited.

As in Hassler's No. 25, Erbach's first subject, A, is borrowed from the opening of "Io son ferito" (see Ex. 21). Erbach, like Hassler, presents Palestrina's theme in double augmentation (Ex. 65). The opening of "Vestiva i colli" provides the closely related subjects B and C of the exposition (Ex. 66). This madrigal begins with a statement of B in the soprano, followed by the freely imitative alto entry of C. Erbach introduces these two themes in the same order and

Example 65

Exposition of Ricercar noni toni
(No. 26a), bars 1-14 (Erbach, 2:74-75)

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22 In Rayner's edition (2:74 and 82), No. 26a is transcribed from G7 and Bb. An alternate and incomplete version, No. 26b, is from W.
Example 66

Palestrina, "Vestiva i colli", bars 1-18

(Lo Opere Complete di Giovanni Pierluigi da Palestrina, 9:117)
Ex. 66 cont.
at the same time interval. Theme B, as in Palestrina's piece, appears in the soprano. In No. 26a, however, Erbach alters the opening rhythm of both themes to three quarter-note values. B retains its original rhythm, on the other hand, in No. 26b. As may be observed in Ex. 65, each of the exposition themes opens with three repeated notes. Themes B and C, however, present these notes in smaller note values. Nos. 26a and 26b both introduce A, B, and C in the tenor, soprano, and bass voices respectively. Moreover, both versions conclude the exposition with another entry of A in the fourth voice (bar 10). In No. 26a, however, the third and fourth entries are separated by an interval of six bars and in 26b by three bars. The alto statement of A is slightly modified in 26b. An obvious result of Erbach's arrangement of the three exposition themes in both versions, A-B-C-A, is a unified formal structure.

In its profusion of subjects, the exposition of the Ricercar primi toni (No. 3) is unique among the ricercars of Gabrieli, Hassler, and Erbach. In contrast to No. 26, each voice presents a different theme (Ex. 67). Thus, A, B, C, and D enter in the alto, soprano, tenor, and bass voices respectively. The tenor, one and one-half bars after the bass entrance, then presents a fifth theme, E. This tenor statement of E (bars 7-9) is incomplete, but is imitated by a complete statement in the soprano (bars 8-11). The last subject of the exposition, F, enters in the bass in bar 13. Near the end of F, Erbach presents another entry of C in the alto.

Although not indicated in the title of No. 3, the sources for all the exposition themes except two can be identified. Theme B, for
Example 67

Exposition of Ricercar primi toni
(No. 3), bars 1-19 (Erbach, 1:12)

Example, appears as the principal subject in Hassler's Ricercar noni toni (No. 14). Themes C and D are borrowed from the opening of Palestrina's "Io son ferito" (Ex. 21). Thus, D is identical to theme A in Erbach's No. 26 (Ex. 65) and Hassler's No. 25 (Ex. 20). In No. 3, however, it retains its original note values. Hassler also used theme C in his No. 25, where it follows theme D as the retrograde second half (A^r) of a divided subject. Erbach borrows the last theme of his exposition, F, from Palestrina's "Vestiva i colli", cited above. As mentioned earlier, the same theme appears as b^ in Hassler's

23 Transcription No. 6.
In light of this discussion, it seems probable that Erbach also borrowed the other two themes of his exposition, A and E. Further research may eventually reveal the sources of these subjects as well.

In summary, Erbach’s expositions may be divided into five categories according to the number and classifications of their subjects. They range from expositions based on a single subject to those introducing multiple subjects. Of all the categories, the second, expositions with a principal subject and countersubject, comprises, by far, the largest percentage of his ricercars. In comparison, A. Gabrieli and Hassler show a preference for expositions based on a single subject. Among all the expositions examined for this study, Erbach’s in the fifth category are unique in their use of multiple subjects.

Further comparisons reveal a number of similarities between Erbach’s expositions and those of Gabrieli and Hassler. Erbach, for example, continues the practice of presenting most of his entries in the sequence SATB, frequently in clearly defined pairs. As was also observed in a number of Gabrieli’s and Hassler’s expositions, it is the longer time interval between the second and third entries that emphasizes this pairing. Gabrieli’s influence, although most likely indirect, is reflected in Erbach’s predilection for expositions in which one of the voices, usually the third, enters with a theme other than the main subject. Erbach follows this procedure, however, in a significantly larger percentage of his expositions than either Gabrieli

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24 This theme appears in the soprano, bars 12-16, of Palestrina’s madrigal (Ex. 66). See also Ex. 35 (p. 139) and the discussion on pp. 141-42.
or Hassler. Like both of the older men, he sometimes extends the exposition proper by one or more additional entries of the subject. Other similarities may be observed in the exposition themes of the three composers. Erbach's subjects and countersubjects, for instance, usually contrast melodically and rhythmically, and many of his exposition themes, like Hassler's, have a distinctly instrumental character.

**Tonal Organization**

The theories of fugal technique and imitation expounded in the sixteenth century by Vicentino and Zarlino provide, as with Hassler, a basis for analyzing the tonal structures of Erbach's ricercar expositions. The following study will show the degree to which those expositions, from the standpoint of their tonal organization, anticipate later fugal procedures. Listed in Table 9 (p. 219) are the modes of Erbach's ricercars, the basic tonal structures of his subjects and answers, and the types of answers used. In its organization and the abbreviations and symbols used, Table 9 follows the form of Table 3 (p. 90). Transposed modes are indicated by the final and key signature following the number of the mode. Under P.S. (principal subject) and Answer, a dash separating two degrees indicates that the main theme opens with a skip. Three dots, on the other hand, denote later emphasis on a particular degree. In the final column of the table, tonal and

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25 Because they introduce multiple subjects, the expositions of No. 3 and Nos. 26a and b are excluded from this discussion.
TABLE 9
SUMMARY OF THE HARMONIC STRUCTURE
OF
ERBACH’S SUBJECTS AND ANSWERS

<table>
<thead>
<tr>
<th>Composition</th>
<th>Mode</th>
<th>P.S.</th>
<th>Answer</th>
<th>Type of Answer</th>
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<td>5...5</td>
<td>T</td>
</tr>
<tr>
<td>3</td>
<td>1-Gb</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1-Gb</td>
<td>1...5</td>
<td>5...8</td>
<td>T</td>
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</tr>
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<td>5...5</td>
<td>T</td>
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<td>3</td>
<td>5</td>
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<td>32</td>
<td>5</td>
<td>5-8</td>
<td>1-5</td>
<td>T</td>
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</table>
real answers are indicated by the letters T and R.

Among Erbach's eleven ricercars that have tonal answers, two basic types of subjects are discernible: 1) those characterized by a skip near their beginning which involves the final and fifth degrees of the mode, and 2) those with a later emphasis on these degrees, or, in one instance, on the first and fourth degrees, which is accomplished either by an internal skip or by giving a prominent position to a degree through a stepwise approach. Five ricercars have the first type of subject and six, the second. Of these eleven ricercars with tonal answers, five are in mode 1, one in mode 2, one in mode 4, two in mode 5, and two in mode 6.

Erbach's five expositions based on subjects of the first type have normal tonal answers.26 In all cases but one, the skip is preceded by repeated notes with the rhythm $\text{c} \underline{\text{d}} \underline{\text{d}}$. Four subjects have an ascending or descending skip of a fourth between the fifth and eighth degrees of the mode, with the corresponding skip in the answer being a fifth.27 In the other ricercar belonging to this group, the Ricercar primi toni (No. 2), the subject descends from the fifth to the first degree in bars 2 and 3 (see Ex. 50a). Instead of using a direct skip, however, Erbach outlines the descending triad, a'-f'-d', which, in the tonal

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26 See Nos. 2, 12, 27, 30, and 32.

27 Similar procedures are found in A. Gabrieli's Ricercar del primo tono from the Libro terzo and Ricercar secondo tono from the Libro secondo. See Ricercari, 2:3 and 1:12.
Answer becomes d'-c'-a. Only in this one instance do Erbach's procedures with subjects and tonal answers resemble those of Hassler, who always places the skip of a fifth in the subject, with the fourth coming in the answer. 28

For Erbach's subjects belonging to the second type, in which emphasis on the first and fifth degrees comes later, the tonal answers generally correspond with later Baroque practice. Four of the six subjects in this group have internal skips involving the first and fifth degrees of the mode. In the subject of the Ricercar primi toni (No. 4), for example, the fourth and fifth notes comprise a skip from $g$ to $d'$ in the transposed first mode. The corresponding skip in the answer (bars 6-7) is from $d$ to $g$ (Ex. 68). The other three subjects

Example 68

Excerpt from Ricercar primi toni (No. 4), bars 1-9 (Erbach, 1:20)

are characterized by internal skips from the fifth down to the first degree. The Ricercar primi toni (No. 1) provides a typical example. 29

The downward skip of a fifth, $d''$ to $g'$, occurs between the final note

28 See Table 3, p. 90.

29 See also Nos. 6 and 16.
of $A_1$ and the first note of $A_2$ (see Ex. 63). In the answer, the opening ascent of a minor second by the subject is altered to a minor third. As a result, the skip in bars 10-11 is again a fifth, but to the fifth degree of the mode.

In two other subjects of the second type, Erbach emphasizes the tonal degrees through a stepwise approach rather than by skip. The subject of the Ricercar sexti toni (No. 17), for example, begins on the fifth degree, and, through a gradual descent, ends on the first (Ex. 69). By altering the ascending third between the fifth and sixth notes of the subject to a fourth, Erbach arranges the answer so that its descent ends on the fifth degree. Among Erbach's expositions

Example 69

Excerpt from Ricercar sexti toni (No. 17), bars 1-13 (Erbach, 2:21)

with tonal answers, however, the most unusual procedure is found in the Ricercar quarti toni (No. 10). Both the subject and answer clearly emphasize not the first and fifth degrees, but the first and fourth, $e$ and $a$, of mode 4 (Ex. 70). The subject, which begins and ends on $e'$, ranges between $d'$ and $a'$. The answer, beginning on $a$,
makes its first interval a skip of a third and thus extends its range up to e'. It then adds the note b in its penultimate bar (bar 11) on its return to a. Several of the cadences in No. 10 also occur on the fourth degree, an emphasis on the modal dominant that is characteristic of compositions in both the fourth and eighth modes. A number of cadences also fall on the fourth degree in Erbach's other ricercar in mode 4, No. 11, and similar procedures were observed in the Ricercar quarti toni (No. 7) by Hassler.\textsuperscript{30}

In six ricercars, Erbach uses real answers where, according to the rules of later practice, one might expect tonal answers. Three of the six are in mode 7, and one, No. 23, mentioned earlier because

\footnote{\textsuperscript{30}See pp. 148-52. Hassler's Ricercar octi toni (No. 12) is also characterized by a preponderance of cadences on the fourth degree. See von Werra's transcription in DTB 7:75.}
of its unusual bimodal character, is assigned to modes 7 and 8.\textsuperscript{31}

Among Erbach's subjects that open with a skip, that of No. 23 is the only one to be given a real answer. Its opening descent from the fifth to the first degree is answered with a skip from the eighth to the fourth degree (see Ex. 57).

Similarly, in the Ricercar septimi Toni (No. 20) the subject includes a descending skip from the fifth to the first degree. This time, however, the skip occurs immediately before the entrance of the answer in bar 6 (Ex. 71). As in No. 23, the corresponding skip in the answer is from the eighth to the fourth degree. In a stepwise ascent, however, the answer then returns to the first degree. In another of Erbach's ricercars in mode 7 which has an unexpected real answer, No. 19, the skip, $g$ to $d'$, occurs at the end of $A_1$ (see Ex. 62).

Example 71

Excerpt from Ricercar septimi Toni (No. 20), bars 1-12 (Erbach, 2:37)

\textsuperscript{31}See pp. 180-81.
The subjects of the *Ricercar quarti toni alla cromatica* (No. 11) and the *Ricercar septimi toni* (No. 22) begin on the fifth degree and end on the first. In its chromatic ascent, the subject of No. 11 (see Ex. 54) is similar to Hassler's No. 5 (Ex. 12). In Hassler's exposition, all the entries begin on the first degree of the mode. Erbach's answer, however, begins at the fifth below the subject and ascends to the fourth degree. In the subject of his No. 22, on the other hand, the movement from the fifth to the first degree is accomplished by a gradual descent from $d''$ to $g'$. The answer, in turn, begins on $g'$ and descends to $c'$, the fourth degree of mode 7 (see Ex. 55). The structure of the subject is remarkably similar to that of No. 17 discussed earlier (see Ex. 69). It is curious, however, that Erbach uses a tonal answer in No. 17 and a real answer in No. 22. Part of the reason could be that the former is in mode 6 and the latter in mode 7. Yet another procedure is evident in No. 31 (Ex. 72). In this case, the subject, which is given a real answer at the fourth below, progresses from the final, $g'$, to $d''$, the dominant of mode 1 transposed. Erbach achieves this movement to the dominant through a

Example 72

Excerpt from *Ricercar* No. 31, bars 1-6 (Erbach, 2:117)
stepwise sequence of ascending fourths, but the same movement in the answer goes from the fifth to the ninth (second) degree of the mode. The continuation in eighth notes, however, descends again to the fifth degree.

In thirteen expositions, Erbach's use of real answers generally conforms to the rules of later practice. The principal subjects rarely emphasize the first and fifth degrees in ways that would require tonal answers. According to their tonal structures, these subjects may be divided into four basic types: those in which 1) the subject begins and ends on the fifth degree; 2) $A_1$ in a divided subject begins and ends on the fifth degree; 3) the subject begins and ends on the final; and 4) the subject ends on a degree other than the fifth or final.

Six of Erbach's subjects are of the first type. Because it consists of an ascending and descending scale on $G$, the subject of No. 29 obviously requires a real answer (see Ex. 52a). A similar use of real answers was also observed in Hassler's two ricercars with hexachord subjects.\textsuperscript{32} Among the lengthiest and most interesting of Erbach's principal subjects is that of the Ricercar noni toni (No. 25). Apel remarks on the bold instrumental character of this subject (Ex. 73) and notes that "its ever-widening skips sound like a premonition of a famous Bach theme."\textsuperscript{33} Undoubtedly, Apel is referring to Bach's

\textsuperscript{32}See Nos. 6 and 21, discussed on p. 96.

\textsuperscript{33}Apel, HKM, p. 395.
well-known Fugue in E Minor for organ, commonly known as the "Wedge." Because of the alternation of the fifth degree with the scalewise descent from $e^\flat$ to $e^\natural$, a real answer, as in No. 25, is inevitable.

Example 73

Excerpt from Ricercar noni toni (No. 25), bars 1–13 (Erbach, 2:67)

Similarly, the somewhat shorter subject of the Ricercar quinti toni (No. 15), comprised of only four whole notes, is given a real answer at the fifth below (Ex. 74). Ricercar No. 28, in which $A_1$ begins and ends on the fifth degree, provides the only example of the second type of subject (see Ex. 6). In this case, one would expect a real answer because of the narrow

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34 Bach's fugue appears as no. 548 in W. Schmieder's index, Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach (BWV).

35 Other subjects of the first type, those which begin and end on the fifth degree, may be found in the Ricercar tertii toni (No. 9), the Ricercar quinti toni (No. 14), and the Ricercar septimi toni (No. 18).
range of $A_1$ which extends no more than a second above or below $b,$ the fifth degree. The answer is at the fifth below.

Erbach's three subjects comprising the third type, those that begin and end on the final, have real answers on the fifth degree. The subject of the Ricercar tertii toni (No. 8) provides another example of an opening theme characterized by a narrow range. Thus, a real answer is normal (see Ex. 51a). In contrast to No. 8, the subject of the Ricercar quinti toni (No. 13) descends in a stepwise manner from $f'$ to $f$. This kind of scalar subject, like the ones in Nos. 25 and 29 considered above, also requires a real answer. Yet another procedure is followed in the Ricercar secundi toni (No. 5). During its first four notes (Ex. 75), the subject ascends from the final to the first degree. A return to the final is accomplished through a stepwise descent. The real answer produces only a momentary emphasis on the second degree of the mode, $a'$, before returning to its starting point.
More unusual structures are evident in the three subjects of the fourth type, those that end on a degree other than the final or fifth. In the Ricercar octavi toni (No. 24), for example, the subject begins on the final, g, and ascends gradually to e' (Ex. 76). In the course of this movement, the fourth degree or dominant of mode 8, c, appears as a syncopated longer note before the ascent to e' continues. By beginning the answer on c simultaneously with this final note of the subject (bar 5), Erbach reinforces the emphasis on the fourth degree. Likewise,
the subject of the Ricercar septimi toni (No. 21) ends on the sixth degree (see Ex. 47). Its first part, however, is characterized by a gradual descent from the fifth to the first degree of mode 7. This, in turn, is followed by an ascent to the fifth degree before the conclusion of the subject on the sixth. As in No. 21, the subject of the Ricercar tertii toni (No. 7) begins on the fifth degree (see Ex. 58). Following its rise to d', the subject descends by step to g, the third degree. At this point, the answer begins on e. Continuing after the entrance of the answer, the subject ends a step lower on the fourth degree (bar 7). Further emphasis on the fourth degree is evident in the answer, the last part of which is varied so that it too ends on e.

The preceding discussion of tonal versus real answers illustrates one of the most important aspects of Erbach's expositions. Procedures that anticipate later Baroque practice most frequently occur in the first and third maneriae. Ten of the seventeen subjects that belong to these two maneriae, for example, emphasize the first and fifth degrees. In each case, Erbach adheres to the rules of later fugal composition by using a tonal answer. Erbach's ricercars provide further evidence that the major-minor scale system emerged from these

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36 The term was applied in the Middle Ages to the four pairs of church modes based on the four finals, d, e, f, and g. The Dorian and Hypodorian modes, for example, both with finals on d, constitute the first maneria. See Richard Hoppin, Medieval Music (New York, 1978), pp. 64-66.

37 Similarly, Hassler's six ricercars with tonal answers are in modes of the first and third maneriae (see Table 3, p. 90).
maneriae. His untransposed Lydian modes, for instance, which usually include B♭ in the signature, closely resemble F major. Similarly, the untransposed Dorian modes and those transposed to G with a flat in the signature bear strong resemblances to d and g minor.

Whereas the predominance of the two maneriae discussed above are indicative of Erbach's developing sense of tonality, it is evident that he was thinking more in modal terms in his ricercars in the second and fourth maneriae. A number of subjects in this group, for example, emphasize the first and fifth degrees in ways that would require tonal answers according to the rules of later fugal composition. In all instances, however, Erbach uses real answers. An obvious result of this procedure is an emphasis on the fourth degree of the mode. Even the one example from these maneriae in which he does use a tonal answer is unusual in that the first two entries emphasize the first and fourth degrees. As observed earlier, most of Hassler's subjects with real answers that we might expect to be tonal are in mode 9. Of Erbach's two ricercars in this mode, No. 26 introduces multiple subjects. The other, No. 25, has the kind of subject that requires a real answer.

Whereas the preceding section has dealt with specific characteristics of Erbach's subjects and answers, the following discussion will consider two additional aspects of his expositions: 1) the order in which the subject and answer entries appear, and 2) the order in which

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38 Pp. 92-93.
the voices enter.

The principal subject appears in all four voices of the exposition in only eleven of Erbach's ricercars. From this standpoint, a much smaller percentage of his expositions anticipate later practice than did the expositions of Hassler. The two patterns of subject-answer entries, SASA and SAAS, and the number of expositions that use each pattern are shown in Table 10. As observed earlier, these were the patterns preferred by Fux. In most cases, Erbach alternates entries of the subject and answer. Although Hassler too showed a preference for this arrangement, he used a greater variety of patterns than Erbach.

<table>
<thead>
<tr>
<th>Order of Entries</th>
<th>Number of Expositions</th>
</tr>
</thead>
<tbody>
<tr>
<td>SASA</td>
<td>8</td>
</tr>
<tr>
<td>SAAS</td>
<td>3</td>
</tr>
</tbody>
</table>

It may seem curious that these normal patterns occur in only eleven of Erbach's expositions, but the explanation undoubtedly lies in the frequency with which one voice enters with material other

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39 See p. 98.
40 In Table 4 (p. 98), six different patterns are listed.
than the subject or answer. More irregular procedures are evident in the sixteen expositions in which either the countersubject or $A_2$ enters as the third voice. As may be seen in Table 11, four basic patterns appear in these expositions, all of which are modified versions of the two shown in Table 10. An x in Table 11 signifies the entry of the countersubject or $A_2$ in the third voice. The final $A$ or $S$ in each pattern indicates a statement of the answer or subject by this same voice. In the second and fourth patterns, the horizontal arrow denotes an extended time interval between the end of the fourth entry and the subsequent entrance of the third voice with the subject or answer.

### TABLE 11

**SUBJECT-ANSWER ENTRIES IN ERBACH'S IRREGULAR EXPOSITIONS**

<table>
<thead>
<tr>
<th>Order of Entries</th>
<th>Number of Expositions</th>
</tr>
</thead>
<tbody>
<tr>
<td>$S \times A \times S\color{red}{\times A}$</td>
<td>4</td>
</tr>
<tr>
<td>$S \times A \times S\rightarrow A$</td>
<td>1</td>
</tr>
<tr>
<td>$S \times A \times A \times S$</td>
<td>5</td>
</tr>
<tr>
<td>$S \times A \times A \rightarrow S$</td>
<td>6</td>
</tr>
</tbody>
</table>

As the first two patterns in Table 11 indicate, when the fourth voice presents the subject, the third, having entered earlier with the countersubject or $A_2$, follows with a presentation of the answer. Erbach uses this procedure in five ricercars. In eleven others, as shown by the third and fourth patterns, the procedure is reversed. The fourth
voice presents the answer and the third, the subject.

Two basic approaches are evident in Erbach's delayed presentation of the subject or answer by the third voice. In the first, represented by the first and third patterns in Table 11, this presentation begins during or immediately after the statement of A/cs or $A_1/A_2$ by the fourth voice. The *Ricercar quinti toni* (No. 14) provides a typical example. Erbach presents the subject and countersubject in the soprano, the fourth voice of the exposition (Ex. 77, bars 16-22). The alto, which earlier entered with the countersubject alone (see bar 10), begins the answer in bar 19 against the countersubject in the soprano. The same time interval separates the first two voices of the exposition and these later soprano and alto statements of A.

Example 77

Excerpt from *Ricercar quinti toni* (No. 14), bars 10-22 (Erbach, 2:4-5)

In the second approach, as the second and fourth patterns in Table 11 indicate, a more extended time interval elapses between the end of the fourth entry and the statement of the subject or answer by the third voice. This procedure was observed in an earlier discussion
of the *Ricercar septimi toni* (No. 18). The third voice, the tenor, enters with the subject eight bars after the bass, the fourth voice, completes the answer. In another example, the *Ricercar noni toni* (No. 25), an extremely long time interval of eighty-four bars elapses after the answer in the fourth voice before the third voice states the subject. In all of these eighty-four bars, the third voice never has the main theme of the ricercar.

Various procedures appear in the five ricercars not included in Tables 10 or 11. Since they introduce multiple subjects, two of these, Nos. 3 and 26, are not relevant to this discussion. In another ricercar, No. 27, the last voice of the exposition enters with nonthematic material. The countersubject, on the other hand, enters as the last voice in the exposition of the *Ricercar septimi et octavi toni* (No. 23). In one other exception, the *Ricercar quinti toni* (No. 15), yet another variation of the patterns in Table 11 may be observed. This exposition provides the only example of entries in the sequence \( S \times A \times A \rightarrow A \). In this case, the third voice repeats the countersubject a number of times before stating the answer. These last three pieces bring to nineteen the number of Erbach's expositions in which one voice enters with material other than the subject. Similar procedures were observed in only four of Hassler's twenty-six ricercars.\(^{42}\) In two, Nos. 13 and

\(^{41}\)See p. 201.

\(^{42}\)See the earlier discussions of Nos. 4 (pp. 78-79), 13 (p. 72), 17 and 18 (pp. 66-68).
17, the third voice, after presenting the countersubject or \( A_2 \), states the subject or answer before the fourth voice enters. The last two entries are with the countersubject in one other exposition, that of No. 18.

Before concluding this discussion, one more aspect of Erbach's expositions deserves brief consideration. Like Hassler's, a majority of Erbach's expositions, as an examination of Table 12 reveals, open with the soprano or tenor voices. The alto is the first voice in two instances, and in only one does the exposition open with the bass voice. Of the fifteen expositions that open with the soprano, fourteen have consecutive entries in the alto, tenor, and bass voices. This arrangement, SATB, is also the sequence found in the largest number of Hassler's ricercars.

From Table 5 (p. 99) and Table 12, it is also apparent that both Hassler and Erbach achieve variety in their expositions by using different voice pairings. In twenty of Erbach's expositions, for example, the entries are paired in the same relationship (e.g., SA TB). In the other twelve, however, the second pair inverts the relationship of the first (e.g., SA BT). In Hassler's twenty-six expositions, on the other hand, the entries of nineteen are paired in the same relationship, and in seven the second pair is inverted.
TABLE 12
ORDER OF VOICE ENTRIES IN ERBACH'S EXPOSITIONS

<table>
<thead>
<tr>
<th>Order of Entries</th>
<th>Number of Expositions</th>
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<tbody>
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<td>SATB</td>
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<tr>
<td>SABT</td>
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<td>TBASA</td>
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</tr>
<tr>
<td>TSBA</td>
<td>1</td>
</tr>
<tr>
<td>BAST</td>
<td>1</td>
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</tbody>
</table>

Thus, Erbach's ricercar expositions, like those of Hassler, bear unmistakable earmarks of late sixteenth-century Italian keyboard style. Perhaps the most significant manifestation of Italian influence lies in the thematic organization of his expositions, a majority of which use a theme other than the principal subject as one of the entries. Indeed, from this standpoint, Erbach, to an even greater extent than A. Gabrieli or Hassler, follows procedures that are irregular according to later fugal practice. Although he sometimes uses real answers for subjects that suggest tonal answers, Erbach's expositions, in their tonal organization, more frequently approach genuine fugal style than do those of either Gabrieli or Hassler. In this respect, the compositions of Erbach stand as an important link between the modal style of the late sixteenth century and the more tonally oriented writing that
became a predominant feature of Baroque keyboard music.
VI. ORGANIZATIONAL ASPECTS OF ERBACH'S RICERCARS

Whereas an obvious stylistic kinship exists between Erbach's expositions and those of A. Gabrieli and Hassler, one can readily discern a departure from the older composers in his formal structures. Most of his ricercars, for example, use only exposition themes and exhibit a stylistic unity much closer to that of the later Baroque fugue. Sectionalized structures based on the introduction of new themes or new contrapuntal treatment of old themes, for which Gabrieli and even more, Hassler, showed such a strong predilection, are clearly less prevalent among Erbach's compositions. As a result, most of Erbach's ricercars cannot be analyzed on the same basis as those of Gabrieli and Hassler.\(^1\) Although representative analyses of his ricercars which are sectional are provided in this chapter, the emphasis will be on other kinds of formal articulation. Like Gabrieli and Hassler, Erbach frequently creates recognizable subdivisions by such means as recurring appearances of a particular contrapuntal device, contrasts of texture, or strong cadences preceding new imitative entries in the manner of an exposition.

\(^1\)As may be observed in Appendix C, individual analyses of Hassler's ricercars are based on the way thematic material is used.
The number and types of themes used in each of Erbach's ricercars are indicated in Table 13 (p. 241). Exposition themes (E.T.) include principal subjects, countersubjects, and divided subjects. Subsidiary themes (S.T.) and motives (Mo.), on the other hand, enter after the exposition. In the column labeled "sections" in Table 13, indications are given only for those ricercars that subdivide into two or more sections on the basis of thematic content or treatment. As this happens in only one-third of the thirty-two pieces, it is evident that Erbach introduces considerably fewer themes, variants, and motives after the exposition than Hassler.

For the following discussion, therefore, Erbach's ricercars naturally divide into two groups based on their sectional or nonsectional structures. All but one of the sectional pieces, No. 32, are of a simple bipartite design, in which the first section is sometimes extended beyond the exposition proper, and the second introduces a new theme or contrapuntal device. In the much larger group of nonsectional compositions, all themes enter during the exposition and appear in various contrapuntal arrangements throughout the composition. It is neither desirable nor necessary to consider here all of Erbach's ricercars. Discussion of a few pieces in each group will illustrate the various procedures that typify the compositions as a whole. As in Chapter 5, all musical examples and citations of specific ricercars are based on the edition by Clare Rayner.²

<table>
<thead>
<tr>
<th>Composition</th>
<th>Sections</th>
<th>E.T.</th>
<th>S.T.</th>
<th>No.</th>
<th>Total themes</th>
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</tbody>
</table>
Sectional Ricercars

The first of Erbach's sectional ricercars to be considered, No. 32 in mode 5, comprises 345 bars and provides the only example of a tripartite sectional division. Its overall formal structure is shown in the following diagram.

\[ A \ |\ A^\text{mo}/A \ |\ b/A/A^\text{mo} \ |\ 94 \ |\ 234 \ |\ 345 \]

The first section, which consists of two complete expositions of the principal subject, A (Ex. 78a), and an extension, was discussed in the previous chapter. In the last two sections, Erbach follows a procedure found in a number of Hassler's ricercars. The principal subject combines with a different thematic element in each section. In section 2, A appears in combination with \( A^\text{mo} \) (Ex. 78b), which is derived from the descending F major triad in the third and fourth bars of the subject. Section 3, on the other hand, is based primarily on A and a new theme, b (Ex. 78c), an ascending pattern in eighth notes that again is essentially an F major triad. Occasional entries of \( A^\text{mo} \) also occur throughout this section. In the following discussion, the second and third sections of No. 32 will be considered in more detail.

\[ \text{See pp. 187-88.} \]

\[ \text{See, for example, the Ricercar septimi toni (No. 11), discussed on pp. 132-38.} \]
In section 2 (bars 94-234), Erbach presents seventeen statements of the principal subject and numerous entries of $A^{\text{mo}}$. Throughout, $A$ and $A^{\text{mo}}$ appear both alone and in combination. Based on its arrangement of thematic material, this section clearly divides into five parts, all but one of which conclude with authentic cadences on the final (F). Part 4 ends with an authentic cadence on $B^\sharp$ in bars 214-15. In part 1 (bars 94-105), Erbach presents a single statement of the subject in the bass accompanied by entries of $A^{\text{mo}}$ in the tenor and soprano. This part concludes with a brief imitative passage based on $A^{\text{mo}}$. An exposition of $A$, with the voices entering in the sequence ATBS, opens part 2 (bars 105-46). The change to two-voice texture near the beginning of part 3 (bars 146-69) is one of Erbach's common means of formal articulation. The tenor and soprano entries of $A$, both of which are rhythmically altered, appear in stretto. By reserving this device for the middle
part of the section, Erbach, following a procedure often used by Hassler, creates a structural climax.\(^5\) Thematic treatment in parts 4 and 5 then parallels those in parts 1 and 2, but in reverse order. Both begin with imitative entries of A and conclude with passages based on A\(^{\text{mo}}\). The beginning of part 4 (bars 169-215) is marked by another change to two-voice texture and multiple entries of A in the sequence TSAST. The concluding passage based on A\(^{\text{mo}}\) (bars 203-215) is even more extended than those in parts 1 and 2. Part 5 (bars 214-34), like the first, begins with four-voice texture, but then has three entries of A in the sequence ATB, of which only the last is complete. From the following diagram, which illustrates the overlapping structural scheme of section 2, it is apparent that Erbach achieves formal balance in his sections by methods remarkably similar to those observed in a number of Hassler's ricercars.\(^6\) The first and last entries of A, for example, occur in the bass. More importantly, the symmetrical thematic structures indicated by upper brackets and the textural contrasts shown by the lower brackets contribute to the overall balance of form. The passage in stretto at the beginning of part 3 is indicated by "s".

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\(^5\) A similar use of two-voice texture and stretto may be observed in the first section of Hassler's No. 15 (see pp. 110-11).

\(^6\) See, for example, the second section of Hassler's No. 26, discussed on pp. 119-20.
Similar organizational procedures are evident in the third section of No. 32 (bars 234-45), which divides into four parts. Of these, the first three conclude with cadences on the fifth degree, C. In each part, Erbach follows the same basic pattern. An introduction, in which the new theme, b (Ex. 78c), is treated imitatively, precedes several entries of the subject. Three statements of the subject occur in the sequence SAB in part 1 (bars 234-60). The entry of b against the alto statement of A (see bars 245-49) is the only instance in the section when these two themes are combined. After the imitative entries of b at the beginning of part 2 (bars 260-87), four entries of A appear in the sequence STBS. The procedures followed at this point closely resemble those observed in section 2, part 3 (see bars 145-48). The first two statements of the subject, for example, are rhythmically altered and appear in stretto. The last entry of A in this part (bars 278-86) undergoes both melodic and rhythmic alteration. In part 3 (bars 287-331), the introduction has entries of A^m in the soprano and alto before a more extended treatment of b in imitation. Beginning in bar 300, Erbach presents five entries of the subject (BSATS), the last two of which are in stretto. The first three notes of the fourth entry and all of the fifth are also in diminution by one-half. In the last part of this third section, part 4 (bars 331-45), Erbach begins an incomplete
statement of the subject in the tenor (bar 335) which, in turn, is followed in the next bar by a complete entry in the bass. An extended plagal cadence on the final concludes the composition.

The Bipartite Ricercars

Based on the comparative lengths of their individual sections, Erbach's ten ricercars with bipartite designs may be divided into three categories. In the first, which includes six pieces, the second section is considerably the longer of the two. Three ricercars in which both sections are of approximately equal length make up the second category. In the third, which includes only one piece, No. 26a, the first section is more extended than the second.

Ricercars having shorter opening sections

Of the six pieces in this category, the Ricercar quinti toni (No. 12) is one of four with opening sections that consist of the exposition proper and only a brief extension.⁷ The other two in this category, Nos. 6 and 29, have considerably longer extensions. As observed in the preceding chapter, the ten-bar extension following the exposition in No. 12 includes another entry of the subject.⁸ The lengthy second section divides into eight parts.⁹ The distinguishing contrapuntal designs of these parts vary in complexity, but all are

⁷See also Nos. 11, 17, and 27.
⁸See pp. 185-86.
based on various arrangements of the subject and a subsidiary theme (Ex. 79). The techniques that define and articulate the first three parts will illustrate the kinds of procedures followed in the section as a whole.

Example 79

Themes of Ricercar quinti toni (No. 12) (Erbach, 1:66)

A

\[\text{Diagram of A}\]

b

\[\text{Diagram of b}\]

Part 1 provides a typical example of Erbach's predilection for thematically balanced subdivisions within his longer sections. Following an introduction in which three statements of b are presented imitatively, he begins an exposition with the subject and answer alternating in the sequence BSTA. Within this exposition, however, two more imitative passages consisting of three statements of b begin near the end of the first and third entries (bars 51-56 and 69-74). As may be observed in the following diagram, these episodes on b contribute significantly to the symmetry of the exposition. A further entry of the answer in the bass (bars 83-90) completes part 1, which ends with an authentic cadence on the final C.
In part 2 (bars 91-140), as in part 1, an introduction in which b is treated imitatively leads to a passage based on the subject. Presented four times throughout part 2 (bars 101-33), A appears in the sequence SSTB. The bass statement in the subdominant is followed by additional entries of b in the two lower voices which lead to an authentic cadence on the fifth degree (bars 135-36). A brief transition based on descending quarter notes returns to a cadence on the final which overlaps with the beginning of part 3.  

In contrast to parts 1 and 2, stretto appears as the main unifying device in part 3 (bars 139-94). In addition, this part is more tonally varied since some of the entries of A are on unusual degrees. The subject, which appears eight times, alternates throughout between the bass and the other voices. Although imitative passages based on b separate some entries, they follow no apparent pattern. The first two entries of A, which are in stretto (3/1), begin on the dominant and final of the mode (G and C). The next three statements are on G, A, and G (bars 151-80). The sixth and seventh entries on A and D (bars 180-87), like the first two, are again in stretto in the lower two voices. This time, however, the tenor, which is doubled at the third above in the alto, enters first. Erbach then completes part

10 A similar procedure involving two cadences may be observed at the conclusion of the first section of Hessler's Ricercar primi toni (No. 2). A discussion of this passage appears on pp. 59-60.
3, which ends with an authentic cadence on G, with an entry of the subject in the soprano on G. The structural scheme of part 3 is illustrated in the following diagram.

<table>
<thead>
<tr>
<th>Entries of Subject</th>
<th>A/A A A A A/A A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voices</td>
<td>B T B A B T B S</td>
</tr>
<tr>
<td>Beginning Notes</td>
<td>G C G A G A D G</td>
</tr>
</tbody>
</table>

Erbach follows similar procedures in the remaining five parts of the second section of No. 12 (bars 194-347). In each, for example, there is a strong emphasis on stretto. Other techniques include use of the subject in an incomplete form and doubled entries of the subsidiary theme (bars 195-200).

Of Erbach's bipartite ricercars in which the opening section is shorter than the second, the Ricercar secundi toni (No. 6) is one of two with lengthy extensions between the end of the exposition proper and the beginning of the second section. As mentioned in the preceding chapter, this piece comprises 403 bars and is the longest of Erbach's ricercars. Although it is based entirely on themes introduced during the exposition, a divided subject and a countersubject, the treatment of these themes makes No. 6 a sectional ricercar. Throughout the first section, the exposition themes are unaltered. In the second section, however, both portions of the divided subject appear in inversion as well as in their original forms (see Ex. 80).

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11 The other is No. 29.
Example 80

Themes of *Ricercar secundi toni* (No. 6) (Erbach, 1:32)

A₁ and A₂

![Musical notation for A₁ and A₂]

The exposition of No. 6 (bars 1-29), in which the voices enter in the sequence TASA, was considered earlier.¹² The extension of the exposition (bars 29-117) clearly divides into two parts, each based on entries of A₁ and A₂. At times, Erbach uses the countersubject or A₂ as counterpoint to A₁.¹³ In the first part (bars 29-66), the voices

¹²See 209-10.

¹³See, for example, bars 29-31 and 69-73.
enter with the subject in the sequence BTABT. All entries except the second, which has $A_1$ only, present the complete divided subject. Whereas the first three are on the final, G, the last two are on the fifth degree. The last entry of the subject extends across the authentic cadence on the final with which part 1 concludes (bars 65-66). Following this cadence a brief change to two-voice texture marks the beginning of part 2 (bars 66-105). Here again we have multiple entries of the divided subject in the sequence ASATBA. All except the first are complete. During this first entry, however, $A_2$ appears in the soprano as a counterpoint to the alto statement of $A_1$ (bars 69-73). Of the six entries, all are on the fifth degree, D, except the first and third, which are on the final. A cadence on the fifth degree (bars 104-5) marks the end of section 1. The structural design of this section, including that of the exposition proper, is shown in the following diagram.\(^{14}\)

<table>
<thead>
<tr>
<th>Entries of Subject</th>
<th>Voices</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>T B S A</td>
</tr>
<tr>
<td>29</td>
<td>B T A B T</td>
</tr>
<tr>
<td>66</td>
<td>A S A T B A</td>
</tr>
<tr>
<td>105</td>
<td></td>
</tr>
</tbody>
</table>

Before dealing in a more specific way with the lengthy second section of No. 6 (bars 106-403), it seems appropriate to comment briefly on the organization of the section as a whole. It divides into twelve parts of varying length and complexity.\(^{15}\) To articulate

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\(^{14}\) In this diagram, A denotes a complete entry of the divided subject. Entries consisting of the first part only are indicated by $A_1$.

the form, Erbach creates an involved contrapuntal design, most of which
is based on $A_1$ in combination with its own inversion. Occasionally,
the inverted form of $A_2$ also appears. In a few instances, both parts
of the subject are presented intact and unaltered. A similar use of
inversion as the basis for sectionalization may be observed in certain
compositions by A. Gabrieli and Hassler.\footnote{In the third section of
Gabrieli’s Ricercar nono tono from the Libro secundo, for example, the subject is paired with its own inversion (see p. 40 above, Ex. 3). Similarly, the subsidiary theme, $b$, in combination with its inversion, $b^1$, forms the basis for the second section of Hassler’s No. 23 (see Appendix C).}

The first part of section 2 (bars 106-48) begins with imitative
entries of $A_2$ in a short passage again in two-voice texture. What
follows is in the manner of an exposition with entries in the sequence
BTBSA. All but the first and third, which enter with $A_1$, present the
inversion, $A_1^i$ (Ex. 80). Following the first two entries, Erbach treats
$A_2$ imitatively in the upper two voices. The third entry is preceded by
a cadence on the dominant (see bars 123-24). Separated by a time inter­
val of one bar, the last two entries are in stretto. An extended
deceptive cadence on $B^b$ preceded by characteristic figurations marks
the end of part 1 (see bars 142-48). Overlapping this cadence, a bass
entry of $A_1^i$ on the second degree in bar 146 begins part 2. This, in
turn, is followed by entries of $A_1$ on the fifth degree in the soprano
and tenor voices, the last of which overlaps with the beginning of part
3. Here in bars 163-73 Erbach presents an exposition based on a rhythmic
variant, $A_1^v$, of the subject’s first three notes (Ex. 80). Treated in
stretto, this variant appears in the sequence BATS. Following the last entry of $A_1^V$, part 3 concludes with an authentic cadence on the fifth degree. The tenor statement of $A_1^i$, which begins during the penultimate chord of the cadence, provides another example of the overlapping that frequently links the parts of section 2.

Since it is impractical to consider in detail all of the second section of No. 6, the remainder of this discussion will deal with some of the procedures followed in parts 6 and 7. In part 6 (bars 219-39), Erbach creates a symmetrical structure with a tripartite thematic scheme, $A_1^i A_1 A_1^i$. The symmetry is further emphasized by the order of entries, SBS. Near the end of the first entry, a new thematic variant, $A_2^i$ (see Ex. 80), is treated in stretto by the tenor, alto, and soprano voices. Another passage of $A_2^i$ in stretto occurs during the last entry of $A_1^i$ (bars 231-34). This time, however, the entries occur in the sequence ATB. An authentic cadence on the third degree, $B^b$, concludes part 6.

A more expansive but equally balanced form is evident in part 7 (bars 239-77), where the sequence of entries, ABASA, again provides symmetry. Whereas the first entry includes both parts of the subject, the second, accompanied by entries of $A_2$, first presents $A_1$ and then $A_2^i$. For its second entry, on the other hand, the alto has $A_1^i$ and is accompanied by $A_2^i$ in the lower two voices. The last two entries both present the entire subject in its original form. After passing through the tonality of F major (bar 273), Erbach concludes part 7 with a cadence on C. Its formal scheme is shown in the following
diagram, in which themes that accompany the various entries are
given in parentheses.

Themes A₁A₂ A₁A₂</sup> (A₂) A₁</sup> (A₂</sup>) A₁A₂ A₁A₂

Voices A B A S A

By internal organizations of this sort and by similar manipulations of
themetic material, Erbach differentiates the many subdivisions while
maintaining a feeling of unity in the unusually long second section of
his Ricercar secundi toni (No. 6).

Ricercars having sections of equal length

The Ricercar noni toni (No. 25) is one of three compositions belong­
ing to the second category of bipartite forms, those in which both
sections are of approximately equal length. An unusual subject, con­
sidered on pp. 226-27, and a short, rhythmic countersubject form the
themetic basis for the entire ricercar (Ex. 81). Both themes appear
in their original form throughout the first section (bars 1-129). In
section 2 (bars 130-239), however, Erbach articulates the form by alter­
ing the subject rhythmically and by presenting it in augmentation.

Example 81

Themes and Excerpts from Ricercar noni toni (No. 25)
(Erbach, 2:67)

a. A
In the exposition, which comprises forty-one bars, the entries occur in the sequence SATB. As in a large number of Erbach's ricercars, the third voice enters with the countersubject. The exposition is extended by several additional entries of the subject, many in combination with the countersubject. This extension (bars 42-129) may be divided into two parts. The first, consisting of four entries of the subject (ASBS), concludes with an ornamented cadence on the fourth degree, D (bars 83-84). In part 2 (bars 85-129), three entries occur in the sequence BAS. After stating the subject, the soprano continues with ornamental figurations which, in turn, lead into a brief passage based on the countersubject (bars 115-129). An ornamented authentic cadence on the final provides a decisive conclusion to section 1.

In the second section of No. 25 (bars 129-239), Erbach follows procedures which, though used in a less complex way, are similar to
techniques observed in Hassler's ricercars. On the basis of the contrapuntal devices used, for example, the entire section clearly divides into four subsections. Each of the first three consists of an imitative passage in predominantly two-voice texture followed by a single entry of the subject in double augmentation \((A^2)\). Thus, the first subsection (bars 129-59) begins with a passage in the lower two voices in which \(A\) and its rhythmic variant, \(A^v\), appear in stretto (Ex. 8lc). This passage introduces the first entry of \(A^2\) in the soprano (bar 142). Another passage based on \(A\) and \(A^v\) in stretto, this time in the upper two voices, marks the beginning of the second subsection (bars 159-200). In contrast to the first subsection, however, Erbach presents another entry of the subject in the tenor (bars 169-77) before stating \(A^2\) in the alto (bars 183-99). Subsection 3 (bars 200-32) consists of a passage based on the countersubject (bars 200-10) followed by the final entry of \(A^2\) in the bass. The toccata-like style of the last subsection (bars 232-39), which serves as a brief coda to the composition, is characteristic of Erbach's ricercars. Before this coda concludes with a plagal cadence, it has presented three entries of the subject in diminution by one-fourth in the sequence TSB. The following diagram illustrates the overall structural plan of section 2.

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17 See, for example, the second section of Hassler's No. 21, discussed on pp. 113-15.
One more bipartite ricercar in which both sections are of approximately equal length, the Ricercar primi toni (No. 3), is deserving of comment. Its unique exposition, comprising bars 1-25, was discussed on pp. 215-17 (see Ex. 67). Basing the entire composition on six exposition themes, Erbach creates a complex polyphonic structure that is unmatched among his ricercars. In the first section (bars 1-107), which includes the exposition and its lengthy extension, Erbach combines these themes in various contrapuntal arrangements, sometimes articulating the form by such devices as stretto and diminution. In section 2 (bars 107-242), he continues this procedure but presents several of the themes in both their original and retrograde forms. A more detailed description of each section appears in the following discussion.

The voices of the exposition in No. 3 enter with the six themes in the sequence ASTB(T)SB. As noted earlier, theme E, which enters in stretto in the tenor and soprano, is complete only in the soprano. After the last theme has entered in the bass, Erbach begins a brief

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18. In addition to Nos. 25 and 3, Erbach's other composition in this category is the Ricercar septimi toni (No. 21). The first section of this piece was discussed on pp. 186-87.

19. Since it is incomplete, the second tenor entry is shown in parentheses.
coda (bars 19-25) based on a descending six-note pattern (Ex. 82a), which leads to a deceptive cadence on B♭ (bars 24-25).

Example 82

Themes and Excerpts from *Ricercar primi toni* (No. 3) (Erbach, 1:12)

a. Descending six-note pattern

b. Bars 52-56

c. C♯

d. A♯

e. E♯

The extension of the exposition (bars 24-107), comprising the remainder of section 1, divides into two parts. The first begins with a bass entry of theme C, the first two notes of which overlap with the end of the exposition. Entries of themes F and B, both
rhythmically modified, follow in the tenor and alto (bars 25-26). Throughout the remainder of part 1, Erbach continues with random entries of the six exposition themes, frequently presenting them in various contrapuntal combinations. In bar 53, for example, a soprano entry of B appears against a bass statement of A, and at the end of the next bar, C enters in the bass against B (Ex. 82b). A comparison of this passage with the first three bars of the exposition (see Ex. 67) reveals obvious similarities. In both instances, the same time interval elapses between A and B. Furthermore, the entry of C in bar 54 is delayed by only one quarter-note. A cadence on the fifth degree, D (bar 76), marks the end of part 1.

At the beginning of part 2 of the first section (bars 76-107), Erbach articulates the form with a passage in which five statements of C, now appearing in diminution by one-half, are presented in stretto (bars 76-84). After a brief treatment of theme F in stretto (bars 84-88), theme C, no longer in diminution, enters four more times in the manner of an exposition (STBA). Of these entries, only the last undergoes rhythmic alteration. The soprano and tenor, as well as the bass and alto, are in stretto. During the final entry of C, Erbach introduces theme B in the soprano, after which themes E and B appear in the tenor and alto. During these last two statements, the other voices drop out, and section 1 ends with a two-voice cadence on the final, G. In addition to indicating the themes used in part 1 of the extension, the following diagram illustrates the basic structural scheme of part 2.
In the second section of No. 5, which divides into two subsections, Erbach introduces retrograde and rhythmically varied forms of three exposition themes, A, C, and E. Of these, only $E^\updownarrow$ (Ex. 82c) is an exact retrograde of the original pitch relationships. Whereas the first three notes of $A$, $g' \ d' \ g'$, comprise the downward and upward skip of a fourth, $A^\uparrow$ concludes with a descending and ascending fifth, $d'' \ g' \ d''$ (Ex. 82d). Because Erbach omits the penultimate note of $E$ in its retrograde, $E^\uparrow$ begins with the downward skip of a minor third (Ex. 82e). In some entries of $E^\uparrow$, the first note of bar 3 is moved to the lower octave. In addition to using retrograde forms in section 2, Erbach frequently presents exposition themes in diminution as well as in their original note values.

The first subsection of section 2 (bars 107-54) divides into two parts. Erbach articulates the beginning of part 1 by shifting the two-voice texture from the alto and tenor to the tenor and bass. This part opens with an entry of $E^\uparrow$ in the bass, which later combines contrapuntally with two forms of $C$, $C^\sharp$ and $C^\mathsf{b}$, and $B$ (bars 105-13). In the continuation, entries of $B$, $E^\uparrow$, $A^\uparrow$, and $D$ appear in various contrapuntal arrangements. Beginning in bar 130, $A^\uparrow$, presented in the sequence STBA, forms the basis for a brief stretto before part 1 concludes with an authentic cadence on the final.

---

20 Bars 107-34 and 134-54.
In part 2, which also begins with two-voice texture, Erbach achieves variety by temporarily abandoning retrograde technique. The first theme to enter, F, appearing in the alto, is accompanied by a soprano entry of D#. The soprano then presents C (bars 137-40). On its penultimate note, E enters in the tenor. In bar 140, F, combined contrapuntally with E, enters again, this time in the bass. During a soprano entry of B (bars 144-48), Erbach begins a stretto of theme C (TBST), which continues throughout the remainder of part 2. An authentic cadence on the fifth degree concludes the first subsection of section 2. The division between subsections 1 and 2 is further emphasized by a pedal point on a in the bass of bars 150-53. The structural organization of subsection 1 is shown in the following diagram. By using textural changes and passages in stretto, Erbach creates a readily discernible formal balance in the subsection as a whole.

In the second subsection (bars 154-242), which divides into three parts, Erbach follows the same basic procedures of articulating the form by textural changes and by presenting themes in stretto. Part 1 opens with a stretto based on E and its retrograde. Thus, statements

\[ \text{Themes} \quad 107 \quad (A^F/B/C/F/C/\overline{D}/E^F) \quad 134 \quad (B/C/D/F/E) \quad 154 \]

\[ \text{Voices} \quad \text{T/B} \quad \text{S/T} \quad \text{B/A} \]

\[ \text{Texture} \quad 4 \quad 4 \quad 2 \quad 4 \]

\[ \text{In the second subsection (bars 154-242), which divides into three parts, Erbach follows the same basic procedures of articulating the form by textural changes and by presenting themes in stretto. Part 1 opens with a stretto based on E and its retrograde. Thus, statements} \]

\[ \text{See bars 154-69, 169-201, and 201-42.} \]
of $E^r$, $E$, and $E$ enter in the sequence $TBE$. Accompanying $E^r$ are entries of $B$ and $C^\flat$ in the soprano and alto. After the last presentation of $E$, Erbach concludes part 1 with tenor and bass entries of $C^\flat$ in stretto (bars 167-69). The brief change to two-voice texture in bar 170 articulates the beginning of the next part. In the remaining two parts of the second subsection, the same kinds of procedures are applied to other themes.

One other feature of No. 3 illustrates Erbach's concern for unified and balanced forms. A recapitulation, in which all six themes are presented in more or less reverse order, begins in bar 218 and extends to the end of the piece. Thus, the ricercar concludes with a soprano entry of theme $A$, the opening subject of the exposition, above a pedal point on $D$.

**Ricercar with a longer opening section**

Among Erbach's bipartite ricercars, the *Ricercar noni toni* (No. 26a) provides the only example of a first section that is longer than the second. Because of its use of multiple themes, this composition bears obvious similarities to No. 3 considered above. Indeed, both ricercars incorporate thematic material from two of Palestrina's madrigals.

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22 Because it is incomplete, the alternate version of this composition from W, appearing in Rayner's transcriptions as No. 26b, is excluded from the present discussion.

23 The expositions as well as thematic sources for both ricercars are discussed on pp. 211-17.
Erbach bases No. 26a on three exposition themes, A, B, and C (see Ex. 65), as well as a subsidiary theme, d (Ex. 83a). In its unusual exposition, the voices enter in the sequence TSBA. The fourth entry, as mentioned earlier, repeats the opening theme, A. The extension of the exposition, comprising the remainder of section 1, combines A, B, and C in various ways. Section 2 is based on subsidiary theme d and the first two exposition themes. Some of the ways by which Erbach articulates the form in both sections will be dealt with in the following discussion.

On the basis of textural changes and the arrangement of thematic material, the extension of the exposition divides into three parts. Erbach achieves a symmetrical design in part 1 by the way he presents four entries of A in the sequence S3AS. All but the second of these entries is combined contrapuntally with B, which enters in each case at the same time interval after A as in the exposition. To balance this structure, Erbach separates the second and third entries of A with a cadence on the fourth degree, D. As indicated in the following diagram, the tonal organization of part 1 reflects this balance. This may be observed in the first and last entries of A and B, which, in both instances, begin on E and A. The middle entries begin on A and D.

<table>
<thead>
<tr>
<th></th>
<th>15</th>
<th>37</th>
</tr>
</thead>
<tbody>
<tr>
<td>Themes</td>
<td>A/B A (cad.) A/B</td>
<td>A/B</td>
</tr>
<tr>
<td>Voices</td>
<td>S T B</td>
<td>A T S A</td>
</tr>
<tr>
<td>Opening Notes</td>
<td>E A A</td>
<td>A D E A</td>
</tr>
</tbody>
</table>

24 Bars 15-38, 38-75, and 75-106.
b. Subject in partial augmentation, bars 80-85.

The second part of the extension begins with a characteristic change to two-voice texture (bars 38-40). The first theme to enter, A, which appears in the tenor, combines with a bass entry of C (bars 41-46). Erbach then presents B twice, first in the soprano and then in the alto. Following the alto entry, A and C, separated by the same time interval as before, again combine contrapuntally (see bars 55-60). This time, however, the voice sequence is reversed (BT).

Part 2 continues with another entry of B in the bass, after which combined entries of A and B appear in the upper two voices. Another authentic cadence on the fourth degree then concludes part 2. As may be observed in the following diagram, Erbach creates a balanced form in this part by using entries of B alone to separate passages in which A is paired contrapuntally with C or B.

```
Themes  A/C B B A/C B A/B
37
75
```
Throughout part 3 of the extension, Erbach uses techniques similar to those observed in the first two parts. As in part 2, its beginning is marked by a change to two-part texture in the upper voices (bars 75-79). The first exposition theme, A, appears five times (STBSA), in two instances combined with other themes. Its second entry, which occurs in the tenor (bars 80-85), is particularly deserving of comment. At this point, Erbach presents the last four notes of A in double augmentation, accompanying the last three with entries of the other two exposition themes, B and C, in the soprano and alto (Ex. 85b).

The tonal organization of the extension merits brief consideration. Theme A, which is presented twelve times, enters throughout on either the final or the fifth degree (A or E). In part 1, as observed earlier, the first and last entries are on E and the second and third on A. All entries of theme A in part 2 are on E, however. The tonal arrangement of part 3, on the other hand, is basically a reverse of that in part 1. Now the first, second, and fifth entries are on the final, the third and fourth on the fifth degree. The balanced tonal structure thus created by entries of A in the extension is evident in the following diagram. (The letters denote the notes on which the various entries of A begin.)

```
15 E A A E | 38 E E E | 75 A A E E A | 106
```

To delineate the beginning of section 2 of Ricercar No. 26a, in addition to changing to two-part texture Erbach introduces a subsidiary theme, d, in the soprano against an alto entry of B (bars 106-10). An earlier, albeit incomplete, entry of d appeared in section 1 in the
soprano of bars 60-61. Throughout section 2, theme d is presented eight times in two forms. In the first, the opening skip is down a minor third; in the second, down a fifth. The means by which Erbach articulates section 2 are similar to those already seen in section 1. On the basis of cadences, textural changes, and contrapuntal procedures, the section clearly divides into two parts. In part 1 (bars 106-26), five entries of d appear in the sequence STSSB. During three of these entries, d is combined contrapuntally with either A or B. The end of part 1 is marked by an authentic cadence on the final. Erbach then articulates the beginning of part 2 by the usual shift to two-voice texture and by presenting two entries of A in stretto in the bass and alto. During the remainder of the piece, A, B, and d continue to combine in various ways. Erbach unifies the entire ricercar by concluding with alto and tenor entries of A and B, the first two themes of the exposition. A similar structural procedure was observed at the conclusion of No. 3, discussed earlier.25

One aspect of the tonal organization of No. 26a, the unusually large number of cadences on the fourth degree, is deserving of comment.26 This phenomenon undoubtedly bears a close relationship to the mode of the piece. Erbach's other ricercar in mode 9, No. 25, for example, exhibits a similar, though less pronounced, emphasis on the fourth degree. Furthermore, all of Hassler's ricercars in this

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25 See p. 262.

26 See, for example, bars 9-10, 26-29, 42-43, and 50-51.
mode, as mentioned earlier, emphasize it in their expositions and, in some instances, at strong cadential points.

Of Erbach's eleven sectional ricercars, one divides into three sections and ten divide into only two. In these bipartite structures, the opening sections range from those with only a brief extension after the exposition proper to one in which the first section exceeds the second in length. In contrast to Erbach's sectional ricercars, only four of Hassler's and six of Gabrieli's have bipartite designs. Based on the comparative lengths of their individual sections, these compositions, like Erbach's bipartite ricercars, fall into the three categories described above on p. 246.

Although his compositions in this group have fewer sections than most of Hassler's and Gabrieli's ricercars, it is evident from the above discussion that Erbach achieves sectionalization by similar methods. In a few instances, for example, he creates a section by giving a new contrapuntal treatment to an old theme or by deriving a motive or variant from it. An even more frequent procedure, however, is the introduction of a subsidiary theme, which then combines with one or more exposition themes. This technique, observed

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27 See pp. 92-93 and 121.

28 See, for example, Hassler's No. 17 (transcription no. 4), discussed on pp. 121-25, and Gabrieli's Ricercar duodecimo tono from the Libro secondo, discussed on pp. 170-71.

29 Compare procedures followed in Erbach's Nos. 32 and 25 (pp. 242-46 and 254-57) to those found in Hassler's Nos. 21 and 17 (see pp. 113-16 and 121) as well as in Gabrieli's Ricercar primo tono alla quarta alta from the Libro secondo (see p. 127).
earlier in Erbach's No. 12, may also be found in Hassler's bi-partite composition, the *Ricercar primi toni* (No. 2), the second section of which is based on the subsidiary theme and its variant in combination with the principal subject. Gabrieli uses a similar procedure in the second section of his *Ricercar nono tono alla quarta alta* from the *Libro terzo*. In contrast to his older contemporaries, however, Erbach never introduces more than one subsidiary theme within a composition. Perhaps the most important aspect of his sectional ricercars is the balanced formal scheme that often characterizes individual sections. In many instances, following procedures similar to those observed in certain compositions by Hassler, Erbach creates parts or subdivisions within a section by means of textural changes, passages in stretto, or strong cadences followed by a new series of imitative entries in the manner of an exposition. The symmetrical forms in many of these smaller divisions within sections reflect Erbach's concern for structural balance and unity. As will be observed in the following discussion, such forms are also prevalent in Erbach's nonsectional ricercars.

*Nonsectional Ricercars*

The second group of Erbach's ricercars, those that are nonsectional in structure, comprises twenty-one compositions. Whereas most of his sectional pieces introduce subsidiary themes, the nonsectional ricercars are based entirely on thematic material introduced in the exposition.

See pp. 246-49.
The twenty-two pieces in this group are of two types: monothematic and polythematic. It should be remembered that monothematic, as it is applied in this study, denotes compositions based on a single principal subject. According to this strict definition, only three of Erbach's nonsectional ricercars are monothematic. The other eighteen, since they have more than one exposition theme, must be classed as polythematic. The kinds of themes on which these pieces are based include subjects and countersubjects as well as divided subjects. The following discussion will deal with only two ricercars from each of the types mentioned above, but these few examples represent procedures common to the group as a whole.

The Monothematic Ricercars

The first of Erbach's monothematic ricercars to be considered, the Ricercar quinti toni (No. 13) is eighty-seven bars in length. Of his six ricercars in mode 5, this piece is one of two in which he uses the pure form of the mode. Its scalar subject (Ex. 84), descending from f to f, was mentioned in the preceding chapter, p. 228.

In the exposition, which is twenty-four bars in length, the subject appears in the sequence TAS3. A brief extension following the exposition (bars 25-29) concludes with an ornamented cadence on the final. The remainder of the piece may be divided into two parts,

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31 See p. 108.

32 See also No. 15 discussed below.
both of which begin with a characteristic change to two-voice texture. In part 1 (bars 29-58), Erbach presents five entries of the subject on the final, the last two in stretto. The sequence of these entries, STBST, provides another example of his predilection for balanced formal structures. As the following diagram shows, he further emphasizes this balance in part 1 by strong cadences on F after the second and third entries.

<table>
<thead>
<tr>
<th>Entries</th>
<th>29</th>
<th>58</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voices</td>
<td>S</td>
<td>T</td>
</tr>
<tr>
<td>Cadences</td>
<td>F</td>
<td>F/A</td>
</tr>
</tbody>
</table>

Part 2 (bars 58-80) begins in the lower two voices with four entries of the subject in the sequence BABS. Again Erbach creates a balanced structure, this time by presenting the second and third entries in stretto. The scheme of subject-answer entries, SAAS, also reflects this balance. The end of part 2 is marked by an ornamented authentic cadence on the final. In the brief, toccata-like coda which follows (bars 80-87), Erbach extends this cadence with a pedal point on the tonic, alternating it between the upper and lower voices. The result is a series of I-IV harmonies before the final plagal
cadence. The same harmonic formula occurs during the final cadential progression in a large number of Erbach's ricercars. Indeed, this technique, as observed in an earlier discussion of Hassler's ricercars, was characteristic of much vocal and instrumental music of the sixteenth century. One additional feature of the coda of Erbach's No. 13 merits comment. Three entries of the subject, each appearing in free diminution, are presented in even eighth notes. A similar passage in which the subject appears in diminution marks the conclusion of No. 25 discussed on p. 256.

The second monothematic ricercar to be considered is No. 30 in mode I. Among the shortest of Erbach's ricercars, this piece is only fifty-five bars in length. The subject, cited earlier because of its instrumental character, appears in its complete form only seven times in the entire piece. In the exposition (bars 1-19), it is presented in the sequence SATB.

The remainder of the piece may be divided into two parts. In the first (bars 20-43), Erbach presents three additional entries of the subject (ASS), the last two of which are separated by an ornamented authentic cadence on the final (bars 35-36). Another ornamented

---

33 See, for example, the last six bars of the Ricercar primo tono (No. 1), as well as the last nine bars of the Ricercar septimi toni (No. 20).
34 See pp. 124-25.
35 Erbach's other monothematic ricercar is No. 31.
36 See pp. 188-89.
authentic cadence, but on the dominant, marks the end of part 1.

Part 2 (bars 43-55), comprising the remainder of the piece, is based on ascending and descending scale-wise figurations that are clearly derived from the subject. Although Erbach concludes several of his ricercars in this manner, the toccata-like ending in this case seems unusually long for such a short piece. Indeed, because of the subject's lively character, this toccata-like style is evident to some extent throughout the ricercar. The cadential procedures in the last eight bars are typical of Erbach. Following an authentic cadence on the final (bars 48-50), he concludes with an extended plagal cadence in which the fourth degree, G, appears as a pedal point in bars 51-54.

Before concluding this discussion of Erbach's monothematic ricercars, it seems appropriate to comment briefly on those of Hassler and A. Gabrieli. In most cases, the procedures of both composers vary considerably from those observed in Erbach's compositions. Hassler's two monothematic ricercars, Nos. 15 and 21, are sectionalized either by the use of motives and variants derived from the subject or by presenting it in various degrees of diminution and augmentation. Similarly, Gabrieli achieves sectionalization in three of his monothematic ricercars by treating the subject in augmentation. Since it is nonsectional and based entirely on the subject in its original form, however, his other monothematic ricercar, the Ricercar primo tono from

37 These two compositions were considered on pp. 109-15.
the Libro terzo, bears a close resemblance to those of Erbach. In fact, because of its similarity to the later Baroque fugue, Apel cites this composition as Gabrieli's most progressive ricercar. Viewed in this light, Erbach's three monothematic ricercars might also be considered significant prototypes of later fugal forms.

Ricercars Having More Than One Exposition Theme

Eighteen of Erbach's nonsectional ricercars, in contrast to the monothematic compositions considered above, have more than one exposition theme. Of these, fourteen are based on a subject and countersubject and three on a divided subject. One piece, the Ricercar primi toni (No. 1), has both a divided subject and countersubject. Some typical procedures used in these eighteen pieces will be illustrated in the following discussion of the Ricercar quinti toni (No. 15) and the Ricercar secundi toni (No. 5).

Ricercar No. 15, the other example of the pure form of the Lydian mode, comprises 155 bars. It is based on two themes of contrasting character, a short subject in whole-note values and a faster moving countersubject (Exx. 85a and b). A comparison of these two themes reveals certain similarities. As indicated by the bracket in Ex. 85b, notes 2-5 of the countersubject are an inversion of the subject. One aspect of the subject, its inherent simplicity, contributes

---

38 Gabrieli's four monothematic ricercars were considered briefly on pp. 126-27.
significantly to the unity of the composition. Because it is so short and such a natural progression, it is apt to appear in other forms without any conscious effort on the part of the composer. Its retrograde inversion, for example, is stated in quarter notes in the soprano of bar 50, and in the last half of the following bar, it appears again in eighth notes in the bass (Ex. 85c). That Erbach deliberately presented altered versions of the main theme at this point and in similar instances throughout the piece seems improbable.

Example 85

Themes and Excerpts from *Ricercar quinti toni* (No. 15)  
(Erbach, 2:12)

a. Subject

\[ \text{Diagram of subject} \]

b. Countersubject

\[ \text{Diagram of countersubject} \]

c. Retrograde inversion \((A^{-1})\) of subject, bars 50-51

\[ \text{Diagram of retrograde inversion} \]

d. Concluding cadence of exposition, bars 22-25

\[ \text{Diagram of concluding cadence} \]
In the exposition of No. 15, the voices enter in the sequence SATB.\textsuperscript{40} This piece is one of Erbach's nineteen ricercars in which one or more voices enter with a theme other than the subject. In this case, the third voice states the countersubject only. The other three voices enter with the subject or answer and present both themes.\textsuperscript{41}

\textsuperscript{40}The unusual pattern of subject-answer entries in this piece is described on p. 235.

\textsuperscript{41}Similar procedures may be observed in some of Hassler's and A. Gabrieli's expositions. See pp. 66-66.
Two additional statements of the countersubject, appearing in imitation in the soprano and tenor, accompany the fourth entry in the bass and thus anticipate its statement of the countersubject in bars 18-22. Erbach concludes the exposition with an ornamented authentic cadence in the lower two voices that overlaps a new entry of the subject in the alto (Ex. 85d). Similar cadential structures may be found throughout the piece. In bars 63-66, for example, the soprano states the subject while the alto and bass present an ornamented authentic cadence on the fifth degree (Ex. 85e). Erbach usually follows the cadences with a shift to two-part texture and a second entry of the subject. By his frequent use of this sort of overlapping in No. 15, Erbach counteracts the effect of the cadences to some extent. The result is a feeling of continuous contrapuntal flow and forward movement with no clear-cut sectional divisions.

A few cadences, however, are not of the overlapping type. In bars 53-54, for example, an ornamented perfect authentic cadence on the fifth degree marks the first important structural division after the exposition (Ex. 85f). Following this cadence, the division is further emphasized by an abrupt shift from four- to two-part texture, in which Erbach treats the subject in stretto in the lower two voices.

Other aspects of Erbach's cadences in No. 15 merit brief comment. It is noteworthy, for example, that ornamented cadential patterns occur in closer succession towards the end of the piece. In a passage that

\[ 42 \] Several of Hassler's cadences also make use of this device. See p. 122.
precedes its toccata-like conclusion, four such patterns appear within an unusually short time span (bars 104-25). The first, an authentic cadence on the final, marks another major structural division. This, in turn, is followed two bars later by an unusual cadence in which an E major chord resolves to F (Ex. 85g). This curious progression, which occurs several times in the piece, was probably suggested by the pure form of the Lydian mode and has the effect of a deceptive cadence. The third and fourth cadential patterns in this passage are also on the final. Following the third, Erbach presents a single entry of the subject on B♭ in the bass. Even though this ricercar is in the pure form of the mode, a momentary movement towards the sub-dominant takes place at this point.

A final entry of the subject in the bass on F opens the concluding passage of No. 15 (bars 126-35). Erbach accompanies this entry with its own diminution in the upper part before continuing with toccata-like figurations. An unusual aspect of the final cadential progression is its lack of the plagal extension that characterizes most of Erbach's endings. Although B♭ appears in the right hand figurations near the end of the piece, the emphasis in the lower parts is clearly on the dominant and tonic harmonies.

Of Erbach's nonsectional ricercars with more than one exposition theme, the second representative to be discussed here is the *Ricercar secundi toni* (No. 5). In this piece, which comprises 113 bars, mode 2 is transposed to G with B♭ in the signature. Erbach bases No. 5, like

43 See, for example, bars 46-47 and 79-80.
No. 15, on a subject and countersubject. The tonal structure of the subject was considered briefly in the preceding chapter. As may be seen in Exx. 86a and b, the countersubject, with its livelier rhythmic character, provides an effective contrast to the slower moving subject in spite of the obvious melodic relationship between the two themes. Beginning with its second note, indeed, the countersubject is simply a free diminution and expansion of the last six notes of the subject.

Example 86

Themes and Excerpts from *Ricercar secundi toni* (No. 5) (Erbach, 1:28)

a. Subject

b. Countersubject

---

44 See pp. 228-29.

45 These relationships are indicated by brackets in Exx. 86a and b.
c. Overlapping cadence, bars 35-37

\[
\begin{align*}
\text{\textit{Ex. 86 cont.}}
\end{align*}
\]

Because the exposition of No. 5 was dealt with in an earlier chapter, only a few comments are necessary here. The voices enter in the sequence TASB, but the third entry, as in No. 15, presents the countersubject rather than the subject. Following the bass entry and statement of both themes, the soprano returns with the subject, which is accompanied by another entry of the countersubject in the tenor. The exposition then concludes with an ornamented authentic cadence on

\[
\text{\textit{f. Modulation to B-flat major, bars 95-97}}
\]

\[
\begin{align*}
\text{\textit{Ex. 86 cont.}}
\end{align*}
\]

\[
\begin{align*}
\text{\textit{Ex. 86 cont.}}
\end{align*}
\]

46 See pp. 194-95.
the final. The procedures in the rest of No. 5 are again typical of the way Erbach organizes all of the polythematic but nonsectional ricercars.

Four major cadential points, each marking an important structural division, occur between the exposition and the end of the piece. Of these, the first three are followed by a characteristic shift to two-part texture. In the first cadence (bars 35-36), which is on the final, an alto entry begins a stretto of the countersubject during the penultimate chord, with the tenor following in the next bar (Ex. 86c). Although overlapping cadences, as observed above, prevail throughout No. 15, they appear only sporadically in No. 5. A perfect authentic cadence on the fifth degree, D, marks the second major division (bars 48-49). The third, as may be seen in Ex. 86d, is a deceptive cadence followed by a stretto of the subject, rhythmically altered, in the tenor and alto. Both entries shorten its first note, and the tenor presents the fourth note in double augmentation. Of all the cadences, however, that marking the fourth major division, an ornamented perfect authentic cadence on the third degree, is by far the most unusual from a tonal standpoint. Erbach clearly establishes the tonality of the relative major, B♭, with a II⁶-V-I progression (Ex. 86e). Continuing with additional entries of both exposition themes, he quickly returns to the original tonality, G. The procedures in the last seven bars of the piece follow the now familiar pattern of an authentic cadence on the final (bars 107-8) with a plagal extension and conclusion.

To complete this discussion of No. 5, it might be well to comment on the manner in which Erbach continues the contrapuntal material after
each major cadential point. Whether the cadence is of the overlapping type or not, he always makes a new beginning in the texture, usually by a reduction to two voices and a different treatment of the thematic material. Instances of a frequent procedure, the appearance of the subject or countersubject in stretto, were mentioned above. In other instances, he creates the illusion of beginning a new exposition by presenting only a few entries of the subject, usually not more than two, in different voices.

It is particularly noteworthy that Erbach's nonsectional ricercars comprise two-thirds of his total output. Although a few are monothematic, the great majority have two or more exposition themes. As has been shown, Erbach uses various techniques to articulate and organize the material following the exposition. He frequently emphasizes important structural divisions by means of ornamented cadences, which, in turn, are often followed by a change of texture. In some cases, however, he maintains the forward motion of the counterpoint by overlapping the cadences with thematic material. A few cadences are unusual and striking in that they end on unexpected degrees. The beginning of a new part or subdivision is sometimes articulated by treating a theme in stretto or by presenting entries of themes in the manner of an exposition. In many instances, finally, Erbach created balanced formal structures within the individual parts of his ricercars.

From the foregoing discussion, it is clear that Erbach's ricercars developed along lines significantly different from those of Hassler. Although certain similarities have been observed, the compositions of the two composers exhibit basically opposing stylistic tendencies.
Hassler, modeling his ricercars after those of Andrea Gabrieli, created complex structures characterized by multiple sections and themes. Erbach, on the other hand, shows a decided preference for much simpler nonsectional structures with fewer themes. Only in a few pieces does he introduce new material after the exposition, and only once does this produce a form with as many as three sections. As a result, his ricercars exhibit a greater degree of stylistic unity than those of his older contemporaries. Because of this, they stand as significant prototypes of late seventeenth-century fugal style.
Hans Leo Hassler and Christian Erbach were among the first south German organ masters to adopt Italian keyboard forms and styles. For several reasons, it is not surprising that both men, despite the impressive achievements of their German predecessors, turned to a national style other than their own for inspiration. By the end of the sixteenth century, conditions in south Germany were ideal for experimentation with Italian forms. The art of the colorists, which had dominated keyboard music there since ca. 1550, was in a state of decline. At the same time, close cultural ties between south Germany and Italy were beginning to have a profound influence on keyboard music. With the infiltration of such forms as the toccata, ricercar, canzona, and fantasia, organ builders, abandoning the ideals of their predecessors, began emulating Italian instruments.

Of the two composers considered in this study, Hans Leo was probably the most influential in bringing Italian forms into south Germany. Following his study under the renowned Venetian organist, Andrea Gabrieli, he returned to his homeland where he was instrumental in transplanting Italian keyboard forms and styles. Since there is no evidence that Erbach ever left Germany, it seems probable that he derived influences either from Hassler or from other Italian-trained composers.
Of the Italian forms adopted by northern composers none had a greater impact on the history of German keyboard music than the organ ricercar and related imitative forms. Indeed, in the hands of Andrea Gabrieli, the ricercar, by the end of the sixteenth century, had become one of the leading keyboard forms in Italy. Although frequent references to his ricercars have been necessary in this study, its primary concern has been with the unique contributions of Hassler and Erbach. Their ricercars are found in various manuscripts, most of which originated in south Germany between 1610 and 1682. If the number of sources in which they appear is any indication, Erbach's keyboard works gained a considerably wider dissemination than those of his older contemporary. His thirty-two ricercars, some varying in length and other details from one source to another, are dispersed throughout eight manuscripts. Hassler's twenty-six ricercars, on the other hand, are preserved in only three manuscripts, and the great majority appear as unica in the Turin tablatures (S). Of the various conclusions that have been reached concerning the ricercars of these two men, only a brief summary can be presented here.

Even a cursory examination reveals that Hassler's and Erbach's ricercars differ in a number of ways. Hassler's, for example, averaging 273 bars in length, are considerably more extended than Erbach's, which average only 173 bars. Furthermore, all of Erbach's ricercars begin and remain in $ in throughout. Although this mensuration clearly predominates in Hassler's pieces, he adheres to a procedure used by Gabrieli and frequently introduces brief sections in
triple meter, usually near the end of the piece.

In other ways, however, particularly with regard to mode and range, the two composers exhibit similar tendencies. A significant number of their ricercars, for example, are in modes 1 and 5. Almost all of those in modes 1 and 2 are transposed to G with B♭ in the signature. Although Hassler shows a preference for mode 9, some of his most unusual tonal procedures occur in the expositions of pieces in this mode. Of Erbach's two ricercars in mode 9, one introduces multiple themes in the exposition and the other, based on a subject and countersubject, uses the real answer in a normal way. That Hassler's and Erbach's ricercars have similar ranges also deserves comment. The inclusive range of Erbach's thirty-two ricercars, C to b♭Ⅺ, extends only one note lower than that for Hassler's twenty-six, D to b♭Ⅺ. Furthermore, there frequently seems to be a relationship between the mode of a piece and its range in the works of both composers. In many instances the lowest note of a composition is one octave lower than the final of the mode in which it is written.

Further similarities may be found in the expositions of the two composers. Both, for example, use the same kinds of themes, including subjects, countersubjects, and divided subjects. Their subjects and countersubjects, as well as the two parts of their divided subjects, usually contrast both rhythmically and melodically. A few expositions that introduce multiple themes illustrate more unusual procedures. The most frequently found sequence of entries
among Hassler's and Erbach's ricercars is SATB. Some variety is achieved in their expositions by changing the order of voice entries through the use of different pairings.

With regard to the tonal organization of their expositions, however, the two men exhibit widely differing approaches. Whereas Hassler, like Gabrieli, tends to adhere more closely to sixteenth-century practice, Erbach, almost as standard procedure, adopts techniques that anticipate the fugal style of the later seventeenth-century. Eighteen of Hassler's subjects, for example, emphasize the fifth degree of the mode in ways that, according to the rules of later practice, would require tonal answers. Of these eighteen, however, only six are answered tonally. These six subjects, all of which are of the first or third maneria, are characterized by an opening skip that involves the first and fifth degrees. His five ricercars in mode 9 exemplify more irregular procedures. In each, the subject emphasizes the fifth degree either by a skip or stepwise movement. An obvious result of the real answer in each case is a stress on the fourth degree. A majority of Erbach's answers, in contrast to Hassler's, conform to the rules of later practice. Of his sixteen principal subjects that call for tonal answers, eleven are answered tonally. All but one are of the first or third maneria. That both Hassler and, to an even greater extent, Erbach, reserved these maneriae for their most regular exposition procedures is an important indication of their developing sense of tonality. Indeed, these maneriae undoubtedly played a significant role in the early evolution of the major-minor scale system.
Further examination of Erbach's themes reveals that he applies tonal answers to a considerably wider variety of subjects than either Gabrieli or Hassler. Although a few, like Hassler's, are characterized by an opening skip involving the first and fifth degrees, others have internal skips or stepwise progressions that emphasize these same degrees. More irregular procedures occur in a small number of subjects belonging to the second and fourth manerico. As in all of Hassler's in mode 9, real answers in these modes result in an emphasis on the fourth degree.

Although the tonal orientation of Hassler's subjects and answers seems rudimentary in comparison to those of Erbach, his patterns of subject-answer entries in the exposition are clearly indicative of a more progressive approach. Indeed, from this standpoint, his expositions anticipate an important aspect of later fugal procedure. All four entries are with the subject in over three-fourths of his expositions. In over one-half of these, the subject and answer alternate in the sequence SASA, an arrangement that prevailed in the Baroque fugue. A far smaller percentage of Erbach's expositions follow this procedure. In only eleven pieces does the main theme appear in all four entries, and these eight have the pattern SASA. Over one-half of his expositions, however, introduce a theme other than the subject as one of the entries, in most cases, the third. This curious technique, which seems to have originated in Gabrieli's ricercars, appears only sporadically in Hassler's compositions.
The basically opposing stylistic tendencies that characterize Hassler's and Erbach's expositions are even more evident in the overall structure of their ricercars. By their exclusive use of sectionalized structures, Hassler's pieces are more closely allied to the older ricercar style established by Girolamo Cavazzoni and later standardized by Andrea Gabrieli. While remaining faithful to this tradition, however, he greatly expands the formal structure of the ricercar by creating lengthy, complex compositions that are often characterized by multiple sections and themes. At the same time, Hassler's ricercars exhibit an overall sense of formal balance. Many of the principles by which he achieves this balance in the form as a whole are frequently applied to individual sections and subdivisions. In most cases, he marks divisions between sections by strong cadences, many of which are preceded by characteristic instrumental figurations. Individual sections, which often further divide into parts or subsections, may be based on one or more subsidiary themes or on variants and motives derived from earlier themes. These frequently are used in combination with exposition themes, which reappear in their original form. Another important means by which Hassler achieves sectionalization is through the use of such contrapuntal devices as augmentation, diminution, retrograde, and inversion. In several instances, two or more of these devices are combined within an individual section.

In Erbach's pieces, on the other hand, the trend is away from the polythematic, multisectional structures that characterized the
imitative keyboard ricercar of the sixteenth century. Instead, he shows a predilection for shorter, more unified compositions that are either nonsectional or have only a few sections and themes. Indeed, the lack of sectionalization in his ricercars accounts, to a significant degree, for their greater tendency toward thematic unity. Techniques such as these, which become almost normal procedure in Erbach's hands, are either nonexistent or occur only rarely in Gabrieli's and Hassler's compositions. In his sectional pieces, however, most of which are bipartite in design, Erbach achieves sectionalization by methods remarkably similar to those of his two older contemporaries. These methods include the application of a new contrapuntal device to an earlier theme, or, in a few cases, deriving a motive or variant from it. More often, however, he bases a new section on a subsidiary theme which, in most cases, combines with one or more exposition themes. As in Hassler's ricercars, strong cadences mark sectional divisions. In addition, individual sections, many of which exhibit balanced formal schemes, frequently divide into subsections. Similar techniques prevail in Erbach's nonsectional ricercars. In these, he often uses strong cadences to mark important structural divisions. Such devices as textural changes and stretto, in addition to presenting entries of themes in the manner of an exposition, often serve to articulate these divisions. As in his sectional pieces and those of Hassler, sophisticated formal structures characterize individual parts or subdivisions in many instances.
Because they closely approach a more purely instrumental idiom, Hassler's and Erbach's ricercars have sometimes been regarded as "progressive." In some ways, this label seems appropriate. Unmistakable evidence of their departure from vocal style, for example, may be observed in their use of subjects more appropriate to the keyboard idiom, in extended ornamental figurations before cadences, and in conclusions that frequently turn to a toccata-like style. If the degree to which they anticipate later fugal style forms the sole criterion by which their compositions are judged, however, only those of Erbach can properly be designated as "progressive." Indeed, his ricercars, with their simple, unified structures, undeniably mark a significant turning point in the long and fascinating evolution of this genre. In Hassler's hands, however, the sectional ricercar reached a kind of culmination, and, indeed, found its fullest expression. In addition to being among the most interesting pieces in the genre, his ricercars, though they anticipate later procedures to a lesser degree than do Erbach's, nevertheless stand as important links in the development of fugal technique. Even more important, the high quality of craftsmanship characterizing the ricercars of both men bears sufficient testimony to their success in transplanting a long-established Italian keyboard form into south Germany.
Musical Manuscripts

Berlin. Deutsche Staatsbibliothek. Ms. Mus. 40316

Berlin. Staatsbibliothek, Preussischer Kulturbesitz Musikabteilung. Ms. Mus. 40615


Munich. Bayerische Staatsbibliothek. Ms. Mus. 1581

Munich. Bayerische Staatsbibliothek. Ms. Mus. 5368


Turin. Biblioteca Nazionale Universitaria. MSS Raccolta Giordano, Vols. 5, 6, 7, and 8.

Wolfenbüttel. Herzog-August-Bibliothek. Angebunden an 1.2.2 Musik 2°. Er[bach], Christian, Orgeltabulatur (bound with Melchior Newsidler's Teutsch Lautenbuch, 1574).

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Palestrina, Giovanni Pierluigi da. Le opere complete. Edited by Raffaele Casimirì. 31 vols. to date. Roma: Edizione Fratelli Scalera, 1939--.


Books and Articles


### APPENDIX A

**THEMATIC INDEX OF HASSLER'S RICERCARS WITH COLLATION OF SOURCES**

<table>
<thead>
<tr>
<th>Ricercar</th>
<th>Incipit</th>
<th>Sources and Editions</th>
</tr>
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<tbody>
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<td>7.</td>
<td><img src="image" alt="Incipit 7" /></td>
<td>G7: f. 68r App. D, no. 8.</td>
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</tbody>
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1. The following system has been used in assigning numbers to Hassler's twenty-six ricercars. Because they bear modal designations in the manuscript, Ricercar Nos. 1-15 are numbered successively by mode from 1 to 9. The remaining eleven pieces, in which the titles do not identify the modes, are listed as Nos. 16-26. For a list of abbreviations of sources and editions, see p. x.

<table>
<thead>
<tr>
<th>Ricercar</th>
<th>Incipit</th>
<th>Sources and Editions</th>
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<td>Bl: ff. 66-71; DTB 7, p. 73.</td>
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</tbody>
</table>

3 The only available references to folio numbers of Hassler's Ricercars 8, 9, 10, 12, 24, and 25 appear in Schierning, Die Uberlieferung, p. 86. Schierning gives only the inclusive folio nos., 66-71, for these six pieces.
<table>
<thead>
<tr>
<th>Ricercar</th>
<th>Incipit</th>
<th>Sources and Editions</th>
</tr>
</thead>
<tbody>
<tr>
<td>19.</td>
<td><img src="image1.png" alt="Incipit Image" /></td>
<td>G7: f. 21.</td>
</tr>
</tbody>
</table>
| 20.      | ![Incipit Image](image2.png) | G7: f. 28.  
App. D, no. 9. |
| 21.      | ![Incipit Image](image3.png) | G7: f. 30.  
App. D, no. 2. |
| 22.      | ![Incipit Image](image4.png) | G7: f. 47r. |
| 23.      | ![Incipit Image](image5.png) | P: No. 13; G7: 102r;  
DTB 7, p. 61;  
Kiss, p. 24. |
| 24.      | ![Incipit Image](image6.png) | Bl: ff. 66-71;  
DTB 7, p. 66. |
| 25.      | ![Incipit Image](image7.png) | Bl: ff. 66-71;  
DTB 7, p 77. |
| 26.      | ![Incipit Image](image8.png) | G7: f. 52r.  
App. D, no. 3. |
APPENDIX B

THEMATIC INDEX OF ERBACH'S RICERCARS

A collation of sources and editions appears in CEKM 36, 1:xiv-xv.

According to Rayner's system of numbering, Erbach's Ricercar Nos. 1-26 are numbered successively by mode (primo through nono.) The remaining six pieces, all of which are without modal designations, are listed as Nos. 27-32.
APPENDIX C

SECTIONALIZATION BASED ON THEMATIC MATERIAL
AND ITS TREATMENT

The thematic and sectional structures of Hassler's ricercars are schematically represented here. Double vertical lines indicate divisions between large sections, with dotted lines showing further divisions into subsections. Virgules between symbols indicate contrapuntal combinations of two or more themes within a section. Measure numbers appear above the double lines at the end of each section. Capital letters denote principal subjects. In addition, the following symbols are used:

- $A^{\frac{1}{2}}, A^{\frac{3}{4}}$ = diminution by one-half or one fourth.
- $A^2, A^3, A^4$, etc. = double, triple, or quadruple augmentation.
- In many instances, the voice in which the augmented statement appears is shown in parentheses.
- $A^\text{i} = $ the inverted form of a theme.
- $A^\text{r} = $ the retrograde form of a theme.
- $A^\text{v} = $ a variant of a theme.
- $A^\text{m0} = $ a motive derived from a theme.
- $A^\text{m0} = $ an independent motive.
- $A_1/A_2 = $ the two portions of a divided subject.
- $cs = $ the countersubject.
(cs^V_A^V) = a hybrid theme.

3 = a section in triple meter.

ϕ = a return to duple meter within a section.

(toc) = the use of toccata-like figurations throughout a section.

A^A = entries of a theme in stretto.

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>b</td>
<td>c</td>
<td>d</td>
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### Ricercar

<table>
<thead>
<tr>
<th></th>
<th>38</th>
<th>55</th>
<th>70</th>
<th>76</th>
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<tbody>
<tr>
<td>b</td>
<td>b^v</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
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</table>

### Thematic Form

1.  

<table>
<thead>
<tr>
<th>A</th>
<th>b/b^v</th>
<th>A</th>
<th>A</th>
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</thead>
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<tr>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

2.  

<table>
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<th>A</th>
<th>A/c/s</th>
<th>A/1/4</th>
<th>A/1/4</th>
<th>A/1/4</th>
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<tr>
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3.  

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<tr>
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<th>cs/b/1/4</th>
<th>1/44</th>
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</thead>
<tbody>
<tr>
<td>b/b</td>
<td>a/b</td>
<td>cs/b/1/4</td>
<td>(ten)</td>
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</table>

<table>
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<th>A/1/4</th>
<th>A/1/4</th>
<th>A/1/4</th>
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</thead>
<tbody>
<tr>
<td>b</td>
<td></td>
<td>A/1/4</td>
<td>(alto)</td>
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</table>

<table>
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<tr>
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<th>A/1/4</th>
<th>1/4</th>
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<tbody>
<tr>
<td>b/b</td>
<td></td>
<td>cs/1/4</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>A/b/c/s</th>
<th>toc</th>
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<table>
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<th>cs/1/4</th>
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4.  

<table>
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<td>1/8</td>
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</tbody>
</table>

<table>
<thead>
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<th>A/1/4</th>
<th>A/1/4</th>
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</thead>
<tbody>
<tr>
<td>b/b</td>
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<table>
<thead>
<tr>
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<th>1/8</th>
<th>B/1/4</th>
<th>(sop)</th>
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<td>1/16</td>
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<table>
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<th>434</th>
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</thead>
<tbody>
<tr>
<td>1/8</td>
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</table>
Ricercar

\[
\begin{align*}
5. & \quad A/c_s \parallel A^r \parallel 3 \parallel b \parallel b^{1/2}/c_s/A^{1/2} \parallel \frac{131}{A^{1/2}}, \frac{141}{A} \parallel \\
& \quad A/A^r (toc) \parallel \\
6. & \quad A/c_s \parallel b \parallel c \text{ tr} \rightarrow \parallel d/d \parallel e/mo \parallel \\
& \quad f/mo \parallel 3 \parallel A^{1/2} \parallel \\
7. & \quad A \parallel b_1/c_1, b_1/c_1^r \parallel 220 \parallel d/d \parallel \frac{248}{e \text{ tr} \rightarrow \parallel \frac{292}{A^{1/2}}, \frac{337}{A^{3/2}}/m_0} \parallel \\
8. & \quad A \parallel b/c \parallel d/e \parallel \\
9. & \quad A/b \parallel A/b \parallel c \parallel A^r \parallel \\
10. & \quad A/A^r \parallel b_1/A_1 A_1 (m_0) \parallel 55 \parallel A_{2/3} A_2 \parallel \\
11. & \quad A/c_s \parallel A/c_s/b \parallel c/c_s/A_b \parallel 227 \parallel c/d/A/c_s \parallel \\
& \quad 3 A^v/c_s^v/b^v \parallel A^{1/2}, A^{1/2}/c_s^v \parallel 670 \parallel \\
12. & \quad A/c_s \parallel b/A^{1/2}/c_s^{1/2} \parallel 
\end{align*}
\]
Thematic Form

13. $A_1/A_2 \ || \ b/A_1/A_2 \ || \ A_1/c \ || \ d/A_1/e/A_2 \ || \ f/A_1/g \ || \ A_1/\%_{A_2}/c/\%_{A_1} \ || \ 3 A_1/v/c/\%_{A_1} \ || \ 421$

14. $A \ || \ b/v^1/A \ || \ b/b^1/A \ || \ v^1/A \ || \ b/b^1/A/v^1/A \ || \ 167$

$3 A/v^2 \ || \ A/\%_{b/b^1}/v^2/A_{/\%_{}} \ || \ 288$

15. $A \ || \ v^1/A \ || \ mol/\%_{A} \ || \ mo2/\%_{A} \ || \ 201 \ || \ A/v^2/A/mol(2) \ || \ 246$

$A/mo2(\%) \ || \ 139$

16. $A/cs \ || \ A/v^1/cs^vA \ || \ A/\%_{} \ || \ 89 \ || \ 124$

17. $A/cs \ || \ A/(cs^vA^v) \ || \ 374$

18. $A/cs \ || \ A/v^1A/cs \ || \ 131 \ || \ 211$

19. $A_1/A_2 \ || \ A_1/b/A_2 \ || \ c/A_1/A_2/b \ || \ 3 A_1/v^1/b/A_2/v^1 \ || \ 347 \ || \ A_2/\%_{A_1}/v^1/b/\%_{A_1} \ || \ 405$
Ricercar

Thematic Form

20.  
\begin{align*}
A & \parallel b \parallel c \parallel d \parallel e \parallel A^{\text{mol}} \parallel f \\
A^{\text{mol} 2} & \parallel A^{\text{mol} 3} \parallel g \parallel A^{\text{mol} 4} \\
\end{align*}

21.  
\begin{align*}
A & \parallel A^{2/3} \parallel A^{2/3}(\text{bass})/A^{1/3} \parallel A^{1/3}(\text{sop})/A^{1/3} \\
A^{6,8}(\text{alto})/A^{1/3} & \parallel A^{6,8,4}(\text{ten}) \parallel A^{4}(\text{descending in bass, alto, sop})/A^{2/3} \parallel A^{2/3}/A \\
\end{align*}

22.  
\begin{align*}
A/c & \parallel A/\text{cs} \parallel b/A \parallel A/\text{cs v} 1 \parallel 89 \\
(A)/c^{2/3} & \parallel A^{2}(\text{bass and alto})/cs^{\text{mol}} \parallel A^{\text{mol} 2}/A^{2}(\text{sop})! \\
d/A^{2}(\text{ten}) & \parallel A^{2/3}/e/\text{cs}^{2/3}/A^{\text{mol}(2)}/b^{2/3} \\
A^{2}/\text{cs v} 1(2) & \parallel c/\text{cs}^{\text{mol}} \parallel \text{cs}^{2/3}/A/d \\
\end{align*}

23.  
\begin{align*}
A & \parallel b/b^{2} \parallel b/A/b^{2} \parallel 62 \parallel 111 \parallel A^{2} \parallel A^{2} \parallel b^{2} (\text{toc}) \\
\end{align*}

24.  
\begin{align*}
A/B/\text{cs}/\text{cs v} & \parallel A^{2}(\text{bass, alto})/\text{cs v}/B/A \\
A^{2}(\text{sop, ten})/B^{2} & \parallel A^{2}/A/B \\
\end{align*}

| 25. | A/A^r 55 || b/A/A^r 117 || A^r^½/A^r^½/A^4\text{(sop)} |
|     | A^r^½/A^r^½/A^r^4\text{(alto)} || A^r^½/c/A^r^½/A^4\text{(ten)}/b/A |
|     | A^6\text{(bass)}/A^v/b 195 || d/b^v/A^r^½/A^2\text{/b/c} |
|     | A^r^½/A^r^6/b/c/A^r^½/A^r^½ 244 || |

| 26. | A_1/A_2 72 || A_2^v 108 || A_1^r/A_1^r(v) 178 |
APPENDIX D

NINE UNPUBLISHED RICERCARS BY
HANS LEO HASSLER
FROM THE TURIN ORGAN TABLATURES

<table>
<thead>
<tr>
<th>Transcription</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ricercar noni toni (No. 15)</td>
<td>309</td>
</tr>
<tr>
<td>2. Ricercar a 4. ut re mi fa sol la (No. 21)</td>
<td>316</td>
</tr>
<tr>
<td>3. Ricercar per falsi bordoni (No. 26)</td>
<td>324</td>
</tr>
<tr>
<td>4. Ricercar (No. 17)</td>
<td>328</td>
</tr>
<tr>
<td>5. Ricercar septimi toni (No. 11)</td>
<td>335</td>
</tr>
<tr>
<td>6. Ricercar noni toni (No. 14)</td>
<td>349</td>
</tr>
<tr>
<td>7. Ricercar del terzo tono (No. 6)</td>
<td>356</td>
</tr>
<tr>
<td>8. Ricercar quarti toni (No. 7)</td>
<td>366</td>
</tr>
<tr>
<td>9. Ricercar (No. 20)</td>
<td>376</td>
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</tbody>
</table>
RICERCAR PER FAUNI BORDONI (NO. 26)
The notes in brackets (bar 19) were missing in the manuscript.
RICERCAR DEL TERZO TONO (NO. 6)