ASSIMILATION OF BAROQUE AND CLASSICAL ESSENCE WITH ROMANTIC SENTIMENT: A STRUCTURAL ANALYSIS OF FELIX MENDELSSOHN-BARTHOLDY'S SONATA IN C MINOR FOR ORGAN.

OPUS 65, NO. 2

THESIS

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements For the Degree of

MASTER OF MUSIC

By

Kwong-Yan Godwin Chou, B.M.
Denton, Texas
December, 1994
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The purpose of this study is to examine Sonata No. 2 in detail from many analytical perspectives including melodies, rhythms, harmonic progressions, tonal plans, voice leading, and cadential patterns on macro- and micro-levels. It is believed that a more in-depth discussion of the composition from the perspective of harmony and voice leading may provide answers for the questions raised, and correct some misinterpretations in the works of certain writers. Furthermore, through analysis of Sonata No. 2, this study will show the relationship of the use of formal, stylistic, harmonic features between Mendelssohn and other composers of the eighteenth and nineteenth centuries.
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CHAPTER I

INTRODUCTION

Felix Mendelssohn's six organ sonatas (Opus 65) are regarded as the major contribution to the solo organ literature by an eminent nineteenth-century German composer since J. S. Bach. Mendelssohn's influence on the organ world is not only limited to German organists and composers for that instrument, but his performances in England also left a mark on English composers, organists, and audiences. Through his strong personal attachment to England and his successful organ performances, he convinced British organ builders to rethink their design of "the king of instruments."

Although much has been discussed about the historical context and performance practice on this prominent Romantic organ work, analytical study of Op. 65 in English is scarce. In examining the existing analytical studies of Op. 65, one finds that they are largely of a general and descriptive nature. More important is the fact that a few questions regarding certain analytical questions on a number of musical passages in this work has been raised by various writers, no sufficient or convincing answers. Worse, some of the writers give inappropriate or erroneous structural analyses for Op. 65. It is usually noted in these studies that Op. 65 represents a combination of Baroque and Classical forms, with Romantic stylistic characteristics. It is my opinion that these writers have often failed to engage correct analytical procedures, harmonic perspective or other aspects pertinent to analytical studies and, consequently, led to less than wholly convincing conclusions.

The purpose of this study is not to provide an exhaustive analysis of all six of Mendelssohn’s organ sonatas; rather, it is to examine Sonata No. 2 in detail, applying many analytical perspectives, including melodies, rhythms, harmonic progressions, tonal...
plans, voice leading, and cadential patterns on the macro- and micro-levels. It is believed that a more in-depth discussion of the composition from the perspective of harmony and voice leading may provide an answer for the questions raised, and correct some misinterpretations in the works of certain writers. Furthermore, through the analysis of Sonata No. 2, this study will show the relationship of the use of formal, stylistic and harmonic features between Mendelssohn and other composers of the eighteenth and nineteenth centuries.
CHAPTER II

SIGNIFICANCE OF MENDELSSOHN AS ORGAN COMPOSER

According to William Little, "the pipe organ was central to Mendelssohn's activity and development as a musician, and must be considered in this role in the more general history of music."¹ In this statement, Little was referring to the multi-talented Mendelssohn, who is generally known more for his life's activities and accomplishment as a pianist, conductor, and composer of orchestral music, than as an organist and composer of organ works. Out of 121 works with opus numbers (of which only the first seventy-two were published during his lifetime) listed in the Breitkopf & Härtel's catalogue of Mendelssohn's published compositions,² there are only three preludes and fugues (Op. 37) and six sonatas (Opus 65) for organ.³ Op. 65, however, is Mendelssohn's final statement for the organ, which is the culmination of all that had come before his organ compositions, especially the organ music of J. S. Bach, and, with which he simultaneously creates a wholly new organ repertoire in the nineteenth-century in Germany and England.

Mendelssohn (1809-1847) was the first organ composer of international stature after J. S. Bach (1685-1750). A span of nearly a century between Bach's last organ works and Mendelssohn's first was virtually a period of decline in organ literature in both

³The first works, four pieces for organ that were composed when Mendelssohn was eleven, have not been given opus numbers.
Germany and England. One factor in this decline is that fundamental changes in liturgy of churches in Germany and a profound secularization of the social and cultural fabric of German life all but abolished the role of the organ. Little notes that "the organ, once revered as the grandest and holiest of instruments, fell increasingly into disrepute, and having lost music of its integrity, it came close to losing its identity as well."\(^4\)

In addition, the three greatest classical composers—Franz Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), and Ludwig van Beethoven (1770-1827)—wrote a mere handful of organ pieces. Haydn, who composed three organ concerti (which consist of propitious melodies and light texture) for courtly entertainment and several *Flötenuhrstücks* (mechanical clock pieces), employed the organ as the *continuo* for his non-liturgical orchestral masses. Furthermore, Mozart's letter to his wife, dated October 8, 1790, suggests that he wrote his *Adagio and Allegro for Mechanical Organ* (K. 594) with great reluctance:

> I have now made up my mind to compose at once the Adagio for the clockmaker, and then to slip a few ducats into the hand of my dear little wife. And this I have done; but it is a kind of composition which I detest, I have unfortunately not been able to finish it. I compose a bit of it every day --but I have to break off now and then, as I get bored. . . . If it were for a large instrument and the work would sound like an organ piece, then I might get some fun out of it. But as it is, the works consist solely of little pipes, which sound too high pitched and too childish for my taste.\(^5\)

His three *Flötenuhrstücks* are considered to be the significant works in the South German repertoire since the beginning of the Renaissance. On the other hand, Mozart used the organ in his orchestral masses in the same manner as did Haydn: both as the *continuo* and as a solo voice in the orchestra. Although Beethoven wrote *Fugue in D* and a number of


Flötenuhrstücke, he regarded the organ as a medium for improvisation instead of composition. It was Mendelssohn, then, who finally elevated organ as a viable medium of composition.

Mendelssohn's serious interest in the performance and composition of organ music stimulated the interest of and influenced many other German composers (including those who were not German but were educated in Germany) in the second half of nineteenth century in organ composition. Among them, six organist-composers—Karl Ferdinand Becker (1804-1877), Ernst Friedrich Eduard Richter (1808-1879), Niels Wilhelm Gade (1817-1890), Jan Albert van Eyken (1822-1868), Johann Georg Herzog (1822-1909) and Christian Fink (1831-1911), who were either students, colleagues, or contemporaries of Mendelssohn at the Leipzig Conservatory that he latter founded in 1843—were the members of what Wayne Leupold called 'the Mendelssohn school.' "All the above mentioned composers exhibit in their works the unique combination of the Romantic sentiment or spirit but expressed in Classical and Baroque forms, which was at the heart of Mendelssohn's musical aesthetics."6

During the eighteenth century, English composers showed an almost exclusive interest in the composition of organ fugues and voluntaries. Such fugues belong to one or the other of two kinds. The first has a lively tempo, is loosely constructed, and contains episodic passages using broken chords. The second, almost totally different from the first, conforms to 'schooled' or stricter rules of fugue construction, such as correct answers to the fugue subject, episodes derived from the subject, and a consistent number of voices. The early form of the English voluntary is a through-composed piece of moderate length,

employing imitative voice entries, three-or four-voice texture, and much ornamentation. In addition, unlike the German chorale prelude and the French *hymne* and *mass versets*, the English voluntary did not draw its material from existing liturgical music. As Percy Scholes states,

> Because since the latter part of the nineteenth century the word [voluntary] has had an almost exclusive association with church organ music, it is started that it etymologically implies something used as "a casual adjunct to a service," "not rubrically required," and so forth.\(^7\)

Scholes also notes that the nineteenth-century voluntary retains the sixteenth-century meaning of music that is extemporaneously or improvisatorily performed on any instrument. However, it should be noted that Mendelssohn's *Six Organ Sonatas* (Op. 65)—originally called 'Voluntaries' by the commissioner, Charles Coventry—neither relate to liturgical music (although all three chorales are taken from the German Lutheran tradition) nor require a player to perform extemporaneously.

Mendelssohn's *Organ Sonatas* (1845) were the result of a commission given him when in England to write some voluntaries for English use, and the decision to call them "Sonatas" instead of "Voluntaries" was an afterthought (*they would, as wholes, hardly serve the usual purpose of voluntaries, and this may be the reason for the change of title*).\(^8\)

Mendelssohn's *Six Organ Sonatas* (Op. 65), therefore, show the breakthrough of the eighteenth-century English fugal writing techniques and the meaning of English "voluntary." Although such leading English composers as George Frideric Handel (1685-1759), Charles John Stanley (1713-1786), Charles Wesley (1757-1834) and Samuel Wesley (1766-1837) produced a considerable number of organ compositions, their

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influence upon other composers, organists, and organ builders was less than that of Mendelssohn, a famous and frequent visitor to London, as an organist, conductor, and composer from 1829 until his death in 1847.

The prosperity in nineteenth-century England attracted many foreign musicians and composers. London became a musical center second only to Paris, with high standards of orchestral playing, generous patronage, and sizable audiences that created a favorable stage to welcome new music. His performances and works were well received, and he found England's musical climate most delightful. Nicholas Temperley describes Mendelssohn's particular position in that country:

He [Mendelssohn] made many friends among English musicians, particularly Atwood, the Horsleys, Sterndale Bennett and Davison. He paid frequent visits to England and learned the language thoroughly, unlike Spohr, Berlioz and other visiting musicians, who, one feels, came to England for money rather than for pleasure. He felt a strong personal attachment to things English. . . .

Thus, the style which is generally known as "Mendelssohnian" might more truly be called "English."9

Mendelssohn's influence was not only limited to the English audience, but his music also made British organ builders rethink their organ designs. In Germany and France, the pedals developed independently from the manuals, the former serving as the carrier of a plainchant cantus firmus or a chorale melody. Seventeenth-century English organs, however, had limited registration (a player could not change the registration during his performance) and often had no pedals. John Fesperman has pointed out that "nearly all existing organs were destroyed, but remaining fragments and records reveal the early seventeenth-century English church organ as an instrument of no more than two manuals (Great and Choir) and no independent pedals, with Flute and Principal stops at various

unison and fifth pitches."\textsuperscript{10} As the result of several of Mendelssohn's performances in England as an organist--particularly in his performing Bach's organ music as well as his own--he convinced the English organ builders of the definite need for the redesigning of "the king of instruments," such enhancement included building an independent pedal division and more stops; reducing the importance of the Choir division to the least and the Swell division second to the Great division; and including a Solo division with big reeds such as large Diapason. The new design, therefore, not only increased the size of nineteenth-century English organs, but it also enabled them to produce a wider variety of colors.\textsuperscript{11}

Mendelssohn's successful performances of both Bach's organ compositions and \textit{St. Matthew Passion} (which contributed to the revival of interest in early music) and his own works were highly admired by English musicians, critics and audiences, so much so that they wished him to compose organ music in new and different styles. According to F. Edwards, "Mendelssohn's organ playing--of Bach and his own wonderful extemporizations--had been a remarkable feature of his several visits to England. Some of our leading organists who were fortunate enough to have heard him, wished that he would write some pieces in various styles for their instrument."\textsuperscript{12}

Not long after conducting the five concerts given by the London Philharmonic Society during his two months' stay in London in the spring of 1844, Mendelssohn's desire to compose organ compositions in new styles was finally realized. While he was in London for his eighth visit (July-August 1844), Mendelssohn was commissioned by


Charles Coventry, of music publisher Coventry and Hollier, to compose three organ voluntaries. Mendelssohn, in accepting this commission, subsequently named the new works *Sonatas*. Five other pieces would be completed in a period of five months, from the end of August 1844, to the beginning of January 1845; *Allegro maestoso e vivace* and *Fuga* of the second sonata were written in 1831 and 1839, respectively.

A span of eight years separates *Three Preludes and Fugues* (Op. 37) and *Six Organ Sonatas*, a period in which he crystallized his ideas for organ composition. While Op. 37, dedicated to London organist Thomas Attwood and composed between 1835 and 1837, can be seen in a variety of ways as an indication of Mendelssohn's interest in earlier music, especially that of Bach, Op. 65 represents Mendelssohn as a mature organ composer who now is fully capable of engaging in a broader compositional and architectural perspective. *Sonata No. 2 in C Minor*, one of the most important expressions of Romanticism in German organ music, shows many of Mendelssohn's personal traits. These include the following: a free adoption of Classical forms, particularly ternary structure; characteristic melodic rhythmic motives; homophonic and polyphonic texture, particularly the alternative use between chordal and contrapuntal passages; two approaches to perceiving two different tonalities of the same fugue's subject; imitation, restatement, and sequences of the melodies with different harmonizations; incessant modal and tonal shifts; the placement of the motives or themes in voices other than the highest; use of chords of modal mixture; frequent use of linear bass, particularly before the arrival of final cadences; use of harmonic prolongation; and engagement of keys from modal mixture, and mediant-key relationship.
CHAPTER III

ANALYSIS OF SONATA NO. 2

Sonata No. 2 is in three movements: Grave (introduction) and Adagio (C minor); Allegro maestoso e vivace (C major); Fuga (C major). Two of the movements are actually pieces that Mendelssohn had composed earlier: the Nachspiel in D Major, composed on his Italian-Swiss tour in 1831-1832, and the Fugue in C Major in 1839; these now became this work's second and the third movements, respectively.¹

A. Grave (C minor, 4/4)

The Grave section is characterized by a melodic rhythmic gesture shown in Example 3-1, from which are derived the motives that homophonically and polyphonically unify the introduction section of the first movement.

Example 3-1. Melodic rhythmic gesture.

```
| e-d | f-| B-d | f-| B-d | f-| B-d | f- | B-d | f- |
```

This melodic rhythmic motive is first homophonically treated at the beginning of the section (pick-up to m. 1 through m. 4) and is then polyphonically manipulated in the principal key of C minor, in the soprano voice (the "subject"), with an invertible counterpoint in the tenor voice (or a countersubject) (mm. 4-6, Example 3-2).

Example 3-2. Invertible counterpoint: subject and countersubject in the soprano and tenor voices, respectively, mm. 4-6.

An exchange of subject and countersubject in different voices follows immediately; the subject now appears in the tenor voice with the countersubject in the soprano voice, transposed a fifth below (tonicizing the subdominant key of F minor), with an addition of a third voice (mm. 6-8). The same invertible counterpoint technique is repeated twice in the following four measures. This voice exchange—the subject in the tenor voice with the countersubject in the soprano voice (mm. 8-10)—takes place in the principal key, followed by the original voicing, with the subject in the soprano voice and the countersubject in the bass voice (mm. 10-12). After proceeding to the three sequences of the eighth-note figure which is derived from the ending of the motive (cf. mm. 12-13), a polyphonic fugal writing (invertible counterpoint) concludes the passage on a long dominant pedal in an inner voice. Consequently, the same melodic and rhythmic motive, accompanied by the long dominant pedal, is finally restated in homophony texture (cf. mm. 14-23) leading to the end of the Grave section.

An examination of the voice leading and harmonic background of this section reveals that the dominant key of G is more prominently engaged than the principal key of C minor. For example, the resolutions of the F-sharp to G in the soprano voice and the C to B-natural in the tenor voice (m. 4) strongly suggest the proper resolution of the tendency tones (solmization syllables: ti and fa) in the perfect authentic cadence (V7 to I) in the key
of G major. Furthermore, with an equally convincing plagal cadence, where the bass voice moves from C down to G, the tonality of G-major is asserted (m. 4). In addition, the long pedal tone on G in the tenor voice from measure 13 to the end further reinforces the dominant key of G. The modality, it is to be noted, is major, rather than minor, as per diatonic dominant key of principal key in minor.

This recognition of G major tonality (cf. mm. 13-23) may serve to answer a question posed by Joseph Hathaway: "a rather curious resolution of the dominant seventh on A." That is, Hathaway was unable to provide an adequate explanation for the function of the A dominant seventh chord at measure 17, since he considered the A dominant seventh chord to be $V^7$ of $ii^0$ in the key of C minor. The problem lies in the fact that the tonic triad of the diminished supertonic key is not one of the diatonic concords in the principal key of C minor. The diminished supertonic key, therefore, is not one of the diatonic keys in the principal key of C minor. To consider the A-dominant seventh chord as $V^7$ of $ii^0$ in the principal key is therefore inappropriate. What escaped Hathaway's analytical perspective is the fact that A dominant seventh chord functions as $V^7$ of $V$ in the key of G-major which resolves to $i$ of $V$ (chord of modal mixture) a measure later (Example 3-3).

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3Example 3-3 only shows the resolution of A-dominant seventh chord to D minor in mm. 17-18. For the actual score of this particularly two measures passage, see mm. 17-18 on page 52 in Appendix B.
Another question that Hathaway posed is in regard to the movement of the notes in
the bass voice, where "the pedal will in some measure account for the strange
progression." In this case, Hathaway was unable to explain the implied harmonic
relationship between the linear bass and the chromatically descending movement in the
treble voices (mm. 20-23) in the principal key of C minor. The first problem lies in the fact
that neither the linear ascending and descending movements in the bass voice nor the
parallel sixths in the soprano and the alto voices implies any harmonic functions. Instead,
they are linear voice leading, moving to assert the tonality of C minor. The second problem
is the fact that the key of C minor is not the only asserted key in this passage. Multi-level
tonal areas coexist in measures 20-23. The principal key of C minor asserted by the
movements of the linear bass and the chromatic treble voices is superimposed upon the
dominant key of G—modally altered from minor to major—reinforced by the long pedal on
G in the tenor voice (Example 3-4).

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Example 3-3. The A-dominant seventh chord functioning as $V^7$ of V in the key of G
major, mm. 17-18.

\[ V/V \]

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Example 3-4. Multi-level tonal areas: coexistence of C minor and G major, mm. 20-23.

As shown in the above example, these particular ascending and descending linear movements in the bass line, which intensify the drive toward the final cadence, are found in almost every movement in this piece. In terms of voice leading, the ascending movement from the long pedal G in the tenor voice to the A-natural and to the B-natural pitches in the bass voice gravitates toward the C tonic pitch in the key of C minor (m. 20). Then, the ascending bass continues from the C tonic pitch to the subdominant scale degree on F (cf. mm. 20-21) where the D and E-natural are passing tones. Subsequently, the descending movement from the subdominant to the tonic (cf. mm. 21-22) also asserts the tonality of C minor (where the E-flat and D are passing tones). In the treble voices, the appropriate resolution of the two tendency tones at measure 22—the leading tone in the soprano voice and the subdominant scale degree in the alto voice—simultaneously reasserts the principal key. At the same time, the retention of the tonality of G major by way of a long pedal prolongation on G in the tenor voice from measure 14 should also be perceived in the context of the principal key of C minor. After arriving at the tonic triad in C minor at measure 22, this triad then becomes the subdominant minor harmony (chord of modal mixture) which marks the final plagal cadence in the key of G major. Therefore, the recognition of linear relationship (rather than a specific harmonic function) in contrary
motion between the treble voices and the bass voice tonicizing the C tonic pitch and the perception of multi-level tonal regions (the key of C minor over the key of G major) should serve to resolve the second question ("strange progression") as posed by Hathaway.

B. Adagio (C minor, 2/4)

In contrast to the broad sonorities and rhythmic figures of the Grave section, the Adagio, with a long lyric theme with its gently flowing sixteenth-note accompaniment, is supported by a pulsing eighth-note pedal. This movement is in ternary form plus Coda: Section A (mm. 24-38); Section B (mm. 38-42); recapitulation of Section A' (mm. 42-60); Coda (mm. 60-66).

In examining the harmonic progression and cadential treatments, one notices that the key area relationship in this movement is considerably more complicated than that in the previous statement. Section A consists of two long lyrical themes a and a'. These two themes a are fundamentally identical. They are, however, different in length, register and key area. Theme a begins in the principal key of C major (m. 24), after which the tonality shifts immediately to the dominant key of G minor, then is asserted by a perfect authentic cadence (mm. 29-30). Subsequently, the first half of theme a' (cf. mm. 30-34) remains in the key of G minor, with transposition of the theme down a perfect eleventh (or perfect fourth) below. The key center of B-flat major in the second half (cf. mm. 35-38) is explicit; the use of typical common-practice-period harmonic progression (root movement downward by fifths and thirds) and cadential pattern (IV--ii--V7--I) achieves the definite sense of repose in the key of B-flat major (Example 3-5).
Example 3-5. Modulation to the lowered subtonic key of B-flat major, mm. 35-38.

This B-flat major tonality warrants an explanation. One may relate that the key of B-flat major as the relative major of the previous key, G minor. From a theoretical perspective, or more specifically, in subscribing to the prevailing notion in nineteenth-century compositional practice, all tonal regions should be related to the principal key, instead of their immediately preceding another secondary key. Thus, a more plausible explanation for the relationship between the key of B-flat major and the principal key of C minor is that the B-flat major is one of the diatonic keys—the subtonic key—of C minor.5

Like the thematic treatment in Section A, the short Section B also consists of two nearly identical themes $b$ and $b'$. An imperfect authentic cadence in measures 39-40 confirms theme $b$ in the principal key of C minor (Example 3-6).

5Gene Cho, *Theories And Practice Of Harmonic Analysis* (Edwin Meller Research University Press, 1992), 77. Diatonic keys in minor mode are the identical set of diatonic keys as of its relative major. Therefore, the diatonic keys in C minor are E-flat major (the lowered mediant key of C minor or the tonic key of E-flat major), F minor (the subdominant key of C minor or the supertonic key of E-flat major), G minor (the dominant key of C minor or the mediant key of E-flat major), A-flat major (the lowered submedian key of C minor or the subdominant key of E-flat major), and B-flat major (the lowered subtonic key of C-minor or the dominant key of E-flat major). Also, see p. 20.
Example 3-6. An imperfect authentic cadence confirming the principal key of C minor, mm. 38-40.

This identification of the principal key which is established by use of an authentic cadence is to raise issue with the explanation given by Kathleen Sloan: "the B section begins with measure 38, the first of the two-measure phrase being presented in measure 38-40 and the second in measures 40-42. The first phrase is in the key of B-flat major..." Sloan's explanation of the tonality of theme b as B-flat major is completely incongruous to the cadential demarcation of the principal key of C minor. It is the fact that neither harmonic progression nor cadential pattern in measures 38-40 supports the key of B-flat major. Moreover, if B-flat major were the key in measures 38-40, the A-natural should be present and should resolve to the B-flat, but the use of the two B-natural pitches (m. 39) in the inner voice becomes antithetical. In other words, a tonic pitch in any tonal areas cannot be altered; otherwise, it will lose its identity as the tonal focus in that key area.

Since the tonality of theme b' is in the subdominant key of F minor, the theme is

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transposed a perfect twelfth (or perfect fifth) below theme b. Unlike the movement of the bass notes in theme b, the resolution of the leading tone to the tonic occurs in the bass voice in theme b', which provides a lesser sense of repose of an authentic cadence than that of a descending fifth. Such repose leads smoothly to the entrance of the recapitulation.

In the recapitulation of Section A', the tonal shift to different tonal regions is more frequent and sophisticated than that in the two previous sections. Theme a' (retaining theme a's identity in Adagio such as gently flowing sixteenth-note accompaniment with the support of a pulsing, eighth-note pedal) consists of a sequence of modulations to different keys. While a conventional harmonic progression (V7--i--iv7--V7--i) engages a perfect authentic cadence (m. 44) asserting the key of F minor, the sixteenth-note figure in the soprano and alto voices proceeds to the next tonal area of A-flat major; a sequence of the sixteenth-note figure and the perfect authentic cadence asserts the key of C minor (cf. mm. 45-46, Example 3-7).

Example 3-7. A series of keys in consecutive ascending thirds, mm. 44-46.

This tonal shift is achieved by a perfect authentic cadence rather than a long harmonic progression. With regard to key relationship, the tonality of A-flat major should not be
perceived simply as the relative major of the previous key, F minor. Since all secondary
tonal regions should be related to the principal key, the key of A-flat stands in the relation
of the lowered submediant key to the principal key of C minor. This series of keys in
consecutive ascending thirds (from F-A♭-C) is contrasted by another series of keys where
the movement is in seconds. In this series of key regions, the melodies, harmonic
progressions and cadential patterns are sequential. The proper resolution of the tendency
tones (from the F-sharp to G at m. 47; the E to F at m. 48; and the D to E-flat at m. 49) in
the soprano voice suggests the tonicization of the tonal areas in G major, F major, and E-
flat major. Additionally, a chromatic descending bass (from the C to B-natural pitches in
mm. 46-47, the B-flat to A pitches in mm. 47-48, the A-flat to G pitches in mm. 48-49)
achieves a sense of repose (plagal cadences) in these three key regions (Example 3-8).

Example 3-8. A series of keys in consecutive descending seconds, mm. 46-49.

Regarding the key relationship, one may ask how the keys of F major and G major
may be related to the principal key of C minor, since the modality of these two keys is
different from the diatonic subdominant key (F minor) and the dominant key (G minor).
That is, keys of F major and G major are not the diatonic keys of C minor. The recognition
of another type of key relationship—the diatonic keys with modal shift\(^7\)—should serve to answer this question (see below). In comparing the scale pattern of F minor and F major or G minor and G major, we find that such pair of keys contain identical tonic (i.e., tonality); only their modal degrees differ. The tonal regions of F major and G major, therefore, can coexist with F minor and G minor by virtue of modal mixture, an important feature in nineteenth-century music.

A brief *apologia* might be in order regarding my citation (fn. 7; also fn. 6, p. 16) of work by Gene Cho particularly on the matter of key relationship. It goes without saying that all music theory textbooks give summary account on key relation. It is precisely due to the fact that these treatises give only a *summary* account, without providing any conceptual principle or historical and stylistic discrepancies in the manner in which keys were engaged in composition, that this writer also feels that such account of key relationship is totally inadequate in any serious investigation of compositional style. For example, keys are divided into two classifications: "closely-related" and "remote." One may indeed question the validity of this over-simplified categorization of relations. The one fundamental defect in this labeling of key relation is that two aspects that are the essential properties of "key" are never addressed: tonality vs. modality. When one considers tonality and modality and the various ways the composers of different historical periods had engaged, one can not help but realize that classification of key relationship essentially via "key signature" is a grossly over-simplification at best, and can even be misleading. If, for example, E minor is one of the "closely related keys" of C major, then what would the relation of E major to C major be (e.g. as the second theme of Beethoven's "Walstein" Sonata, movt. I)? And

\(^7\)Gene Cho, *op. cit.*, 77-78. The diatonic keys with modal shift are those keys whose tonic triads are founded on one of the diatonic scale degrees but the modality is shifted from minor to major or major to minor. Therefore, C minor key will have the following diatonic keys with modal shift: E-flat minor, F major, G major, A-flat minor, and B-flat minor.
what is the relation of E minor and E major in such a case? It is, therefore, this writer's opinion that Cho's account of key relation, and his categorization of all possible key relationship in reflecting style approach is the most succinct and valid yet to appear in recent studies in analysis. The four categories of key relationship as proposed by Cho are: diatonic keys; diatonic keys with modal shift; keys (obtainable) from modal mixture; and chromatic keys (the fifth category, enharmonic keys, is not a discrete type; it becomes necessary only by the limitation of convention of the key-signature system).

A harmonic progression from Neapolitan-sixth chord to the dominant seventh chord (cf. mm. 49-52) ushers in the return of theme a in the principal key of C minor. Although theme a is restated in the soprano voice at measure 52, with a perfect authentic cadence asserting the principal key engaged two measures later. After another dominant-to-tonic progression at measure 55, a chromatic descending bass (cf. mm. 55-57) signals the tonal shift from C to F, then back to C (Example 3-9).

Example 3-9. Bass line movement, mm. 54-60.

As shown in Example 3-9, the chromatic descending bass is followed by a short linear ascending bass which leads to the final perfect authentic cadence in the recapitulation of Section A'.

In the coda, the (lowered) mediant key of E-flat major is twice asserted with a perfect authentic cadence (cf. mm. 60-63). Unlike the end of the Grave section, the bass voice is absent until the arrival on the final cadential point. However, the harmonic progression is still strong: an augmented-sixth chord leads to the conventional final
cadential pattern (cadential six-fourth chord to dominant seventh chord, to tonic chord) confirming the principal key of C minor.

C. Allegro maestoso e vivace (C major, 3/4)

The Allegro maestoso e vivace is cast in rondo form: Section A (mm. 1-16); Section B (mm. 16-25); Section A' (mm. 25-33); Section B' (mm. 33-43); Section A" (mm. 43-62); and Coda (mm. 62-68). It is noteworthy that, in this movement, the principal key is no longer C minor or one of its diatonic keys; instead, it is in the parallel major key.

A dotted-rhythm motive characterizes the beginning of a long theme a in Section A and other two recapitulations, and thus parallels the rhythmic gesture of theme a in the Grave section. The temporary tonal shift to the subdominant key of F major (cf. mm. 3-5) serves as a bridge connecting the first part of theme a to the second part. This second part (mm. 5-8) is supported by a linear ascending bass which asserts the dominant key of G major. After demarcating with an authentic cadence (VII7 to I) in G major, the tonic triad assumes dominant harmony with the added pitch F (m. 8) which serves to shift the tonal region back to C major. In the next eight measures, the exact statement of theme a, with cadential harmonic progressions and tonal plans is repeated. The only difference is in the use of an non-essential chord in beat 1 at measure 16.

In Section B, Mendelssohn engages an array of thematic and tonal manipulations. Theme b, derived from the dotted rhythmic segment of theme a, is announced in measures 16-18. It is followed by two additional similar statements, each a semitone higher than the previous one (mm. 18-20; mm. 20-22). These thematic restatements are tonicized in the tonal regions of G major, A minor, and then B major in the upper voices over E minor in the bass voice (mm. 20-25). All these tonal areas are diatonic keys of C major, with the
exception of B major which belongs to the category of chromatic keys. It is worth observing that the harmonic movement is in sequentially ascending fifths in the bass voice (i.e., moving from the C to G to D in the key of G major, then from D to A to E in the key of A minor, and from E to B in the key of B major). Noteworthy also is the fact that tonic triad in each tonal area shifts its modality (beat 1 and beat 3) in each instance. Additionally, eighth-note motion in the bass voice (mm. 21-25) designates the B dominant seventh chord tonicizing the tonality of E minor while the harmonic progression in the upper voices simultaneously asserts the tonality of B major. These movements in the bass create an effect of a strong harmonic motion. The combination of this forward thrusting harmonic movement with thematic recurrences over eighth-note figures in the bass line (outlining the dominant seventh chord) creates a climatic point in the entire movement, ushering in thereafter the restatement of theme $a$ in Section A'.

In the typical rondo structure, melodies, rhythms, harmonic progressions, tonal plans, voice leading and cadential patterns in Sections A', B' and A" are closely related to those in Sections A and B. The following differences may be noted: the single statement of theme $a$ in Section A'; the extension of one measure (m. 43) of the eighth-note figures in the bass voice at the end of Section B'; and a deceptive cadence closing theme $a$ (mm. 50-51), thereby allowing a passage containing imitation of an ascending stepwise motion between the tenor and the bass voices with the linear contrary motion in the soprano voice (mm. 51-57) in Section A". This contrary passage in Section A" repeats itself until it reaches the long G dominant pedal in the bass voice with the trill in the soprano voice (mm. 55-61), that leads to the coda. It is significant to note that the second example of multi-level tonal areas (the first one has been identified in measures 20-22 in the Grave section) is

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8Gene Cho, op. cit., 79. Chromatic keys are those keys whose tonic (notes as well as triads) are not among the diatonic scale degrees or diatonic triads of the principal key or its parallel minor /major. These include: a semitone above and below the tonic of the principal key, and a semitone below the dominant of the principal key.
found in the coda. While the long C tonic prolongation in the bass voice asserts the return of the principal key of C major, the harmonic progression (repetition of the dominant seventh chord to the tonic chord) in the treble voices designates another tonal area of F major (mm. 62-65). Consequently, the authentic cadence (the B fully-diminished seventh chord to the tonic triad) in the treble voices in the last three measures finally recalls the principal key of C major.

D. *Fuga* (C major, 4/4)

The *Fuga* of Sonata No. 2 is the only movement in all the Mendelssohn organ sonatas cast in fugal structure. The structure of this four-voice fugue is as follows: first exposition (mm. 1-22); counter exposition (mm. 22-39); development (mm. 39-88); bridge (mm. 88-95); and recapitulation (mm. 96-108). Since the answers are real, it is said to be a "real fugue." The complete countersubject is presented three times in the first exposition; but is found once, divided between the soprano and bass voices in the counter exposition (Example 3-10).

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Example 3-10. Asterisks showing the division of the countersubject between the soprano and bass voices in the counter exposition, mm. 22-27.

The subject enters four times during the first exposition, each time in different voices: the tenor, alto (the real answer), soprano, and bass. The counter exposition is shorter than the first exposition; the subject is not stated in the bass voice. The development or modulatory section, however, is the longest section in this fugue; it contains a number of imitative treatments of the theme and engages all the diatonic key areas. In addition, the texture in the development section is distinctive from other sections, in that the flowing scalar eighth-note pattern is found in all of the voices. Furthermore, the subjects and answers are presented in sixths or thirds. For instance, the incomplete subject in the soprano voice is doubled in sixths in the alto voice in measures 39-42, while the same in the tenor voice is doubled in thirds (or compound tenths) in the soprano voice in measures 43-47, and the complete subject in the bass voice is doubled in thirds (or seventeenth) in the alto voice in measures 48-53. After the driving eighth-note pattern
intensifies the vii\(^7\) of V from measure 92 to measure 95 in the bass voice, the complete subject returns in the same voice (mm. 96-101) in tonic key which signals the beginning of the recapitulation. Another complete subject in the soprano voice (mm. 102-108) immediately following the previous one finally closes the entire second sonata.

Mendelssohn is often regarded as the principal early nineteenth-century composer to rediscover and revive Bach's fugal technique. In this closing fugue, Mendelssohn sets an entirely new standard for creating fugal themes of considerable complexity in voice leading and tonal plans. There are two different approaches to perceiving and analyzing the tonality of each fugal subject. The first is based upon the identification of key signature, starting pitch, melodic range, and tonal focus (the specific pitch which appears most frequently). In this closing movement, since the key signature does not contain any sharps or flats, the tonal area of either C major or A minor is implied.\(^{10}\) The principal tonal area can be examined more closely by identifying the starting pitch, the melodic range, and the tonal focus in the subject. It is explicit that C is the important pitch since it fulfills all of the above requirements. According to this approach, the tonality of the first fugal subject therefore is in C major. Although this approach is often mentioned by writers such as Kathleen Sloan,\(^{11}\) different tonality of the same fugal subject can also be perceived using another approach.

The second approach is based on the examination of voice leading and agogic accents, in addition to gauging the starting pitch, melodic range, and tonal focus.

\(^{10}\)Principal tonality is not always determined by the key signature since the key signature only represents the arrangement of whole steps and half steps in a scale pattern.

\(^{11}\)Sloan, op. cit., 25.
Example 3-11. Top staff showing the fugue subject (solid curve) and bottom staff the melodic range and voice leading reduction, mm. 1-6.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example311.png}
\end{figure}

As shown above (Example 3-11), not all the notes in the subject are equally important. Some of them act as auxiliary notes and passing notes; some of them, however, are the pitches of the principal tonic triad. In examining the first four measures, one may find that the movements from the starting pitch C (with its repetition in the same measure and two measures later) to the agogically accented F (m. 2) and then to another agogically accented pitch A (m. 4) outline the dominant, tonic and mediant scale degrees in the key of F major respectively. In this context, the rest of the pitches may be regarded as the melodic decorative tones. For example, the D at measure one is the upper auxiliary note, and the E and D in measures two and three are the passing tones. In other words, the tonality of F major is implied in the first four measures. In measures four to six, the implied tonality appears problematic, due to the presence of F-sharp and F-natural. However, the second approach in determining the implied tonality proves to be useful. In comparing F-sharp and F-natural in measure five, the F-natural receives longer durational accent than does F-sharp. At the large-analysis level, the voice leading from agogically accented A (m. 4) to that on F-natural (m. 5) reinforces the mediant to tonic relationship in the key of F major. Moreover, the F-sharp and D in measure five function as the leading tone and dominant scale degree in G, respectively. Meanwhile, this G is the passing tone between the mediants
(the second agogically accented) and tonic (the third agogically accented) scale degrees in the tonality of F. The fugal subject at measure six finally ends on E, the leading tone of F. In essence, the second approach may suggest that the implied tonality of the first fugal subject is F major, the subdominant region of the principal key of C major.

Besides the voice leading and agogic accent as determinants of tonality, melodic range also enters in the consideration of tonality. This latter factor, too, supports the analytical perspective here that the F major is the principal tonality. Since the range of the fugal subject encompasses a major sixth interval, from C to A, with agogically accented F, the aural perception of the second inversion of F major triad is retained.

The implied harmonic progression can also be used in the consideration of the tonality of the subject. It is, however, difficult to determine the harmonic progression relative to an implied tonality of a fugal subject without examining the other voices (the subject is announced alone in the tenor voice). For example, the subject in the first two measures can be harmonized in two different ways: tonic to subdominant and dominant to tonic harmonic relationships.

Example 3-12. Underlying harmonic progression of the fugue subject by the first approach, mm. 1-6.

Example 3-12 shows that the notes in the first measure imply C tonic harmony. Consequently, the first two beats of the agogically accented F in the second measure is first harmonized by F subdominant harmony, but the third beat is supported by C tonic harmony. Here, F is not regarded as a chord tone in the C major chord. The F in the third
beat (m. 2) acts as a suspension resolving to the following E (4–3 suspension). It should be noted also that only five passages employ this harmonic scheme—harmonic progression from tonic to subdominant to tonic with 4–3 suspension: three in the first exposition—the subject in the tenor voice (mm. 1-6), the answer in the alto voice (mm. 6-11), and the subject in the soprano voice (mm. 12-18); and two in the development section—the complete subject in the bass voice (mm. 67-72), and the segment of the subject in the soprano (mm. 72-74). However, in the majority of cases, the beginning of the subject is harmonized by the second method—harmonic progression of dominant to tonic.

Example 3-13. Underlying harmonic progression of the fugue subject by the second approach, mm. 1-6.

Example 3-13 shows that the second way in harmonizing the subject where the tonality in F major is implied. The melodic movement from C (including the starting pitch) to the F (mm. 1-2) implies C dominant harmony to F tonic harmony. Subsequently, another melodic skip from C to A (mm. 3-4) also implies the same harmonic progression. The perception of this dominant to tonic harmonic relationship is particularly apparent when the subjects appears in the bass voice, such as the last entrance in the first exposition, a complete statement in measures 48-53, the sequence of segmented statement in measures 63-66, another complete subject in measures 67-72 in the development section, and the final statement of the subject in measures 96-101 in the recapitulation.

Gauging the first melodic pitch and the underlying chord alone may be insufficient to determine a tonal area of the subject in this fugue. If this is so, then the notes F and A which are accented agogically must be regarded as the non-essential notes, acting merely as
a melodic suspension resolving to the following essential notes. In this context, these
essential notes function as chord tones of the tonic triad. Therefore, the first melodic pitch
is the tonic of the tonal area. These two agogically accenting pitches—F and A, however,
also act as tonic and mediant scale degrees, respectively in the majority of statements. That
is, the underlying chord of the first melodic pitch becomes the dominant harmony which
establishes the subdominant tonality of the fugue subject.
CHAPTER IV

EXAMINATION OF STYLISTIC FEATURES BETWEEN MENDELSSOHN AND OTHER COMMON-PRACTICE PERIOD COMPOSERS

The contribution of Mendelssohn extends beyond the mere rediscovery and revival of J. S. Bach's music and its performance. Mendelssohn mastered Bach's contrapuntal techniques as well as various idioms of earlier music, including that immediately preceding his own era, which is eloquently demonstrated in his Six Organ Sonatas, Op. 65. Schumann even called Mendelssohn the "finest living musician in the world." The implication here is that Mendelssohn had masterfully employed compositional techniques from the Renaissance, Baroque and Classical eras in his works. This study, therefore, also provides evidence that demonstrates this aspect through large-scale analysis of formal and stylistic idioms in addition to detailed harmonic usages in Mendelssohn's compositions which ultimately influenced other composers of succeeding generations.

A. Fugue subject

Mendelssohn's strong interest in contrapuntal techniques, especially fugal writing, is evident in the last movement of Sonata No. 2, the Fuga. One of the prominent features of the fugue subject is an agogic accent placed on the subdominant and the submediant scale degrees (the fourth and the eighth notes respectively) with the tonal accent on the same submediant degree, thereby suggesting two tonalities—the tonic key and the subdominant key, both implied simultaneously. The practice of these agogically accenting

the subdominant and submediant degrees and tonally accenting the submediant degree can be traced back to Bach's Fugue in C (Das wohltemperierte Klavier I). (Example 4-1).

Example 4-1. Comparison between the first fugal subject of Bach's Fugue in C (top staff), mm. 1-2 and Mendelssohn's fugal movement in Sonata No. 2 (bottom staff), mm. 1-6.

In comparing Bach's and Mendelssohn's fugue subjects, it is interesting to note that there are five identical elements in both: the principal key is C major; the subject begins on C; the fourth note is agogically accented, the eighth note is the tonally accent (the highest note in the melody); and the theme ends on E. The fact that both subjects contain the identical elements in both subjects may be regarded as coincidental, but it can also be speculated that this resulted from Mendelssohn's careful study of Bach's works and perhaps Mendelssohn was a modeling after Bach's fugue theme.

B. Texture

According to Gerald Hendrie, "when Johann Sebastian Bach died in 1750, he had the reputation of being the outstanding organist of the day, but his compositions were
already thought to be old-fashioned and complicated." A new style—the galant style—was in vogue in Italy, Germany, and France in the early Classical period, replacing the "old-fashioned and complicated" style of Bach. This popular, elegant style emphasized "the free or homophonic style as opposed to the strict, learned, or contrapuntal style," with clear harmonies supporting simple melodic lines, instead of engaging in polyphonic interplay of voices. Mendelssohn successfully mastered both Bach's contrapuntal and galant styles of harmonic texture, as evidenced in Op. 65. In the Grave section of Sonata No. 2, the simple melody is first presented with a full harmonization (mm. 1-4) which is then followed by a passage of complex contrapuntal writing engaging invertible counterpoint and a series of modulatory dispositions. Another example manifesting the adoption of homophonic and polyphonic texture is the Andante Recitativo in Sonata No. 1 (Example 4-2).

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4 The composers aiming at the "galant" style include François Couperin, Pergolesi, Telemann, Muffat, J. C. Bach, W. F. Bach, Galuppi and Sammartini.

It should be noted that the alternating use of contrapuntal, imitative passages and homophonic phrases throughout the entire movement serves not only as "questions and answers," but is also contrasted with different dynamic levels. The *pianissimo* and *piano* mark every polyphonic entrance while the *fortissimo* ushers in all of the homophonic responses with the support of the pedal.

Another stylistic feature in this organ work is that Mendelssohn engaged a more linear bass line rather than a harmonic bass thereby accommodating sonorities which may
or may not have specific harmonic function in the progression. As the simple, harmonic bass is such typical in the Classical period, Mendelssohn uses a harmonic bass (mainly dominant to tonic scale degrees) to support the flowing eighth-note figures in the entire Adagio and to assert different tonalities in Sections B and B’ in Allegro maestoso e vivace. In contrast to classical harmonic bass—dominant to tonic degrees, Mendelssohn also uses linear bass such as in closing the Grave section where harmonic function is less clear. Such linear bass also serves to prepare for the harmonic progression in the final cadential pattern.

Mendelssohn uses similar linear bass in other keyboard works also, such as his Lieder Ohne Worte (Example 4-3).


The above example shows that the linear ascending bass is used not only to provide contrasts with the top voice, but also to delineate a dominant seventh chord to tonic harmonic progression in the principal key and other diatonic keys. In this, Mendelssohn is not alone; Franz Schubert, another early Romantic composer, also shows a penchant for the use of linear movement in the bass (Example 4-4).
Example 4-4. Schubert's *Moment Musical*, Op. 94, No. 6, mm. 1-8; bottom staff showing the stepwise descending bass line.

An examination of *Moment Musical* (Op. 94, No. 6) reveals that the linear descending bass possesses a specific functional role in the harmonic progression of essential and non-essential harmonies. Here, the descending stepwise bass line encompasses the motion of the entire phrase, and onto the cadence (mm. 6-7).

The improvement of the design of nineteenth-century English organs, which was prompted by several of Mendelssohn's organ performances in England, provided a greater choice of compositional idioms for English organ composers. William Thomas Best (1826-1897), one of the important late nineteenth-century English organ composers and was recognized also as one of the greatest concert organists of his time, made use of
stepwise motion in the pedal. In examining his harmonization of All People That On Earth Do Dwell (Example 4-5), one may notice that the linear bass (mm. 1-2 and m. 4) arpeggiates the preceding harmonies in the treble voices with passing tones. The following stepwise descending movement in the bass voice (mm. 7) not only outlines the dominant seventh chord, but ultimately achieves a sense of repose no less than that of perfect authentic cadence. Indeed, linear bass is one of the most important features in stylistic characteristics of Romantic period.

Example 4-5. Best, All People That On Earth Do Dwell (theme in the tenor voice), mm. 1-8.

C. Phrasing and Cadence

Mendelssohn's musical style exhibits to a large extent the same predictability of the periodicity of phrase and harmonic progression as in the majority of late Baroque and early Classical compositions. Alongside, this new style features are prominent in Mendelssohn's compositions. One such feature is "irregular phrasing;" this occurs in Sonata No. 2. In the Allegro maestoso e vivace, for example, all the themes end with terminal cadences, but Section A contains an "irregular phrase" (mm. 43-68) as the result of a "deceptive" cadence (mm. 50-51), before proceeding to the final cadence engaging a linear bass.
Another Romantic characteristic observed in this organ work is dove-tailing of phrases, where a new phrase enters before the completion of the previous phrase. In Section A' of the Adagio, theme \(a\) ends on a half cadence (\(N^6-V\), mm. 49-52) and is immediately followed by theme \(a'\) (mm. 52-60). Not until two measures later is a perfect authentic cadence, thereby completing the previous theme and, at the same time, provide a cadential repose for the return to the principal key of the second theme.

D. Harmony

A greater use of secondary diatonic chords and chords of modal mixture, which may or may not lead to modulation is another characteristic in Romantic music. This is true also in his Sonata No. 2. Mendelssohn uses a considerably greater amount of secondary diatonic chords for either achieving a sense of repose of the subtonic key of B-flat major (theme \(a'\) in Section A of Adagio) or serving as a bridge connecting the first and second parts of theme \(a\) in the principal key (Section A of Allegro maestoso e vivace).

Regarding the modal mixture, Mendelssohn used all three chord types in his Sonata: diatonic chords with modal mixture, Neapolitan chords, and augmented-sixth chords.\(^6\) Modal mixture implies that modal degrees (mediant and submediant) of two opposite modalities (i.e., major or minor) but of the same tonality appear in nearly equal footing within a piece of music. That is, these different modal degrees become interchangeable. The use of chords of modal mixture in Sonata No. 2 may be said for harmonic "coloring" (in which the chromatic alternation is modal coloration; i.e., \(chroma\) is color).\(^7\) For example, the first homophonic passage ends on G major triad (m. 4) rather than the proper tonic triad of G minor, thereby the modality of the dominant key shifts from minor to major. Another example of this sort is in Sections B (cf. mm. 16-25) and B' (cf. mm. 31-39).

\(^6\)Neapolitan chords and augmented-sixth chords are considered to be derivative of chords of modal mixture.

\(^7\)Cf. Gene Cho, op. cit., 69.
mm. 33-43) of the Allegro maestoso e vivace. There, the diatonic chords with modal mixture are presented twice in each section. G tonic major triad at measure 17 is immediately followed by its modal mixture; A major triad (chord of modal mixture) precedes the A tonic minor triad (m. 19). It is to be noted that all the chromatic altered notes in the chords of modal mixture is linearly resolved down a diatonic semitone to the adjacent diatonic scale degree. At measures 17 and 19, the B-flat and C-sharp are resolved down to the A and B-sharp (enharmonic C-natural) respectively.

The following examples further illustrate this process.

Example 4-6. Beethoven's Wonne der Wehmut, Op. 83, No. 1, mm. 6-10.

As shown in example 4-6, the quality of a supertonic seventh chord shifts from minor-minor seventh to half-diminished seventh. In the late Romantic period, chords with modal shift assumes a more complicated behavior. For instance, Example 4-7 shows that the chord of modal mixture may be interpreted either as a subdominant minor triad with two non-essential notes (E-flat and C) or as a supertonic half-diminished seventh chord with a lowered auxiliary note (C).
Example 4-7. Dvorak's Symphony No. 9, movement II, mm. 110-113.

In comparison to diatonic chords with modal mixture, the other two varieties of chords of modal mixture—Neapolitan chords and augmented-sixth chords—are less frequently engaged in Mendelssohn's organ work and, when used, are merely during the harmonic progression in the principal key rather in the modulatory process. There are three short passages in which these two kinds of chords appear. Their use, however, is in a manner that is similar to mid-eighteenth century practice; on weak beat, in minor mode. The Neapolitan-sixth chord is first presented in contrapuntal writing (mm. 49-50, the Adagio). The stable tone, F, is sustained in the bass voice while the chromatically altered tendency tones, D-flat and A-flat, with the doubling of F in the treble voices, flow in contrary motion and in parallel thirds. This Neapolitan-sixth chord resolves to a dominant chord which marks a half cadence to demarcate the first theme $a'$ of Section $A'$. Another Neapolitan-sixth chord appears six measures later (m. 57), also on a weak beat and with shorter duration. Unlike the resolution of Neapolitan-sixth chord in the first instance, the second one resolves to an augmented-sixth chord. This Augmented-sixth chord also appears on the weak beat and has the same note value as the previous Neapolitan sixth chord, and proceeds to the final cadential pattern (m. 63, the Adagio).
E. Tonality and Key Relationship

One feature which is used extensively in Mendelssohn's second sonata is the shift of tonal focus which may or may not lead in a true modulation. The tonal shift is engaged in almost every thematic treatment, whether or not the themes are long or short, transposed or repeated. One particularly noteworthy stylistic feature of Mendelssohn is in presenting two tonalities simultaneously. This occurs in three passages: the first is at the end of the Grave section (mm. 20-22), where the keys of G major and C minor coexist; the second is at Sections B and B' of the Allegro maestoso e vivace, where key areas of B major is superimposed over E minor; and the third occurs at the coda (mm. 61-65) of the same movement, where the tonality of F major is superimposed upon the principal key of C major.

An examination of all modulatory passages in Sonata No. 2 reveals that most of the tonal shifts result in terminal modulation, instead of mere harmonic tonicization or transient modulation. These terminal modulations of key areas, are accompanied by restatement of themes in new tonal areas, and are supported also by one of the following devices: perfect and imperfect authentic cadences; perfect and imperfect plagal cadences; and prolongation of the new tonic harmony. Harmonic tonicization also occurs within the theme, with the temporary tonality suggested by dominant to tonic harmonic progression. For example, in measures 4-5 of Allegro maestoso e vivace, a temporary subdominant key of F major is temporary asserted by the movement of the C dominant seventh chord to the

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8Cf. Gene Cho, op. cit., 76. Terminal modulation is what Weber called "modulation outside the key" (Versuch, Vol. II, Chapter II). It refers to modulations where the cadence at the end of the phrase confirms the new tonality, thereby the initial tonality is abandoned, its position being unsurped by the new.

9Cf. Gene Cho, op. cit., 76. Harmonic tonicization or transient modulation is what Weber called "modulation within the key" (Versuch, Vol. II, Chapter II). It refers to "modulation" within a musical phrase at the end of which the primary key is reasserted and, thereby, rendering the temporary tonic in the modulatory progressions a passing phenomenon.
F tonic triad. Another fascinating example showing Mendelssohn's unique style of engaging the harmonic tonicization in Op, 65 is the first theme of *Andante Tranquillo* of Sonata No. 3 (Example 4-8).


After the first melody (cf. mm. 1-4) is presented in C major, the identical melody is then reharmonized using mainly by secondary diatonic harmonies. The use of secondary diatonic chords or harmonic tonicization to reharmonize the same melody is a typical compositional technique in nineteenth-century music.
Regarding key relationship, Mendelssohn uses not only diatonic keys, but also frequently engages all of the other three categories of key relation in his C minor organ sonata: diatonic keys with modal shift; keys from modal mixture; and chromatic keys. In the Grave section, two terminal cadences, one plagal and one authentic, simultaneously confirm the shift of the modal degrees of the dominant key. The modal shift of the tonic key also occurs without any cadential demarcation (Sections B and B' in passage in Allegro maestoso e vivace). Besides Mendelssohn, Johannes Brahms (1833-1897), also frequently shifts modality of the tonic key. For example, in Intermezzo, Op. 117, No. 1 (Example 4-9), the first and second movements are in E-flat major and E-flat minor, respectively.


In "Waldstein" Sonata, Op. 53, Beethoven employs the relationship of diatonic key with modal shift (Example 4-10).

As shown in the above example, the second theme in E major stands as the mediant key to the principal key of C major, but the modality has been shifted from its diatonic quality of minor to major.

Modal mixture, where major and minor modes of the same tonality coexist, is regarded as one of the most important characteristics in the Romantic harmonic vocabulary. For example, in Wonne der Wehmut, Beethoven uses the relationship of keys from modal mixture (Example 4-11).


Example 4-11 shows that the lowered subtonic key of C-flat (or enharmonic B) is established by the repetition of half-diminished supertonic seventh to dominant harmonic progression. Another passage from Beethoven shows this particular category of key relationship (Example 4-12).
Example 4-12. Beethoven’s Piano Sonata, movement I, mm. 69-77.

As shown above, the tonal area is modulated to the lowered submediant of F-flat (or enharmonic E). Unlike Wonne der Wehmut, where an excessive amount of chromatic signs is engaged for the tonal shift, the new key in Op. 110 is simply indicated with a difference key signature. Also, the length of modulation in Example 4-12 is longer than that in Example 4-11. In Sonata No. 2, the perfect authentic cadences mark stronger repose of the lowered mediant (mm. 60-63) and subtonic keys (mm. 35-38). As Beethoven and Mendelssohn used the keys from modal mixture rather usually in their works, so did all the composers in the nineteenth century and, in fact, with greater frequently. For example, the entire development section of Sonata in G Major for Organ, Op. 28 (mm. 92-148) by Edward Elgar’s (1857-1934) is in the subtonic key of F major (Example 4-13).

During this passage—the subtonic key, the music makes further tonal detours into a series of other diatonic tonal regions.

Although the chromatic key—the fourth category of key relationships—is used infrequently in early Romantic music, as compared to the other categories of keys, such key relation occurs in Mendelssohn's second sonata. The stability of this leading-tone key of B major, however, is weakened by the continuous movement of eighth-note figures outlining a B dominant seventh chord in the bass voice (i.e., tonicization of E minor is implied). As in the course of stylistic development where one feature which once was a relatively rare phenomenon eventually becomes an idiomatic norm, so did the use of the keys form modal mixture and diatonic keys. The leading-tone key, for example, eventually became a not-so-rarely-used key in works of late nineteenth-and early twentieth centuries composers. For instance, Elgar uses the leading-tone key as a full-fledged key in Op. 28 (Example 4-14), where the leading-tone of F-sharp major stands alone at the beginning of Tranquillo section with the change of key signature.

Example 4-14. Elgar's Sonata in G Major for Organ, Op. 28, movement III, mm. 33-49.
CHAPTER V
CONCLUSION

This study has examined Mendelssohn's *Sonata for Organ, Op. 65, No. 2* by carefully considering many aspects, including manner of thematic treatment; rhythmic and melodic gestures; texture: homophonic and polyphonic treatment of thematic material (particularly the alternative use between chordal and contrapuntal passages) and linear bass (especially before the cadential point); voice leading; harmonic vocabulary, which includes secondary diatonic chords, diatonic chords with modal shift and chords of altered subdominant, for example, Neapolitan-sixth and augmented-sixth chords; modulation both of modal and tonal shifts; and key relationship in terms of the four categories--diatonic keys, diatonic keys with modal shift, keys from modal mixture, and chromatic keys. From investigation of harmony and voice leading comes also answer for the questions raised by or misinterpretations contained in the works of various writers. This study also dealt with an aspect of considerable interest which has never been discussed in any of the existing studies: the fugal subject of the finale of Sonata No. 2 connotes two tonal areas simultaneously. That the dual tonality of the fugue subject appears not only in the first fugue subject but also in all subsequent statements should be regarded as one singularly important feature in this work. An in-depth examination of voice leading, harmonic progression, and cadential patterns of every subject statement reveals that only five passages employ the starting pitch as tonic in the implied tonal area. That is, in the majority of statements, the starting pitch of a subject or its underlying harmony often functions as dominant, thereby asserting the subdominant key. A diagram of all the entrances of the subject in various voices and in different tonalities is shown in Appendix A.
The essence of Mendelssohn's compositional aesthetic is, as Stanley Webb so appropriately put it, that he "pours the new wine of romanticism into the old bottles of contrapuntal form,"¹ that he combines the romantic vocabulary with classical logic of conception. In his organ sonatas and in Sonata No. 2 in particular, Mendelssohn eloquently expressed the romantic sentiment using new musical vocabularies of his own time while masterfully assimilating the compositional techniques from preceding eras—Renaissance, Baroque, and Classical. And this uniquely Mendelssohnian language—"classical" in spirit and technique but new and innovative in idiomatic expressions—has left its mark and has influenced composers of organ music not only of his own time in Germany and England, but in the succeeding generations.

## APPENDIX A

### DIAGRAM OF FUGUE SUBJECT ENTRANCE IN THE FUGA

#### First Exposition

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Articles


Books


Musical Scores


Notes with Recording


Theses and Dissertations


