BEETHOVEN'S CHORAL FUGAL TECHNIQUE

THESIS

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By

Harold Owen Doering, B. A.

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PREFACE

The factors which influence a composer's style and technique of composition are many and diverse. If one is to understand these influences, he must make an extensive investigation and a careful evaluation of the available sources of related information. Such an investigation will insure a high degree of authenticity and comprehensiveness. But even the most exhaustive study cannot provide a complete exposition of every detail.

Certain intangible aspects of an artist's work are closely interlocked with his subjective inner world. In this instance, knowledge of an individual's creative processes would certainly explain many paradoxes and provide a direct approach to the subject, but these are little known even during a composer's lifetime and can only be conjectured about after his passing.

In spite of the limitations imposed by the lack of primary knowledge, much can be learned by determining the scope of a composer's musical education, by examining his works, and by relating the critical comment of scholars to the information thus accumulated.

The examination of the works and writings of a composer's teachers, and comparisons drawn between his works and those
of his precursors and contemporaries will yield further information and reveal some of the factors which conditioned his thinking.

During the course of such a study the researcher may encounter certain information which is unsupported by corroborating evidence. The value of some of this material may be established by relating it to the dominating ideologies which combined to produce the artistic and social climate of an era embracing the composer's lifetime, or that of a more remote period whose influence continued to affect the thinking of the later age.

A scholarly investigation should also include a recognition of the characteristics of the specific form of composition which is under consideration. This will serve to establish a norm which is essential to the appraisal of the accomplishment of the individual composer.

It is the purpose of this thesis to offer some pertinent information in the form of a documentary symposium and analytical study in which historical and technical matters relative to Beethoven's fugal techniques in his choral compositions will be presented. References to specific musical examples in this composer's works will be illustrated by diagrammatic and verbal analyses, and correlated with the pagination of the scores of his complete works as published by Breitkopf and Härtel.
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INTRODUCTION

If one were to look for a specific composer whose fugal compositions could serve as a link between those of Bach and the polyphony of the Twentieth Century Neo-Classical School, he would discover such a composer in Beethoven. Willi Apel confirms the substance of this observation by stating, "The great master of the fugue after Bach is Beethoven who, in various movements of his latest piano sonatas (opp. 106, 110), quartets, and other works has shown that the potentialities of this form were by no means exhausted by the Baroque masters. After Beethoven composers seldom used the fugue as a serious art form."¹

The fact that his position and ability as a fugue-writer have been disputed from time to time has only helped to illuminate those unique features by which his techniques differ from those of Bach and other contrapuntists. In this connection, a number of comments by William McNaught will serve to illustrate the nature and scope of the controversy. He remarks:

Beethoven wrote in fugue because he was a whole musician. The world has given him full credit for this completeness and acknowledges his right to measure himself with the great fugue-makers; but there has been much shaking of the head over the results, and the world

respectfully concludes that Beethoven's mind though a vehicle for great thought, was not properly constituted for this kind of progress. 2

Vincent d'Indy mediates the discussion with the explanation,

Beethoven's fugues, in general, are perfectly regular, agreeing in construction with the traditional architecture. We even encounter artifices of combination (subjects in diminution, in changed rhythm, in contrary motion, etc.) more frequently than in similar pieces from the end of the eighteenth century; but what differentiates them especially from these latter is their musical nature, . . .

Beethoven's fugues differ in an equal degree, as music, from Bach's as these latter differ from those of Pasquini or Frescobaldi--and nevertheless they are all fugues. 3

Further contributions by William McNaught disclose some of the differences of a musical nature, found in Beethoven's works in general, but applicable to his fugues as well. These musical differences are largely of a melodic nature and are manifested as follows:

He brought into melody a new character which we agree to define by the word emotion, since it has the power to affect the emotional region in our natures. Emotional melodies had existed before Beethoven, notably in Handel's music, 4 where they were associated with words. Beethoven's great contribution was the emotion-alizing of the instrumental melody. This does not mean that he intensified those expressions of feeling which

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music is able to sketch more or less physically, such as sorrow, joy, triumph, content, strife, anger, and the other basic ingredients of programme music. Beethoven's emotional quality reaches to a deeper stratum that is non the less vital because it will not submit to definition. . . . He chose subjects or themes that were apt for the processes (repetition, dissection, allusion and all the rest) by which fragmentary ideas could be worked into a continuous texture or argument. Beethoven brought into the type a variety, a significance and (for the craftsman) an expedition far beyond the inventive range that had served the needs of the previous generation. . . . In many cases the intrinsic melodic value may be slight; but the theme will generate passages of great cogency or subtlety that carry the meaning of the music to regions remote from the starting-point. In this art of the germinal theme and its far-reaching development there have been three master types: the fugue subjects of Bach, the sonata subjects of Beethoven and the Leitmotive of Wagner; . . . In this branch of creation one has to attribute to Beethoven, as to Bach and Wagner, a kind of clairvoyance that goes beyond the sufficiently rare faculty of conceiving good tunes. Of the four or five who possessed that faculty in the highest degree Beethoven was possibly the greatest; . . . 5

There are other points both of similarity and dissimilarity in the fugal structures of Beethoven in comparison with those of Handel and Bach and those of his own age. These will be brought to attention during the course of this thesis. However, for the sake of orientation, it will be well to bear in mind that the main sources of Beethoven's models were (1) Viennese Classical and (2) Baroque fugues and also the less tangible influence from the Neapolitan School in the case of vocal fugue writing. This last named factor will be considered in the following chapter.

CHAPTER I

HISTORICAL BACKGROUND

There are a number of significant developments in the philosophy of form, as it applies to choral music, which arose late in the fifteenth century and continued during the sixteenth century.\(^1\) One of these developments was the introduction of "familiar style\(^2\) passages into a predominantly polyphonic texture in order to provide clarity in the presentation of the text\(^3\) and to serve as a setting for the exposition of devout or devotional ideas.\(^4\)

At the time of its inception this practice was of a revolutionary nature and came about as the result of the


\(^2\)The term, "familiar style," refers to a musical texture resembling four part harmony in which all the voices preserve a certain amount of melodic independence. Familiar style and harmonic style are also similar in that sonorities deliberately result from the writing of vertical note groups and they are identical in one particular, namely, the relatively homorhythmic movement of the parts so that when all interior differences are disregarded, both appear as a succession of chords. This is in contrast to the polyphonic style which features both melodic and rhythmic independence of the parts and sonorities arise in a somewhat incidental manner as the result of the interplay of the horizontally conceived melodic lines.

\(^3\)Davison, op. cit., p. 84.

\(^4\)Ibid., p. 154.
efforts of

... a number of esthetes and musicians, whose spokes-
men were the so-called Camerata-fiorentina, (these) de-
clared war on counterpoint in defense of verbal clarity
and inaugurated "monodic" vocal and instrumental music.

... the stricter counterpoint, had become not
only old but old-fashioned. Polyphony became an archa-
ism. When a modern composer--Alessandro Scarlatti, say,
to name one of the most influential--wished to write a
mass, he had the choice of casting it entirely in the
galant* style; or writing entirely in the "old style"...
(.... what the seventeenth and eighteenth centuries
considered the Palestrina style); or mixing the two...

Now this mixture of the galant and the "learned"
remained the guiding principle for the whole eighteenth
century,** especially in church music. ... it became
a tradition to treat certain sections of varying length
"polyphonically" or "fugally"--in the mass,*** for ex-
ample, the Et vitam venturi and Cum sancto spiritu,
sometimes the Patrem or Dona also ... Every composer
for the church had to have a thorough knowledge of what
was called the "strict style."5

*The term galant as applied to musical style embodies
the principle of "familiar style" writing, but in an expanded
sense it includes not only the rather specific four-part
texture, but all musical composition typical of the Rococo
period. It is described in the Harvard Dictionary of Music
as "the light and elegant style of the Rococo, as opposed
to the serious and elaborate style of the Baroque era. The
appearance of this new style indicated the change from the
church to the 'salon' as the cultural center, from fugal
treatment to accompanied melody, from architectural greatness
to playful pettiness, from cantatas and masses to amorous

**"The music that pleased the contemporaries of Bach
and Handel was that which continued, not too elaborately,
the Neapolitan tradition founded by Alessandro Scarlatti." Donald F. Tovey, Musical Articles from the Encyclopaedia

***"The Neapolitan composers who created classical
tonality and instrumental art-forms created a style of church
music best known (but not always best represented) in the
Masses of Mozart and Haydn." Tovey, op. cit., pp. 85, 87.

5Alfred Einstein, Mozart, His Character, His Works,
translated by Arthur Mendel and Nathan Broder (New York,
1945), pp. 144, 145.
As a result of the mixing of the styles, there came about a very gradual merging of the two in which polyphony lost some of its individuality, so that during the eighteenth century an essentially harmonic basis for polyphony was maintained. 6

These prevailing customs influenced the style of many choral composers including that of Beethoven and his contemporaries, although each maintained an idiom of expression that was essentially his own and quite different from those of his fellows. In this connection Donald F. Tovey notes "the impassable gulf that separates Bach's art not only from Haydn's and Mozart's but from the apparently more kindred spirit of Beethoven, . . . " but recognizes the evidence of a common factor at work in the choral style of the individual composers by adding, "In the case of choral music a little study shows us that its forms and language remained Neapolitan." 7 In another statement he continues the thought of this observation by citing the experience of Mozart: "... thus the Neapolitan tradition of choral music passes straight into the polyphony of Mozart, quite independently of Handel and wholly ignoring Sebastian Bach, of whom Mozart knew not a note until he was grown up." 8

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6 Davison, op. cit., pp. 84-85.

Tovey also observes: "What is always important is the peculiar life breathed into harmony by contrapuntal organization. Both historically and aesthetically 'counterpoint' and 'harmony' are inextricably blended; for nearly every harmonic fact is in its origin a phenomenon of counterpoint." Tovey, Musical Articles, p. 30.

7 Donald F. Tovey, Musical Articles from the Encyclopaedia Britannica (London, 1945), p. 126.

8 Ibid., p. 122.
These circumstances likewise combined to exert their influence upon Beethoven, and due to the relatively poor dissemination of knowledge during this age, he too had little primary knowledge of the practices of his immediate illustrious precursors with the exception of the fact that he had been made acquainted with Bach's *Well-Tempered Clavier* in his youth by his early teacher, Neefe; and somewhat later he was introduced to Handel's oratorios and presumably some of Bach's instrumental works including the *Art of Fugue*, by Baron Gottfried van Swieten.

It is significant to observe in this connection, that as he grew older, Beethoven apparently became more and more aware of the stature of the contributions of Bach and Handel to the art of composition in general, and of their value to him in particular, as outstanding examples of specific techniques. Richard Capell relates that at the age of forty Beethoven wrote to Leipzig for "a Mass by J. S. Bach with a 'Crucifixus' on an ostinato bass," and Donald F. Tovey conjectures, "I do not know whether Haslinger was able to send Beethoven the *Crucifixus*; certainly Beethoven never saw the rest of the Mass, nor any of Bach's choral works."


10Einstein, *op. cit.*, pp. 148, 150.


CHAPTER II

BEETHOVEN'S CONTEMPORARIES AND PRECURSORS

In order to establish the basis and extent of Beethoven's musical heritage, it will be necessary to trace his sources of knowledge back through his contemporaries and teachers to his precursors, and then evaluate what each source contributed. Except for necessary allusions to the previously mentioned Neapolitan School, the scope of this study will be limited to the masters of the Classical Period.

Two of Beethoven's contemporaries, Haydn and Mozart, whose works served as models for his compositions, were very closely associated in their creative musical activities. Guido Adler observes, "To Mozart, . . . Haydn was both friend and companion-in-arms; each in his turn learned from the other . . . ."1 And the results of this mutual artistic endeavor were of the utmost value to Beethoven, and the Viennese Classical School, for ". . . Haydn's first period coincides with the preliminary stages of the new movement, the transition from the older classical style of Bach and Handel to Viennese classicism;"2 and as Adler continues to


2Ibid., p. 195.
elucidate, "Haydn's rather obstinate and mistrustful disciple adopted his technic (in the highest sense). Haydn may accordingly be regarded as Beethoven's true father in music and as a leader in the new movement, Viennese classicism."3

Haydn's accomplishments, which were largely in the field of instrumental music, may in turn be traced to the influence of another important musical figure, and again the observation of Adler is pertinent as he remarks:

The only composer to exert any real influence on Haydn was a North German--Carl Philipp Emanuel Bach (the "Hamburg Bach")--preeminently through his piano music, which Haydn knew and loved, but also through his methods of thematic and contrapuntal development* and through his jeux d'esprit, so very French in their conception. Interplay of ideas (Gedankenspiel) is an important element of style, particularly in Viennese instrumental music.4

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3Ibid., p. 193.

*Underscore added.

4Ibid., pp. 196, 197. The musical stature of Haydn is revealed in the way he employed this interplay of ideas in his compositions. The new movement, which was international in scope and of which he was a recognized leader, was, according to Adler, "forwarded chiefly by the Germans, divided into North and South Germans, the Italians, with their fondness for cycles of three concise, regular movements in lighter vein, and the French, with their overtures and other cyclic instrumental works. The old suite and the new divertimento, both made up, as a rule, of many movements, are combined with the sonata of the older classical school and organically recreated, . . . The style of those symphonies that approach the divertimento most nearly is rather light; . . . This accords well with the Viennese spirit. The North Germans are more reserved, cultivate the strict style, and are given to fugal and canonic writing. Of course this technic is employed by the early Viennese masters too, or, generally speaking, by the Austrians, . . . But the balance between simple and highly developed artistic treatment that it demands is most perfectly illustrated in Haydn's work." Ibid., pp. 195, 196.
As a final observation, regarding influences which moti-
vated Haydn and thus in turn affected Beethoven, it is im-
portant to realize the cleavage between the Baroque and the
Viennese classical ideologies. This becomes apparent when
it is considered how little the art of Bach affected that of
the following age, or even the thinking of his own sons, for
that matter.5 Alfred Einstein refers to him as a "posthumous
musician" because of his having composed in polyphonic forms
during a time when that style of writing had been largely
superseded by a harmonic-homophonic texture and fugues had
given way to sonatas.6 Haydn could hardly have turned his
pupil Beethoven to the works of either Bach or Handel for
two reasons:

1. Bach's influence as a composer during his lifetime
and for a period of one hundred years after to the time of
Mendelssohn had little scope beyond the confines of his own

5"When we contemplate the impassable gulf that separates
Bach's art not only from Haydn's and Mozart's but from the
apparently more kindred spirit of Beethoven, we find it hard
to realize that contemporaries were unaware of any catastrophie
development... we regard Philipp Emanuel Bach as bridging
the gulf between his father's and the new art; but Philipp
Emanuel was writing quite mature sonatas in the year of his
father's B minor Mass and his last set of sonatas was pro-
duced in the year of Mozart's Don Giovanni." Tovey, Musical
Articles, p. 126. (See also Burney's remark in the first
paragraph of p. 122 relative to Philipp Emanuel's "natural
style.")

6Einstein, op. cit., p. 144. Tovey also makes a similar
comment when he says, "The polyphony of Bach and Handel
stands almost alone in an age when polyphony was utterly
 unfashionable." Tovey, Musical Articles, p. 122.
family,\textsuperscript{7} and it is evident from the compositions of his sons, that his influence was not very strong even there.

2. Haydn did not become seriously interested in Handel's music (the oratorios in particular) until he had visited England where he heard them properly performed,\textsuperscript{8} and although that was in 1791,\textsuperscript{9} a year before Beethoven came to Vienna to stay, it is doubtful whether Haydn had sufficient time to assimilate the characteristics of Handel's music enough to pass them on to his pupil.

One must therefore attempt to discover other connecting links between Beethoven and the classic masters since it becomes apparent that such a connection cannot be established in the instance of the Haydn-C. P. E. Bach lineage.

Besides Haydn and Mozart, the Viennese classical school includes a number of highly estimable composers and their precursors. Of these, Cherubini, Albrechtsberger and Fux each had an influence on Beethoven's art.

The musician whom Beethoven in 1806 regarded as the greatest living composer, . . . Cherubini, had, as his instrumental music shows, a purely Italian tradition which knew nothing of Haydn and Mozart; and what Cherubini owed to those great masters (his elder contemporaries)

\textsuperscript{7}Tovey, Musical Articles, p. 121. (". . . nobody thought of Bach except people within coaching-range of Saxony, where Bach was known as a wonderful organist and an impractically deep scholar.")

\textsuperscript{8}Adler, op. cit., p. 205.

he owed simply to the overwhelming impression their mature works made on him as a grown man.10

In Grove's Dictionary,11 Cherubini (1760-1842) is represented as an Italian belonging mainly to the French School. From 1780 to 1791 he wrote masses and motets in the a cappella style,12 and operas in the light Neapolitan vein. His second operatic period is marked by changes in the concerted pieces, in the entrances of the chorus, and in the expressive treatment of the orchestra.13 During this time he visited Vienna (1805) and met Beethoven. As a result of this visit and his ensuing familiarity with Cherubini's Masses, Requiems and Operas (Medee, Les Deux Journees and Faniska), Beethoven came to regard him as the greatest living composer.14

Cherubini's influence on Beethoven is most apparent in Fidelio which was first produced in November, 1805. Comparison between the two composers can be especially clearly drawn in this instance since they both composed a "rescue opera" based on Gaveaux's "Leonore" from librettos prepared by the same librettist, Bouilly. What further influence Cherubini may have had on Beethoven is not so clear, but it

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10 Donald F. Tovey, "Musical Antecedents of Beethoven's Style," Music and Letters, XXV (April, 1944), 64, 65.
12 The term a cappella style refers to unaccompanied polyphony.
13 Tovey, Musical Articles, pp. 88, 148.
14 Maczewsky, op. cit., p. 200.
is interesting to note that after Cherubini returned to Paris he (Cherubini) turned to sacred composition sometime about 1809 and certainly in 1816. This corresponds with the period in which Beethoven began to gain experience in composing in the church modes. However in this area the contrast between the two composers appears to be too great to permit any serious comparison as indicated by A. Maczewsky who states:

Cherubini's pure idealism resisted the faintest concession to beauty of sound as such and subjugated the whole apparatus of musical representation to the idea; the serious, not to say dry, character of his melody, his epic calmness—never overpowered by circumstances, and even in the most passionate moments never exceeding the bounds of artistic moderation—these characteristics were hardly likely to make him popular, especially at a time of revolution.

It is apparent that the tenets of Cherubini's idealism were at odds with Beethoven's practices. Thus, in this instance there is not much that can be submitted to indicate any significant influence upon Beethoven by Cherubini except in the case of Fidelio. Certainly Beethoven did not follow Cherubini's pronouncements in the matter of fugue writing, which appeared in book form in 1835 largely as the work of Halevy. Also there is no evidence of a reference to the


17 Ibid., p. 199.
contributions of Bach or Handel being passed on to Beethoven by Cherubini.

J. G. Albrechtsberger (1736-1809) the well known Viennese theorist of Beethoven's time should undoubtedly be given more credit than even Beethoven was willing to admit for his part in shaping the creative processes of the eager, but strong-minded young composer. A brief glance at Albrechtsberger's own education reveals that he studied thorough-bass with Leopold Pittner. He also studied hard under the direction of Emmerling, but his fame as a theorist resulted from his own intense study of the works of Caldara, Fux, Mann, Riepel, Pergolese, Graun, Handel, Benda, Hasse, Bach and others.

As a composer Albrechtsberger was a conscientious example of his teachings as a theorist. The biographical sketch in his book declares, "All Albrechtsberger's works bear the stamp of simple grandeur and elevated dignity; they are simple, pious, and religious, as he was himself. The so-called free style of composition never became congenial to him . . .""
His service to Beethoven as a teacher was second only to that of Haydn, as Vincent d'Indy observes,

In all that concerned these studies in fluency, as one might call them, from simple counterpoint up to the Chinese puzzles of double-chorus and double-fugue, Albrechtsberger took charge of the youthful Beethoven's instruction; but what the latter learned from the lessons and fruitful conversation with Haydn was otherwise profitable and precious for the future author of the Mass in D. "Papa Haydn" taught him to discriminate, to dispose his musical elements in logical fashion—in a word, to construct, which is the whole art of the composer. . . . /Beethoven himself later remarked/ "At the beginning I should have perpetrated the wildest absurdities, had it not been for the good advice of Papa Haydn and Albrechtsberger." 22

Although there are no definite references to establish whether Beethoven actually studied any of the works of Bach or Handel with Albrechtsberger, it may be assumed that he at least indirectly acquired a knowledge of their contrapuntal practices through Albrechtsberger whose broad knowledge included the works of these two famous composers.

There is no question as to whether Fux (1660-1741) had a part in the formation of Beethoven's musical background since it is a historical fact that Haydn used the Gradus ad Parnassum as a textbook in teaching Beethoven counterpoint23 and the rudiments of composition. It should be remembered, however, in the case of composition, that the forms both Beethoven and Haydn were most interested in were of a

22d'Indy, op. cit., pp. 17, 18.

23Knud Jeppesen, Counterpoint, The Polyphonic Vocal Style of the Sixteenth Century, translated by Glen Haydon (New York, 1939), p. 48; Tovey, Musical Articles, p. 32.
contemporary and only partially developed character and counterpoint was just one of the elements of larger forms.

Carl Ferdinand Pohl furnishes this brief sketch of Fux as a composer:

In his church music Fux was always reverent, and though polyphonic writing was second nature to him he usually abstained from unnecessary subtleties in sacred music. One exception to this must, however, be made. His "Missa canonica," written throughout a cappella, a masterpiece containing every species of canon, is unique in its way. Here Fux displays his marvellous knowledge of counterpoint, combined with the richest modulation...24

As a digression at this point, it is interesting to note that Jeppesen questions the validity of Fux's claim that he used Palestrina as his model. Here is Jeppesen's discussion:

We find, ... that Fux, who expressly declares in his Gradus that he has chosen Palestrina as his model, stands only in a somewhat remote relation to Palestrina's music. There are three reasons for this: Fux could have known comparatively few of Palestrina's works, for they were not commonly available in the eighteenth century; he was to a considerable degree dependent upon the older Italian theorists, who taught counterpoint more as "harmony" (it was not necessary to dwell especially upon the linear element because, at the time, such matters were taken for granted); and he involuntarily allowed the musical idioms of his own time to creep into his style.25

The importance of Fux as a precursor of Beethoven is to be found in the fact that his Gradus ad Parnassum (1725) had served to unify the thinking of composers on the matter of...

24Carl Ferdinand Pohl, "Fux, Johann Joseph," Grove's Dictionary, III, 528...

the elements of counterpoint for about seventy years before Beethoven's contact with it, and in his case it acquainted him with the traditions of Italian ("harmonic") counterpoint and helped to discipline his creative processes.

Antonio Caldara (1670-1736) should receive mention at this point as another composer who influenced both Haydn and Beethoven. He received his instruction from Legrenzi at Venice and in 1716 he settled in Vienna where he became one of the most appreciated composers of his time. The list of Italian composers whom Bach copied and imitated bears the names of both Legrenzi and Caldara among others.26 Furthermore the Austrian Archduke Rudolph (Beethoven's pupil), was a great admirer of Caldara's work and owned a collection of his original manuscripts amounting to more than twenty thousand pages.27

Caldara's principal achievements were in the field of vocal music. Karl Geiringer states that

In his ecclesiastical works (e.g. his exquisite 16-part "Crucifixus") he combines the rich Venetian choral style with the harmonics and melodies of Naples. In this particular respect Caldara exercised an influence even on Joseph Haydn. His operas and oratorios too are more carefully elaborated than most other Italian works of his time.28

28 Ibid.
Manfred Bukofzer develops this subject further by stating,

The masses of Caldara and other Italian masters in Vienna were written in luxuriant counterpoint which did not lose its severity by the absorption of the concerto style and the aria with obbligato instruments. Even the strictly liturgical music displayed lavish orchestral settings... Church music became the bulwark of a retrospective style, the sole domain where contrapuntal writing could retreat to, and here it survived as the "learned" or "strict" style of the classic era.29

In a curious observation which rather clearly delineates the relationships that Haydn, Fux and Caldara sustained to each other in a musical sense, Guido Adler remarks,

Haydn's first mass, written about 1753, leans toward the new monodic style as cultivated in Vienna, where its uninterrupted development, stimulated periodically by the southern manner of the Italians, may be traced from the beginning of the seventeenth century. Opposed to this was the tendency toward a modified form of the a cappella style, whose principal Austrian exponent was Johann Josef Fux. Works in mixed style, influenced mainly by the Venetian-Roman schools, espoused in Vienna by Caldara, made their appearance.30

Here then, is brought to light a line of descent, as it were, from the Neapolitan school through Caldara to Haydn; and, in a doubly emphasized manner, a link from that Italian school through Haydn and the Archduke's manuscript library to Beethoven. It should be noted in this connection that none of Beethoven's contemporaries or forerunners provided him with such a direct link with his two most illustrious precursors, Bach and Handel, although it is significant that his early

29Bukofzer, op. cit., p. 247.

30Adler, op. cit., p. 203.
teacher, Neefe (1748-1798), trained him as a performer using Bach's *Well-Tempered Clavier,*\(^3\)\(^1\) and, as previously noted, Albrechtsberenger may have acquainted him with some of their principles of part writing.

The importance of Bach and Handel as the "forefathers of harmony," and of their works as models for vocal and instrumental composition came to Beethoven gradually and only later in life as a result of his having been introduced to certain of their works by his associates, particularly, Baron Gottfried van Sweiten. He then by personal application assimilated their important contributions into his own style.

The special contributions of Bach, Handel, Haydn and Mozart to the art of composition which have a bearing upon the topic of this thesis will be considered in more detail in the next chapter; however, it is of interest to note that in his early compositions Beethoven borrowed from Carl Philipp Emanuel Bach his style of piano writing, from W. Rust his creative thought in instrumental composition, and from Haydn his impeccable architecture.\(^3\)\(^2\)

It is important to bear in mind that in Beethoven's day, that which was studied as composition consisted of the essential elements of style—not generalized large forms. The effect of a composer's contemporaries and precursors upon

\(^3\)\(^1\)Capell, *op. cit.*, p. 382.
\(^3\)\(^2\)d'Indy, *op. cit.*, pp. 18, 19.
him can only be determined by an examination of the manner in which he, the individual composer, found it fitting to use these constituents in his own works. Tovey remarks that

Only in the individual can we trace the process of evolution by which the earlier individual works of art have influenced its form; and even after we have used all the light that historic antecedents can give us, we shall find that the individual work stands or falls by its own organization.33

33 Tovey, "Musical Antecedents," op. cit., p. 66.
CHAPTER III

THE MUSICAL PRACTICES OF BEETHOVEN'S PRECURSORS AND CONTEMPORARIES

The Minor Composers

The previous chapter traced the Neapolitan tradition of employing the "mixed style" in choral composition from Beethoven back to Caldara. Also an attempt was made to discover a stylistic path back to Bach and Handel. The fact that no definite channel could be found does not indicate that these composers had no influence on Beethoven. It implies instead that the full force of their influence was diminished and delayed in reaching him. Since the practices of these and other composers eventually all had an effect on Beethoven's musical expression, it is the purpose of this chapter to take notice of the various contributions and musical characteristics of his precursors and contemporaries.

Reference has already been made relative to the opposing ideals of Fux and Caldara. It was also noted that the influence of Fux upon Haydn, and consequently upon Beethoven, was largely in the realm of contrapuntal technique through his Gradus ad Parnassum. On the other hand, Caldara's influence pertained to the more external matter of structural form in choral writing through the example set by his compositions.
A similar situation existed in the instances of Albrechtsberger and Cherubini except that their influences upon Beethoven were dynamic, living and first-hand. As noted in the previous chapter, Albrechtsberger in this case represented the theoretical and Cherubini the practical aspects of composition in a relative sense. There is no apparent evidence of conflict or opposition between the two men over ideals. Albrechtsberger, although he was primarily a church composer, believed that a person should be guided by a consideration of the ultimate purpose of his music when he composed whether for church, concert hall or theater and that he should remain in a carefully defined stylistic area for each with no concessions to a mixture of styles,¹ and Cherubini espoused severely high standards in both theory and practice.

The influence of Cherubini upon Beethoven's dramatic composition Fidelio has been previously alluded to along with the reasons for his inability to influence Beethoven more. These reasons were centered about Cherubini's untimely and untra-conservative attitudes toward melodic character, tonal beauty and latitude of emotional expression.

Although Albrechtsberger appears to be stylistically out-dated with reference to the practices of his age, his significant contribution is no doubt to be found in the stabilizing tendency his influence exerted over his pupils. His

¹Albrechtsberger, op. cit., p. 238.
sound advice to them to apply themselves diligently to a steady goal, to seek purity of style in their chosen field, to unify their works with contrapuntal devices artfully deployed,\(^2\) coupled with his vast store of technical knowledge could easily have been of more value than any of his compositions, sincere and noble as they are.

Biographical writers have pointed out the strained relationships that existed between Beethoven and his teachers and this undoubtedly limited their usefulness to him. As will be noted later, he disagreed with Albrechtsberger over the relative importance of a strict observance of the rules of counterpoint when these collided with his musical intentions.

It should be sufficient here to recapitulate that in a general sense Albrechtsberger's contributions to his period were twofold: First, he conditioned the musical thinking of that time by his influence as a theorist and theory teacher, and second, he was a living representative of an earlier period in the matter of his compositions which were largely polyphonic in texture.

The First-Rank Composers

When attention is turned to the practices of the first-rank composers, Bach, Handel, Haydn, Mozart and Beethoven, there is an immediate necessity to distinguish between the two esthetic systems to which these composers belonged as a

\(^2\)Ibid., pp. 238, 89, and 155.
prelude to a consideration of their contributions to the field of music in general and to choral-fugue writing in particular. Although this grouping exists to a degree in the case of the lesser composers, its full impact becomes apparent only in the strongly characteristic works of the preeminent composers.

As an introduction to this phase of the subject being treated, Donald F. Tovey states,

The art comprised in the works of Haydn, Mozart, and Beethoven constitutes one unbroken aesthetic system, more universal in emotional range than any art since Shakespeare, and as perfectly balanced as the arts of ancient Greece.3

Philip T. Barford carries this study another step forward by observing that

The greatness of Haydn, Mozart and Beethoven owes much to the way they objectified and unified the dynamic emotional elements with which they worked. In their greatest works they reconciled two opposing ideals—objective formal adequacy and truth of subjective feeling. In a relative sense Bach's emotional vitality is implicit—that is disciplined and transcended by a creative will to order.4

The last sentence of this quotation suggests one of the fundamental differences of concept that in turn led to the diverse practices of the Classical and Viennese Classical periods. Lest confusion arise over a misconception that may arise, it should be noted that although Bach and Handel lived

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3Tovey, Musical Articles, p. 124.
contemporaneously, their works taken together cannot be said to comprise a unified esthetic system such as Tovey describes in the case of Haydn, Mozart, and Beethoven. Instead, it is more correct to view the works of Bach and Handel as representing two somewhat related esthetic systems within the larger sphere which comprised that of the Classical period.

There is much that could be said with reference to the music of the several composers just mentioned, but with the exception of Beethoven's fugal techniques in his choral works, however, only limited consideration can be given to the technical practices of the other composers.

**Bach**

With reference to form in the case of Bach's music, it should be noted that a piece written entirely in fugue is properly called "a fugue," but it is not in itself so much a form as a texture. It can occur as parts of other pieces in strictness equal to that of a total fugue.

The ritornello is Bach's main formal element. It constitutes the opening of nearly all concerto movements and the

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5The term "ritornello," as used here by Tovey, describes recurrent passages which contrast with and relieve the fugal parts within a chorus or the melodic portions of an aria in Bach's choral works. In this sense it can be said to describe a musical device which is somewhat similar in application to the tutti portions of the concerto grosso or of the rondo with the distinction that in Bach's works it does not necessarily imply that a full ensemble is required to state the passage.
instrumental opening of arias. Most choruses not entirely in fugue will be found to be concerto-like amplifications of an opening ritornello which occurs in entirety or in sections at each important close in various keys until, as it were, it has buttressed all sides of the musical edifice. The intervening fugal passages correspond to the special material which the solo player (in this instance represented by the chorus voices) contributes to the concerto.

The following outline illustrating the role of the ritornello in a chorus is based upon an analysis by Donald F. Tovey of the first chorus of Bach's Church Cantata Number 67, "Hold in Affection Jesus Christ!"6

**Ritornello:** Instrumental (sixteen measures), cadences into the entry of the chorus.

**Double Fugue:** For chorus. In most instances during the first fugue passage of a chorus the voices are unsupported by the orchestra which either leaves everything to the continuo or has an independent accompaniment. During the course of the fugue there is modulation followed by the re-entry of the orchestra which combines with the chorus in stating the

**Ritornello:** Then the orchestra alone again gives the first phrase of the ritornello, answered by the chorus with the theme in the bass and a new turn of harmony. This leads to the tonic where the same antiphonal process is repeated. Then, the

**Double Fugue** is resumed supported in this second appearance by the whole orchestra which doubles the vocal parts. This eventually leads to a statement of the whole.

**Ritornello** with full chorus in the tonic key as a conclusion.

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6Tovey, Essays, pp. 24, 25, 62, and 63.
Bach's principle, of presenting the first fugal passage for chorus with continuo only, or with independent orchestral accompaniment and then later presenting the second fugal passage with the choral vocal parts doubled by the orchestra, is carried out in a somewhat similar manner with voices only in the case of his five unaccompanied motets for double chorus. In these works, first one choir sings the fugue against an independent second choir. Afterwards the two choirs unite, voice by voice, as the subject enters each part.7

At times the ritornello is used by Bach for purposes other than its primary integrating function. As Tovey observes, "A final orchestral ritornello is used by him for the express purpose of destroying finality by giving a formal anticlimax to a chorus /Et resurrexit in the Credo of the B minor Mass/ that would otherwise eclipse what is to follow."8 He also delays using the ritornello to produce an absence of completeness until the end of a work:

Bach has shown in dozens of parallel cases that he values the effect of a passage that begins by sounding like a central episode to be followed by a return to the opening, but leads instead to a new movement and so shows that completeness is not to be looked for until the whole work is finished.9

A number of other formal types should be noted briefly. One is the "round-fugue" which is so simple that it has no

7Ibid., p. 25.
8Ibid., p. 53.
9Ibid., p. 80.
material for a ritornello.

... the "round" consists of a subject accompanied in round-order by five countersubjects from one of which arises a short episode /lead to a close by a cadence/ ... The round is then resumed in new positions and the episode is so placed as to close in the home tonic. 10

Another form is that of

... Bach's great choral variations ... a stupendously complete and clear form which only Bach has achieved, though his examples of it are so numerous that they are believed to be normal specimens of academic music. (The first chorus of the Matthew Passion is one.) The essence of this form is that, while one voice or part sings the chorale phrase by phrase, with pauses so long between each as to stretch the whole out to the length of a long movement, the other parts execute a complete design which may or may not have some connexion with the melody of the chorale, but which in any case would remain a perfectly solid whole if the chorale were taken away ... we may confidently say that before Bach it was hardly known, and that it has never been attempted since. 11

A curious practice which Tovey calls "masked fugue" should be noted here to serve as a point of comparison later. This is a technique Bach used in the St. Matthew Passion so successfully that it is proverbially said to have no fugues, whereas it has more than most eighteenth century works. The fugues in this work are unusual by virtue of the fact that "the subject, instead of being stated alone by an unaccompained part, is concealed in a mass of harmony until it rises to the soprano." 12 Somewhat related to the "masked fugue" is the disguised recapitulation entrance in the first Kyrie chorus of his B minor Mass. 13

10 Ibid., p. 71.  11 Ibid., p. 81.  12 Ibid., p. 77.  13 Ibid., p. 28.
Some other technical devices used by Bach are listed below in brief:

The use of more than four voice parts in choruses (frequently five, but in certain instances more than this number).

The use of more than four solo voices.

The use of instruments as extra voices. Tovey notes two examples of this practice in the B minor Mass. The first (see Tovey, Essays, p. 31) is found in the Gratias chorus of the Gloria. This is a strict fugue in stretto throughout with four-voice parts augmented by a fifth and sometimes a sixth part added by the trumpets. The second example is found in the first chorus of the Credo. This is a seven part fugue in which there are five vocal parts and two violin parts, the latter differing from the vocal parts only in their higher range. Schütz, a century earlier, "would have called each of these violin parts a Vox Instrumentalis, and would have written the words under it, not without care as to the division of syllables."¹⁴

The crossing of voices. This produces contrasts of tone which recall certain subtleties in the styles of Palestrina and Orlando di Lasso.

The use of separate themes for two clauses.¹⁵ These are stated in succession, then simultaneously but afterward developed alternately. In another instance¹⁶ (Domine Deus duet of the Gloria - B minor Mass) each voice sings a different clause and they interchange parts so that no word fails to rise to the surface.

Double entry of subject with two voices a sixth apart singing simultaneously.¹⁷

The use of a subject and counter subject which can be combined and doubled in thirds.¹⁸ (Pleni sunt coeli chorus of the Sanctus - B minor Mass.)

¹⁴Ibid., p. 37. ¹⁵Ibid., p. 31. ¹⁶Ibid., p. 32.
¹⁷Ibid., p. 37. ¹⁸Ibid., p. 47.
The presentation of a text first with a coloratura main theme followed by another theme in the natural rhythm of the words which pervades the rest of the design. (First chorus of Bach's Magnificat.)

The anticipation of the fugue subject in other voices before the real entry.

The use of syncopated entries in a stretto to avoid collision with other voices.

The appearance of the last voice of an exposition in another key to achieve a modulation.

The strong assertion of the tonic key at the end of a fugue by more than one entry of the subject.

The widening of the significant interval of a fugue subject for expressive purpose.

The use of the church modes.

The use rarely of a periodizing theme for special effect.

The occasional use of a theme in stretto at strange intervals (that of a second in the first chorus of the Credo - B minor Mass).

The use of the continuo—either harpsichord or organ; occasionally both or two organs to fill in the harmonic structure from a figured bass. When two were used one served the chorus and the other the orchestra.

Use of dialogue between massed voices and various sections of the orchestra.

Use of massive effects such as the eight-part chorus in double choirs with the orchestra as a third choir in the Hosanna of the Sanctus - B minor Mass.

19 Ibid., p. 51. 20 Ibid., p. 36. 21 Ibid., p. 37.
28 Ibid., p. 29. 29 Ibid., p. 47.
The use of multiple entries in stretto formations to achieve an architectural climax rather than mere dynamic magnitude. (Tovey cites the instance of thirteen entries of the first subject being piled up without intermission in the Gratias chorus of the Gloria - B minor Mass.30

The use of small musical figures and other musical devices to portray emotions or events. (The throb of the bass in the Crucifixus chorus of the Credo - B minor Mass as a portrayal of the tragic, a chromatic descent or highly ornamented florid melody representing grief in the Chorale Prelude "O Man Lament Thy Grievous Fall," chromaticism coupled with modulation for the same purpose in the Crucifixus chorus mentioned above, and a series of modulations over a gradually descending bass to represent death also in the Credo of the B minor Mass are but a few examples of this practice. On the other hand Bach's rhythmic and melodic joy-motives in the florid aria Laudamus Te of the Gloria - B minor Mass almost anticipate Haydn in his conviction that God will not be angry at being praised cheerfully.)33

Bach's emotional expression is held to within quite narrow limits when compared to comparable passages in Beethoven's Missa Solemnis in D. Tovey notes that in the Gloria "the words qui sedes ad dexteram Patris elicited from Beethoven a tremendous shout, followed by utter collapse. Bach does not here lift his eyes up to the Throne; his prayer arises from its native humility and needs no reminder of the insignificance of man."34 In another instance Bach is again undemonstrative where the words et invisibilium are accompanied by three trumpets and a kettle drum as a continuation of the preceding festivity.

There are a number of other practices which can best be presented in paragraph form since they need more development than an outline readily permits, and they will now be presented for consideration.

30 Ibid., p. 31. 31 Ibid., p. 40. 32 Ibid., p. 41.
The problem of furnishing an appropriate setting for the doctrinal portion of the Mass (the Credo) has always posed appalling difficulties to a composer. Tovey remarks,

The easiest solution is to set everything to equally attractive music, as Palestrina set "Here beginneth the first chapter" and the letters of the Hebrew alphabet, and as Mozart often set all the words of the Mass . . . to equally attractive cliches of opera buffa.* The most ingenious method is that by which Beethoven marches to Zion through all these clauses with enthusiastic shouts of "Credo! Credo!" over the monotone of the lower voices . . . If Bach used this method briefly at the beginning of the second chorus of the Credo in his B minor Mass,** however, he was too severely orthodox a theologian to conceal the main doctrinal articles by continuing this method of disguise by contrast throughout the Credo as Beethoven does.*/

Bach's method is more definite than Palestrina's and more decorous than Mozart's; but in essentials it agrees with both these masters.*** If doctrine is beyond musical illustration, let us illuminate it with musical decoration.36

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*The strange and unbecoming mixture of sacred and secular (operatic) idioms found in Haydn's and Mozart's church works, especially the masses, was criticized, lamented and warned against by Albrechtsberger as noted earlier. (Albrechtsberger, op. cit., p. 238.) However, this is not meant to imply that only Mozart and Haydn indulged in this practice, for in the only slightly different case of the oratorio Tovey observes that "normal Italian oratorio remains indistinguishable from serious Italian opera as late as La Betulia liberata which Mozart wrote at the age of 15. Handel's La Resurrezione and Il Trionfo del Tempo contain many pieces simultaneously used in his operas . . . " Tovey, Musical Articles, p. 157.

**Tovey, Essays, p. 38.

***"Bach treats each clause of his text as a separate movement, alternating choruses with groups of arias; a method independently adopted by Mozart in a few early works and the great unfinished Mass in C minor. This method, carried throughout an entire Mass, will fit into no liturgy; and Bach's B minor Mass must be regarded as an oratorio." Tovey, Musical Articles, p. 88.

36Tovey, Essays, pp. 42, 43.
Some further consideration should be given to Bach's usage of modulation at this point.

Bach's modulations are normally confined to a narrow range of five very directly related keys. Outside this there is a large region which Haydn and Beethoven explored thoroughly, and Beethoven's range extends to a kink* in harmonic space. But when Bach goes outside his narrow range he never anticipates Beethoven in treating remoter keys as related; he always heads abruptly . . . ; in other words, he modulates enharmonically.37

Tovey further elucidates, "... when Bach modulates more widely than to the directly related keys mentioned above his purpose is, like that of Handel ..., not to explain, but to astound."38

In dealing with another component of Bach's art Tovey again remarks:

Bach's ways of ending a movement form an important subject in musical aesthetics. . . . His most solemn finality is always simply punctual;** sometimes to the verge of abruptness, but never otherwise than at the exact end of a melodic phrase. Supplementary chords.

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*The expression "kink in musical space" is defined by Tovey in another work in the following explanation: "It now becomes clear why keys a tritone fourth apart cannot become related. That interval (which modal musicians identified with the devil) constitutes the kink in musical space. It sets up an enharmonic short circuit; a modulation from C to F sharp is exactly the same as one from G flat back to C; and which ever key you start from, the other will sound like the dominant of a Neapolitan key instead of asserting its own rights." Tovey, Musical Articles, p. 67.

37Tovey, Essays, p. 44. 38Tovey, Musical Articles, p. 58.

**"The first kyrie of the B minor Mass is so vast that it seems as if nothing could control its bulk; yet the listener needs no analysis to confirm his instinctive impression that it reaches its last note with an astronomical punctuality." Tovey, Essays, p. 25.
filling an architectural space apart from formal melody are necessary in a later symphonic and dramatic music which will sound either epigrammatic or archaic if it is deprived of them; but they are inconceivable in Bach's art. If a chorus ends without an orchestral ritornello the voices will still end in the very terms of the ritornello. . . . Bach's last chords, vocal or instrumental, are always written with deliberate purpose as to their length. We find quite short final chords with rests to finish the bar, and a pause clearly placed over the rest instead of over the chord. We find chords that complete or fill the last bar without pause, or with a pause over the double-bar instead of over the chord. Lastly, we find the familiar Handelian pause on a long final chord; but rarely except in fugal choruses where the orchestra is merely supporting the voices. The grand Handelian adagio cadence I cannot remember to have found in any of Bach's choral works . . . .

In the monumental expository piece The Art of Fugue, Bach gives many clues relative to his practices in contrapuntal composition.

The earlier fugues show how an artistic design may be made by simply passing the subject from one voice to another in orderly succession (in the first example without any change of key except from tonic to dominant). The next stage of organization is that in which the subject is combined with inversions, augmentations, and diminutions of itself. Fugues of this kind can be conveniently called stretto-fugues. The third and highest stage is that in which the fugue combines its subject with contrasted countersubjects, and thus depends upon the resources of double, triple, and quadruple counterpoint. But of the art by which the episodes are contrasted, connected climaxes attained, and keys and subtle rhythmic proportions so balanced as to give the true fugue a beauty and stability second only to those of the true sonata forms, Bach's classification gives us no direct hint.

In the general run of his works he prefers very lively or highly characteristic themes as subjects for the simplest

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39 Tovey, Essays, p. 53.
40 Tovey, Musical Articles, pp. 25, 26.
kind of instrumental fugue. The longer the composition, the more necessary it is to preserve a main theme and it is in the accomplishment of this task that "Bach has an incalculable number of methods of giving his fugues a symmetry of form and balance so subtle and perfect that we are apt to forget that the only technical rules of a fugue are those which refer to its texture."\textsuperscript{41}

A significant observation with reference to the stretto is that in Bach the ideas of stretto and of countersubject almost exclude one another except in the very largest fugues. In the later Viennese classical period when the fugue is to become a means of contrast within the sonata structure, there is considerable point in using every possible means to enhance the force of its peculiar devices and thus the stretto is nearly always present in Beethoven's dramatic fugues.\textsuperscript{42}

In conclusion, there are two topics which should be presented because of their relation to the practices of later composers. These topics are discussed by Davison in the following excerpts:

\begin{quote}
To say that the heart of Bach's musical thinking was instrumental is to make no new observation. Singers are certainly aware of its truth. It was natural, then, for Bach to look in many cases to instrumental forms for the outlines of his choruses.

\ldots one often feels, \ldots that preoccupation with architectural matters sometimes results in the absence of certain artistic values which are not lacking elsewhere in any of Bach's music; that had the musical ideas paid less tribute to formal demands and
\end{quote}

\textsuperscript{41}Ibid., p. 25. \hfill \textsuperscript{42}Ibid., p. 27.
devoted themselves exclusively to an eloquent rendition of the text, the result would have been more spontaneous and a closer parallel to so many of his other choruses in which the interest is steadily cumulative.  

One detail... to which Bach was occasionally indifferent, is the planning of the vocal entrances so that they lie within the range of the voices to which they are assigned.

Both Bach and Beethoven apparently thought of voices much as they thought of instruments, as more or less objective conveyances of musical ideas, and neither one—though this is truer of Beethoven than of Bach—ever conceded much to the limitations peculiar to vocalists, certainly neither would be called a "singers' composer."  

Handel

As mentioned earlier, Bach and Handel are frequently associated in a historical sense as the great composers of their time because of their contributions to musical art during the Classical period, and rightly so. However, it will be interesting now, in turning to Handel, to note how widely divergent their practices of composition actually were in the field of choral writing when it is remembered that they were contemporaries of the same nationality who frequently cast their musical thoughts in a polyphonic mould.

Handel's approach to the formal problem was not the one to which Bach so naturally turned. [Bach set his texts within the limits of instrumental forms,] Handel could be routine, repetitious, and even downright dull, but when he was any of these the responsibility lay not with his constructive or imaginative power, but with the text itself. In most of his choruses a single idea or sentiment seems to run through the

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43 Davison, op. cit., p. 157.
44 Ibid., p. 155.
words, but where a change of meaning or feeling takes place he usually meets it frankly by introducing new musical material. On the other hand, in cases where the same text runs throughout a long chorus, he again insures variety by calling in fresh musical reinforcements.

This practice does not necessarily imply a need to overstep the confines of an established musical form. Bach, as noted above, preferred to remain well within certain recognizable formal limits. But in the case of his most distinguished contemporary, a basically different approach to the creative process, namely, that of improvisation rather than careful planning, yielded totally different results. Romain Rolland writes apropos to Handel's method of composition as follows:

... he wrote as one speaks, he composed as one breathes. He never sketched out on paper in order to prepare his definite work. He wrote straight off as he improvised,* and in truth he seems to have been the greatest improviser that ever was. ... One can truly say that "he improvised every minute of his life." 47

The orderliness of Bach's musical forms came as a result of careful planning, whereas "at all periods of Handel's

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46 Davison, op. cit., pp. 157, 158.

*Gerald Abraham describes one of Handel's procedures of improvisational composition as follows: "There is ample internal evidence that Handel frequently began to compose by playing the harpsichord, starting from the first favourite cliche that came under his fingers--whether his own, or someone else's, or common property of the age, he probably neither knew nor cared--and allowing it to grow into something that was usually in the end absolutely his and his alone." Gerald Abraham, "Some Points of Style," Handel, A Symposium, edited by Gerald Abraham (London, 1954), p. 266.

life his musical form is too improvisational to be amenable
to any specially musical rules. He must be judged as a
rhetorician, exactly as we would judge a master of prose
or a speaker." Basil Lam continues the thought by adding,
"All facility has its dangers and Handel, the supreme rhet-
orician, could not always resist the temptation to multiply
his perorations." Basil Lam draws a very helpful general com-
parison between the results of the procedures of Bach and
Handel using a specific instance. He states:

... majestic use is made of the hymn melody which,
first stated in plain harmony then becomes a canto fermó
in Handel's unsystematic but always effective manner.
In such things, though he uses far less science than
Bach, the result is sometimes more satisfactory for if
Handel's constructions are sometimes ramshackle Bach's

48 Tovey, Essays, p. 85.

49 Basil Lam, "The Church Music," Handel, A Symposium,

50 Gerald Abraham, "Some Points of Style," Handel, A Sym-
are occasionally too rigorously designed according to a pattern imposed by the material, e.g. certain chorale preludes which relentlessly and at excessive length apply the prescribed treatment to line after line of the melody used.\(^{51}\)

Romain Rolland observes relative to this subject that Handel "wrote his music with such an impetuosity of feeling, and such a wealth of ideas, that his hand was constantly lagging behind his thoughts . . . But (and this seems contradictory) he had at the same time an exquisite sense of form."\(^{52}\)

Basil Lam continues and completes these lines of thought in the following quotation:

... early works show that Handel's technique, though less intellectually impressive than Bach's, was based on a no less wonderful innate understanding of the very nature of musical language. His supreme mastery of composition has been underrated merely because it is less readily analysable in terms comprehensible to scientific and non-musical minds than is the profound logic of Bach's *ars combinatoria*. Handel rarely develops his thesis to a rigorous proof, but his variety in detail is that of Nature itself. Bach's wood may be more profound but the trees in it tend to be all alike.\(^{53}\)

It has been the purpose of the preceding discussion to dwell upon Handel's usual improvisational method of composition, however this has not been intended to indicate that he never followed a strict form as such in setting his texts, for there are some outstanding examples of his use of strict

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\(^{52}\) Rolland, *op. cit.*, pp. 116, 117.

\(^{53}\) Lam, "Church Music," *op. cit.*, pp. 159, 160.
fugue for that purpose, but again in the case of fugues in general, his usual tendency to improvise is present more often than not as Tovey has observed, "Handel's fugue-writing is a masterly method, adapted as occasion requires, and with a lordly disdain for recognized devices."\(^5\)

In this connection it should be noted that although his forms are more varied and less closely integrated than those of Bach, his use of the ritornello as a formal device parallels that of his contemporary. Julian Herbage cites the following two examples as illustrating this point:

1. The chorus "Blest Be the Man" in \textit{Joseph} enters homophonically with the opening line, which acts as a ritornello between which the remaining lines are treated in a succession of fugal episodes,\(^6\)

2. The chorus "Tyrants May Awhile Presume," \(\ldots\) which provides a typical example of Handel's fugal treatment of a four-line stanza. Three fugal subjects are used in succession, the first based on the opening couplet, the second and third on the two following lines. An instrumental introduction

\(^5\)Two examples of fugue are "Preserve Him for the Glory of Thy Name" from Saul and "For with His Stripes We Are Healed" from \textit{The Messiah}.

\(^6\)Tovey, \textit{Musical Articles}, p. 27.

provides a separate orchestral figure, characterized by triplets, which acts as a ritornello linking the three fugal sections. Since there is apparently no chorus to fit this description, an explanation and substitute example are presented below.

In the 1720 version of Haman and Mordecai, a Masque, as published by Breitkopf and Hartel in 1882, the words "tyrants may awhile presume" do not appear in the libretto nor, of course, during the composition. Brocke's music, however, does and is used for a chorus on "Virtue, Truth and Innocence." In the 1732 version of Esther a chorus does appear with the words "Tyrants May a While Presume" set to Brocke's music. An examination of this chorus reveals that it has an instrumental prelude of the kind described by Herbage. This is followed by two statements, in succession, of a theme setting the first and second lines by the soprano and alto voices after which a five-part chorus enters with the theme in the bass and a "familiar style" homophonic structure above. There is no fugal exposition in the whole chorus beyond the three entries of the subject just mentioned, but there are two short sections of two-voice free counterpoint between the three choral sections. There is also a final instrumental postlude. It is quite evident that there is no such choral form as described by Herbage, in this edition, at least; and he must have become confused about the layout of the chorus as it does exist. The following outline is that of the chorus "Blest Be the Man" from Joseph, which does run true to form:

Ritornello - Homophonic vocal setting of first verse (line),
Fugal Section - Setting second verse,
Ritornello - Homophonic vocal setting of third verse,
Fugal Section - Setting fourth verse (new theme),
Ritornello - Homophonic vocal setting of first verse,
Fugal Section - Setting both second and fourth verses in double counterpoint,
Ritornello - Homophonic vocal setting of first verse,
Fugal Section - Very short entry of the double counterpoint section,
Ritornello - Homophonic setting of first, second and third verses,
Cadential Homophonic adagio on the second verse.
In general, it may be said that Handel's choruses are in the most diverse styles. Romain Rolland mentions a few types such as those in the church style, referring to choruses in *Israel in Egypt*; some in operatic style, even that of *opera buffa*, referring to choruses in *Belshazzar* and *Samson*; some in late sixteenth century madrigal style, such as those in *Saul*, *Theodora* and *Athalia*; some in simple or varied chorale style, as those in the *Passion* according to Brockes, or the *Chandos Anthems*; but above all, those that are in double choral fugue which construction he employs in a "most astounding manner."60

Among some of Handel's formal arrangements of texture within a chorus are the following examples:

Homophonic first part and polyphonic last part, such as "Lift up Your Heads" - *The Messiah*.

Opening and closing parts homophonic with fugal center, such as "Immortal Lord of Earth and Skies" - *Deborah*. This is also an example of an extended double chorus.61

59 The expression "church style" refers to chorus work which is largely homophonic and patterned after the form of an anthem. The general mood of such compositions is one of devout and elevated utterance.

60 Romain Rolland, *op. cit.*, p. 137. This reference to the "astounding manner" of Handel's double choral fugues parallels Tovey's remark concerning Beethoven's later fugues which are characterized as "astounding dramatic fugues" (Musical Articles, p. 27). This should not be taken to mean that both composers used similar techniques, however. It merely indicates that each composer in his own way dramatized the fugal devices to a high degree.

Fugal chorus followed by homophonic adagio, then presto repetition of the fugue with a slow, solemn end, such as "Weg, weg mit den" - St. John Passion.62

Handel's formal designs in his choruses besides being of an improvisational order are dictated by and arranged to fit the meaning of the words. Although the latter part of this statement is to a large degree true about nearly all choral composers, there is evidence that Handel may have been unusually susceptible to good or bad texts. Julian Herbage observes that "Handel, on whom fine language always acted as a powerful inspiration, captures with rare sensitiveness the poetic spirit of his texts . . ."63 As a definite instance he cites the unequal text of the Oratorio Alexander Balus in which the inspiration of the music wanes where the text becomes dull toward the end, and remarks that it "seems to indicate that Handel worked far more through the inspiration of the words than most critics are inclined to admit."64 On the other hand it is a tribute to Handel's greatness that in similar instances he left "some supreme examples of the triumph of music over indifferent texts."65

At this point some attention should be given to the manner in which Handel treated his melodies. "The occasionally crabbed melodic outline and stiff counterpoint of his early German works . . . gave place to a smoothness

62Ibid., p. 69.  
63Ibid., p. 132.  
64Ibid., p. 118.  
65Ibid., p. 104.
and simplicity of melody." He was able to accomplish much of this improvement as a result of his having studied with Reinhärd Keiser (1674-1739) in Hamburg. Shortly afterward he developed a truly Italian melodic freedom in both vocal and instrumental writing as a result of his visit to Italy. Romain Rolland remarks that no German surpassed Handel in the art of writing beautiful melodic lines but that Mozart and Hasse equaled him in this ability.

Handel possessed a unique understanding of the function of melody so that he was able to achieve maximum effectiveness whether in blending voices with instruments or in setting them in contrast to the instruments or one against another. His vocal melodies were given an emotional quality that anticipated a similar attribute of the instrumental melodies of Beethoven in the later Viennese Classical School.

When Handel's melodies are compared with those of Bach, it is evident that Handel conceived his melodic lines in greater length. Bach's melodies also break into shorter motivic fragments and thus display their more instrumental

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66 Ibid., p. 72. 67 Rolland, op. cit., pp. 21, 22.
68 Ibid., p. 117.
69 Herbage, "The Oratorios," Handel, edited by Abraham, p. 73.
70 Rolland, op. cit., pp. 125, 124.
nature. This difference of thematic invention is reflected in the effect of the fugues written by the two composers. Handel's fugues thus have an essentially melodic character which makes them especially well suited for singing, but at the same time they manifest a free, improvisational quality also.72

Because of the length of Handel's fugue themes, they have a periodizing tendency to break into fore and after phrases. However, he and the other composers of the Classical period recognized this tendency but most always maintained the theme intact to avoid the disrupting effect of partial theme statements in a fugue structure.73

Two exceptions to this observation may be found in the following instances:

1. In the chorus "All Empires upon God Depend" in Belshazzar the lengthy fugue subject is later split up and each component phrase is developed.74

2. In the choral "Amen" following "Worthy Is the Lamb" in The Messiah "... the subject is divided, subdivided, inverted, enriched with countersubjects, and made subservient

72 Rolland, op. cit., p. 150.


74 Herbage, "The Oratorios," Handel, p. 108.
to many ingenious and latent purposes of harmony, melody and imitation. 75

The following are given as further examples of Handel's contrapuntal skill:

In the chorus "Let All the Angels" in The Messiah, the fugue subject is accompanied by its diminution in half-note values. 76

In the second section of the chorus "Hail, Thou Youth" in Joseph three subjects are ingeniously combined toward the end of an elaborate fugue. 77

In the "Hallelujah" chorus in the Occasional Oratorio at least five subjects and countersubjects are used in combination in one of Handel's most masterly pieces of contrapuntal writing. 78

In the opening double chorus "Your Harps and Cymbals Sound" in Solomon is "a masterpiece of antiphonal writing in which the various subjects are combined with the utmost contrapuntal skill. . . . Considering also the brilliant orchestral background, this certainly represents the acme of Handel's choral style." 79

A number of other technical devices used by Handel are listed as follows:

Eight part writing. Handel's works contain a very small percentage of real eight part writing but he had an insight into its true aesthetic principles. He opposed masses of harmony and gained richness and drama,

Fusion from eight parts to four parts,

Fusion from four parts to thunderous unisons,

Doubling of voices in eight part writing thus creating local nuances. 80

75Ibid., p. 100. 76Ibid., p. 98. 77Ibid., p. 106. 78Ibid., p. 112. 79Ibid., p. 121. 80Tovey, Essays, p. 94.
Five part chorus work,
Fugal writing in a cappella style with instruments
doubling voices. 81

Fugal writing in which free instrumental parts double
voices for a few notes for special effect. 82

Use of high pitches for climax but not for final chord
where sonority is more important. 83

Use of whole measures of silence for impressive effect. 84

The statement by each voice separately in turn of a
fugal subject followed by contrapuntal elaboration
and ending with final words being uttered in
syllabic counterpoint. 85

Choruses which provide commentary on dramatic action are
given a dramatic character by formal devices (one
measure ground-bass consisting of descending scale).
These usually lead to a surprise (chromatic
passage). 86

Organ-like web of counterpoint decorates a cantus
firmus. 87

Technical facility combined with musical cliche, in
chorus "Hear Us, O Lord" in Judas Maccabacus. 88

Dramatic use of accompanied recitative,
Coherence gained by leading solos into chorus. 89

Use of triumphant endings as a feature of Oratorios. 90

81 Herbage, "The Oratorios," Handel, p. 98.
83 Tovey, Essays, p. 236.
84 Herbage, "The Oratorios," op. cit., p. 96.
85 Ibid., p. 96. 86 Ibid., p. 89.
87 Abraham, "Points of Style," Handel, p. 263.
88 Herbage, op. cit., p. 114.
89 Ibid., p. 86. 90 Ibid., p. 104.
Use of long instrumental introductions for choruses and arias. 91

The practice of borrowing an idea or introduction from another composer and either reworking and improving it or creating from it an entirely original composition. 92

The building up of an impressive musical architecture by raising it in successive stages from solos to ensemble pieces and then to choruses. 93

Contrasting of soli with chorus. 94

Handel followed no rigid form in the arrangement of numbers in his Oratorios or Operas. 95

Some of the techniques employed by Handel in the process of composition are briefly noted as follows:

As noted earlier he frequently composed at the keyboard. 96

He frequently, in his early works thought upward from the bass rather than downward from the melody and began with a modification of some favorite bass convention. 97

He had favorite fugue subjects which provided a point of departure for radically different compositions. 98

He made use of generating motives in a sporadic manner. Often the motive consists of little more than conventional ornamentation of the rhythmic figure. He uses this as a generator of "natural continuations, not necessarily (indeed very seldom) of further material spun from its own nature as would be the case with a Beethoven theme. 99

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91 Lam, op. cit., p. 167. 92 Abraham, op. cit., pp. 263-266.
93 Rolland, op. cit., pp. 132-2. 94 Ibid., p. 133.
98 Abraham, op. cit., pp. 268-269.
99 Ibid., p. 268.
In his maturity, Handel rarely explores expressive possibilities in harmonic detail as was his practice in early compositions. Instead, he "like Beethoven . . . developed a vast and spacious manner in which the kind of harmony that draws attention to a single chord or progression would detract from the grandeur of the whole design." However, in whatever manner his constructions varied, his harmony was perfect from the time of his earliest works.101

Because of the fact that Handel's use of the orchestra exhibits a greater variety of instrumentation than the customary and relatively mono-chrome orchestration of Bach, some of his practices in this area are mentioned as follows:

"Handel's handling of the orchestra is far more varied in the operas and the more operatic oratorios than anywhere else. It ranges from the most perfunctory Italian doubling of the voice-part by violins, without even a continuo bass . . . to the sumptuous and imaginative combinations which accompany Cleopatra's seduction scene in the second act of Giulio Cesare (double orchestra, including harp and theorbo in one of them) and the other Cleopatra's 'Hark! He strikes the golden lyre' in Alexander Balus (with flute, harp, mandoline, and organ)."102

Julian Herbage notes that in the early work, La Resurrezione, "Handel's use of his orchestral resources has a variety and aptness which he rarely surpassed. The trumpets are used to brilliant effect in 'Disserratevi, o porte d'Averno,' while solo flute, gamba and theorbo exquisitely paint the alla siciliana atmosphere of 'Cosi la tortorella.' Gamba and solo violin are allotted important parts throughout, and two of St. John's airs are accompanied by violoncello or gamba without harpsichord. The sombre, sustained tones of two flutes set the scene for Magdalene's accompanied recitative, 'Notte, notte funesta,' and make a perfect foil to the vigorous string passages of the preceding 'O voi dell Erebo.' A further contrast of tone-colour is

102 Ibid., p. 274.
provided by the airs for Magdalene and Cleopas accompanied in unison by violins alone. By means of these changing orchestral resources, from the power of the full orchestra to the delicate playing of solo instruments, Handel provides a constant sense of variety in his score, invariably enhancing the effect through his instinctive feeling for the appropriate instrumentation."103

Romain Rolland observes further that all Handel's orchestral art "is in the true instinct of balance and economy, which, with the most restricted means in managing a few colors, yet knows how to obtain as powerful impressions as our musicians of to-day, with their crowded palette."104

". . . he had less recourse to the contrast and mixing of instruments than to the division of the same family of instruments into different groups."105 (The 1732 version of Esther has the violins divided into five groups in the introductory piece.)

Handel evaded monotony in long choruses even though tied to a certain key by the natural trumpets. "Such peaks of technique are so frequent in Handel that it is easy to overlook the inability of any other composer of the time, Bach excepted, to achieve them."106

Handel's full ensemble had an essentially reed quality due to the use of twenty oboes and twenty bassoons in conjunction with a string group of ordinary size. Tovey speculates that about half of the oboists could play the flute and were delegated to do so part of the time.107

Handel followed the common practice of decentralized control of his orchestra. He directed his orchestra from an organ or harpsichord, and it was divided into three sections according to the Italian method:

103Herbage, op. cit., pp. 73-74.
104Rolland, op. cit., p. 161.
106Lam, op. cit., p. 163.
107Tovey, Essays, pp. 95-97.
Concertino comprising a first and a second violin and a solo violoncello,

Concerto Grosso comprising the instrumental choir,

Ripieno comprising a second instrumental choir for reinforcement of the Concerto Grosso.

The chorus leaders took their cues from the sound of the organ. 108

The range of Handel's nuances is extremely varied. There are dynamic step levels as follows: pianissimo, piano, mezzo piano, mezzo forte, un poco più F, un poco F, forte, fortissimo. Rolland observes, "We never find the orchestral crescendo and decrescendo which hardly appears marked expressly until the time of Jommelli, c. 1742 and the School of Mannheim; but there is no doubt that it was practiced long before it was marked in the music." 109

Some of Handel's practices could be classed as innovations, and they are listed below:

Unconventionalities of melody, harmony, rhythm and scoring that reveal the constant liveliness of his mind. 110

Most innovations occurring in vocal music are found in his vocal solos.

The avoidance of chromatic descents and poignant appoggiaturas (common practices) and the use instead of severely diatonic writing to express grief. (Example: The Funeral Anthem The Ways of Zion Do Mourn.) 111

The use of non-enharmonic and harmonic modulations:
(a) Non-enharmonic (Example: the "Chorus of Darkness" in Israel in Egypt) for groping effect,
(b) Enharmonic (the Passion recitatives in The Messiah) expressing grief and anguish. 112

110 Abraham, "Points of Style," Handel, p. 274.
111 Lam, "The Church Music," Handel, p. 163.
112 Tovey, Essays, p. 97.
The use of an extraneous bright major mediant chord as a "bright flash of colour" and "sudden flashes" of unexpected modulations are not original innovations with Handel but his effective use of these devices gives his compositions a novel character in comparison with the works of Bach.113

The use of a prolonged cadential formula consisting of sustained chords in long note values in conjunction with an adagio tempo indication at the close of certain choruses called "the grand Handellian adagio cadence" by Tovey.114

The use of the minuet as a vocal form (the duet "Smiling Freedom" from Deborah is an example).115

The use of a more colorful and varied orchestration, as previously mentioned, and the use of specific instruments in an original manner:116
(a) Trumpets and oboes in unison117
(b) Handel was the first to assert the expressive personality of the violoncello118
(c) In London he was one of the first to introduce the use of the horn into the orchestra of the Opera.119

An unusual instance of writing dynamic indications in a score is found in Joseph in the scene of Simeon's pleading with Joseph: "... (forte) Thou had'st my lord (dolce) a father once (un poco forte) perhaps hast now (pianissimo) O feel, feel than for us.120

113Ibid., pp. 105-106. See also Abraham, op. cit., p. 273.
114Tovey, Essays, p. 53.
115Herbage, op. cit., p. 85.
116Handel is called a "bold innovator" in the scoring of his operatic works by Basil Lam ("The Orchestral Music," Handel, edited by G. Abraham, p. 201), and Romain Rolland states that "for special situations, by instrumental tone-colours, he secures effects not only of dramatic expression, but also of exoticism and local colour." Rolland, op. cit., p. 160.
117Lam, op. cit., p. 175.
119Rolland, op. cit., p. 159.
120Herbage, op. cit., p. 107.
Music supplied the place of scenery in his Oratorios and in a specific manner, the ingredient which took the place of costume and scenery was the epic choral element which became the basis of his English Oratorio style.121

A passing reference should be made to Handel's lack of contribution to the evolution of the future sonata. Although it is true that Handel wrote some instrumental sonatas, he did not, as Rolland observes, invent in them any new forms. Rather, "as he advanced, he returned to the form of the Suite, which already belonged to the past, instead of continuing on his way towards the future sonata."122

In closing, there are a number of general observations which should be made with reference to Handel and his art. It is no doubt apparent from the absence of any references to the Mass that Handel never set its text to music. In fact, one of the outstanding differences between him and Bach is the fact that he put so little of his energy into church music. Although he wrote Oratorios on Biblical subjects and they have since acquired an "adventitious sanctity" for which they were not designed, Handel wrote them for the theater and

121Ibid., p. 80. See also Rolland, op. cit., pp. 136, 139.

122Rolland, op. cit., p. 158. It is noteworthy in this connection to recognize a curious isolated remark by Julian Herbage who states, "The following air, 'Ev'ry Valley,' is at least interesting in demonstrating how much instrumental sonata-form owes to the vocal aria . . ." Whether this refers to the then existing sonata or to the future sonata-allegro form is not made clear as there is no further attention given to this observation. Herbage, "The Oratorios," Handel, edited by G. Abraham, p. 96.
always stood out firmly for having them performed there and not in the church. His choice of Biblical stories in preference to classical plots was brought about by a Papal suppression of the Opera and his later desire to appeal to the increasingly well-to-do middle class in England who had little or no knowledge of classical lore. The sacred Oratorios were primarily designed for entertainment and Handel regarded himself first and foremost as an impresario and craftsman. "To Handel the production of church music was an episode in a life devoted to a non-dogmatic humanism whereas for Bach, the cantata, firmly based on the chorale, was the centre of his creative work."

Handel was essentially a dramatic composer with an instinctive sense for the dramatic in music. His art is picturesque and his works have a charming intrepidity, a fury, a passion, a fire which belongs only to him. Rolland remarks that "Handel is a kind of Beethoven in chains . . .

123 Rolland, op. cit., pp. 120-121. See also Lam, "The Church Music," Handel, pp. 156, 165.

124 Rolland, op. cit., p. 135. See also Herbage, op. cit., pp. 71, 131.

125 Herbage, op. cit., p. 131.

126 Lam, op. cit., p. 165.


129 Rolland, op. cit., p. 119.

130 ibid., p. 150.
Under the classic ideal with which he covered himself burned a romantic genius, precursor of the Sturm and Drang period; and sometimes this hidden demon broke out in brusque fits of passion—perhaps despite himself. "131 "... in the moments of passionate crises he is the equal of the greatest masters in musical drama."132

Handel as a composer exhibited a European universality of character133 and he left masterpieces in every style, but he did not open any new way in Opera for the simple reason that he went a long way in nearly all paths already opened up.134 He was too universal and too objective to believe that one kind of art only was the true one.135 He was completely the man of the age, a supreme figure embodying every aspect of its music in his own work.136 His personality welded together the most diverse elements: the polyphony and richness of German harmony, Italian homophony and Scarlattian technique,137 the French rhythm and ornamentation with English directness and practicability.138

131Ibid., pp. 142, 143. 132Ibid., p. 136.
133Ibid., p. 146. 134Ibid., p. 133. 135Ibid.
136Abraham, op. cit., p. 262.
137"Handel remained faithful to Scarlatti all his life ... although he extended and amplified the style of Scarlatti in a way that is peculiarly his own." Edward J. Dent, "The Operas," Handel, p. 41.
Basil Lam observes that perhaps the most English feature of Handel's church music (the Chandos Anthems) is the absence of "the mystical intensity, not always free from morbidity, so often present in Bach";\textsuperscript{139} while Romain Rolland points out the little noticed melancholy sentiment in Handel's instrumental works, a melancholy "in the sense of the Malinconia of Dürer, or of Beethoven--less agitated, but still profound."\textsuperscript{140} By way of further comparison Richard Strauss, in his introduction to Berlioz' \textit{Treatise of Orchestration}, opposed the great polyphonic and symphonic stream issuing from J. S. Bach with the homophonic and dramatic one which comes from Handel.\textsuperscript{141} Bach's music was firmly rooted in the Classical age but it embodied only certain elements of its music--the essentially German ones, while Handel, with his German command of solid technique, embraced the elements of all nationalities in his music as was previously stated.\textsuperscript{142}

Because of Handel's universality, many of his greatest things seem to contain nothing original, yet there is an unmistakable total effect\textsuperscript{143} that is singularly his. To judge his works properly it is necessary to bear in mind that they

\textsuperscript{139} Lam, \textit{op. cit.}, p. 165.
\textsuperscript{140} Rolland, \textit{op. cit.}, p. 176.
\textsuperscript{141} Richard Strauss, cited by Romain Rolland, \textit{op. cit.}, p. 121.
\textsuperscript{142} Abraham, \textit{op. cit.}, p. 262.
\textsuperscript{143} Lam, \textit{op. cit.}, p. 163.
were destined for the theater.\textsuperscript{144} This fact accounts for the broad, slapdash element in his workmanship which may be called "theatrical perspective." Work for the theater demands that elaborate details be thrown away, and for this reason Handel's music always sounds far better than it bears inspection.\textsuperscript{145} The last evolution of his thought led him in the direction of music conceived for great masses, wide spaces, and huge audiences.\textsuperscript{146}

This ultimate spacious concept coupled with the dramatic spirit and popular appeal of his music places Handel in a class with Beethoven who so preeminently expanded the expressive power of music at a later date. However, the contribution of Handel which is of greatest importance to the subject of this thesis is his success in reviving an appreciation of the fundamental artistic validity of sharp contrast between the harmonic and contrapuntal textures\textsuperscript{147} in choral writing with his corollary accomplishment of setting his texts in the style best adapted to their presentation.

\textbf{Haydn}

Haydn, whose techniques of composition are next to receive attention, possesses the twofold distinction of serving as a

\textsuperscript{144}Rolland, \textit{op. cit.}, pp. 151, 152.
\textsuperscript{145}Abraham, \textit{op. cit.}, p. 272.
\textsuperscript{146}Rolland, \textit{op. cit.}, p. 190.
\textsuperscript{147}Davison, \textit{op. cit.}, p. 85.
link between the Classical and the Viennese Classical schools, and as the foremost pioneer in the establishment of the latter school. Some of the various ways in which he accomplished his important mission will become apparent during the process of inquiry into his practices in the field of choral composition. In this study attention will be given to certain distinctions among the various art forms in which he composed which include the Opera, the Oratorio, and the Mass. The last of these will receive first consideration and the others will follow in their turn.

Karl Geiringer provides a historical approach to the subject in the following paragraph:

In his settings of the Mass Haydn naturally followed models that he had studied as a choirboy at St. Stephen's. They were by such composers as the two Reutters, father and son, Antonio Caldara, and Johann Joseph Fux, the great master of counterpoint; possibly also by older musicians like Johann Stadlmayr (1560-1642) and Christoph Strauss (1530-1631). The style of these composers had its roots in Italy. The solid texture and the tendency to assemble solo voices, vocal tutti, and orchestral instruments in individual choirs, which are used alternately, point to the styles of Venice and Rome. The display of arias and duets with brilliant coloratura and the use of operatic effects, however, show the influence of Neapolitan music but these devices of south-Italian art had been used in Austria for over a century, with the result that by Haydn's time their origin was all but forgotten. 148

Although the source of the operatic effects had become obscured by time; the Neapolitan influence remained very

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strong\textsuperscript{149} and resulted in the production of Masses which were hardly meant for liturgical use.\textsuperscript{150} Gradually, however, Haydn transformed the simple melodies of his home country into a musical language of his own and the sacred composition which was thus created out of different building stones became a solid foundation for the composition of Masses during the nineteenth century.\textsuperscript{151}

A survey of Haydn's practices in the early Masses reveals the following items of interest:

- Use of very small orchestra (two violins, organ and double bass),
- Use of very small vocal complement (two solo sopranos and four part chorus),
- Concise setting of the text with words crowded together (occasionally the four voices sing simultaneously different sections of the liturgical text),
- Use of the same music to set both the \textit{Kyrie} and "\textit{Dona nobis pacem},"
- Use of folk song melody of carefree and gay attitude to set the \textit{Kyrie},
- Use of an instrumental allegro to begin and end the Mass.\textsuperscript{152}

\textsuperscript{149}Ibid., p. 221.

\textsuperscript{150}Ibid., p. 268. Haydn made little distinction between sacred and secular music.

\textsuperscript{151}Ibid., p. 304.

\textsuperscript{152}Ibid., pp. 200, 201. The first six items refer specifically to the \textit{Missa Brevis} in F Major.
The enrichment of the vocal solo parts with coloratura like the arias in a Neapolitan Opera,\textsuperscript{153}

Competition between solo soprano and an organ solo in the Benedictus,

Quotation of the \textit{Gloria} music at the dramatic climax of the text (beginning of \textit{et resurrexit}),

Contradiction of traditional musical construction by ending "Dona nobis pacem" pianissimo.\textsuperscript{154}

A later work, the \textit{Missa St. Nicolai} of 1772 has a larger orchestra. The music of the \textit{Kyrie} is given a pastorale character by a six-quarter meter and there are frequent \textit{sforzandi} in this part also. The mournful repetition of the words \textit{et homo factus est} and the moving accents in the \textit{Agnus Dei} all show a greater awareness of the supreme drama unfolding in the text.\textsuperscript{155}

Still later, in the seventeen-eighties, Haydn composed the \textit{St. Cecilia Mass}, his longest. It most nearly of all the Masses approaches the style of the Neapolitan Cantata. The \textit{Gloria} consists of seven parts: several choruses interrupted by solo episodes, a coloratura aria for soprano, and a trio for alto tenor and bass. The connection between the words and music is rather loose as the music is uncharacteristic. He repeats the word \textit{credo} after each section of the profession

\textsuperscript{153}\textit{Ibid.}, pp. 221-222. This item refers to the Great Organ Mass.

\textsuperscript{154}\textit{Ibid.}, pp. 245-246. The last three items refer to the Little Organ Solo Mass.

\textsuperscript{155}\textit{Ibid.}, p. 246.
of faith and uses an orchestral recitative in "Et incarnatus est" thereby anticipating Beethoven and breaking with Neapolitan tradition.156

Haydn before long abandoned this type of Mass construction as unsuitable for church use. The next Mass, the Missa Celensis of 1782 is more concentrated. The number of solo arias is decreased and their place is taken by a new means of expression: the quartet of solo voices which assumes an extremely important place in Haydn's last Masses. The solo quartet offered the same possibilities for drama and color as did the voices in separate solos, but without their excessive display of virtuosity.

The style of this Mass is not homogeneous as there are elements of both the old and the new styles present. The Benedictus uses an aria that was originally written for the comic opera Il Mondo della Luna and the Crucifixus on the other hand is very impressive and reflects the import of the text.

Haydn suspended his composition of Masses for fourteen years as a result of the ban against the more complicated forms of instrumental music in the church by the Emperor Joseph II. When he resumed writing them after the Emperor Leopold II (1790-92) revoked the order of Joseph II, his style had changed greatly.157

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156 Ibid., pp. 268-269.  
157 Ibid., p. 269.
Nearly all of Haydn's works composed from 1790 to 1803 are masterpieces and his Masses display the same mastery that is characteristic of his compositions in the other forms.158 A list of important features in these late Masses is presented below:

The component parts of the older Masses are still preserved in these latest works,

The use of vocal solos is greatly reduced and their melodic line is simplified in the classic sense,

The solo quartet is now employed instead of single voices,159

The solo quartet parts are treated in a free contrapuntal style,

The contrasting chorus parts are conceived on purely harmonic lines,

The importance of polyphony is increased and fugues are frequently introduced,

The accompanying instruments are frequently independent having melodies of their own after 1796 instead of merely doubling the vocal parts as was the common practice in Haydn's Masses before that date,

The main aim was to furnish an adequate musical interpretation of the text,

158Ibid., pp. 273, 302.

159Guido Adler observes that "in the masses written during the period of his maturity he [Haydn] carried the art of combining solo (or solo ensemble) and chorus to a high level of perfection, setting up standards which have obtained from his day to our own." Adler, op. cit., p. 203.
There is demonstrated a greater awareness of the dramatic possibilities of the subject:
(a) The word *et* is emphasized by repetition to increase suspense,
(b) Menacing use of trumpets and timpani in the *Agnus Dei*.160

In addition to the more general features there are some examples of a more specific treatment in a single work, such as:

The introduction of an organ solo into the *Incarnatus* of the *Creation Mass*.

The intrusion of war atmosphere through the use of brass and percussion instruments in the *C Major Mass* (*Missa in tempore belli*) and *D minor Mass* (*Nelson Mass*),

An emphatic use of woodwind instruments in the *Bb Major Mass*,

A pastoral atmosphere in the *Creation Mass*.161

As has been noted earlier, Haydn was inclined toward a gay, reconciled and trustful attitude toward religion, and this characteristic of his is to be found in his compositions for the church.162 This joyful mood stands in direct contrast to the previously mentioned "morbidity" of Bach and the melancholy of Handel.

160Geiringer, op. cit., p. 303. "In this connection it may be pointed out that the inclusion of trumpet fanfares into the mass is based upon an old Austrian tradition. Christoph Strauss, choirmaster of St. Stephen's Cathedral in Vienna, used it as early as 1631 in his *Missa Veni Sponsa Christi.*" Ibid., p. 304.

161 Ibid., pp. 302-304.

In his early Masses, Haydn was more interested in the musical possibilities that a composition on so large a scale offered than in the interpretation of the mysteries of the text.\(^{163}\) This practice was rectified in his later works in which the import of the text is given its due consideration,\(^{164}\) and the improvement was complemented by grace and fervor, a characteristic of Mozart's music which made its influence felt in Haydn's compositions.\(^{165}\)

In giving passing recognition to the Operas, it is well to remember that the style of the Mass and that of the Opera were closely related, especially in the practice of the Neapolitan school\(^{166}\) and the Opera frequently was called upon to contribute music to the Mass. Although in his works for the stage, Haydn began his career as a close adherent of Viennese tradition,\(^{167}\) the Neapolitan tradition also exerted a strong influence upon him, and its peculiarities account for certain limitations of Haydn's dramatic output.\(^{168}\)

Haydn's Operas had a "local" or provincial character as a result of the limitations imposed upon him by his small audience, limited stage talent and personnel and modest production facilities.\(^{169}\) Although his musical settings are

\(^{163}\)Geiringer, op. cit., p. 222.  \(^{164}\)Ibid., p. 242.  
\(^{165}\)Ibid., p. 304.  \(^{166}\)Guido Adler, op. cit., p. 204.  
\(^{167}\)Geiringer, op. cit., p. 199.  
\(^{168}\)Ibid., p. 301.  \(^{169}\)Ibid.
artistically valuable and rewarding to the listener, his practices in the composition of them offer no particular contribution to the subject of this thesis and attention will next be given to his Oratorios.

Haydn's first Oratorio, *The Return of Tobias* (1774-75), adheres to the model of the Neapolitan vocal style in the matter of many arias with abundant coloratura. However, the intricacy of the musical craftsmanship and the close connection of words and music give this Oratorio a character all its own. This work was written in Vienna and follows the best musical traditions of the Austrian capital where the Hapsburgs preferred a more severe musical style so that Oratorios were kept free from the aberrations of Neapolitan music.\(^{170}\)

The two later Oratorios, *The Creation*, first presented in 1798, and *The Seasons*, first performed in 1801, represent a departure from Italian and German models and a venture in composing in the English form of Oratorio that had originated with Handel.\(^ {171}\) Haydn was among the audience at the great Handel Festival of 1791 and found a whole nation aroused by compositions offered in monumental performances.\(^ {172}\) He intensely desired to write works that were meant for a whole nation himself but could not cast his thoughts into the mold of Italian formalism or German dramatic Oratorio. It was the

unorthodox construction of Handel's Oratorios, the hymnic impetus of their choruses and their strong feeling for nature that deeply impressed Haydn and led him to follow Handel's example.173 Guido Adler reports that The Messiah exerted a most powerful effect upon Haydn,174 and both the music and text of The Creation breathe the spirit of Handel.175

Among the noteworthy features of Haydn's musical practice in these works are the following:

The use of a solo trio in place of the traditional quartet,176

The chorus assumes a position of importance in a musical sense,177

Form of arias changes from number to number but always depends on text even when a traditional form is used,178

Unrivaled fantasy and variety of form in mixed pieces as a result of combining trio with chorus,179

Simplification of expression with conciseness—no rococo affectation,

Change of harmony with each repetition of words, e.g. "a new created world,"180

The use of key sequences is reminiscent of those used in instrumental music.182

Simplicity and dignity of double fugue,

The use of romantic orchestration in the introductions to Parts I and III of The Creation.183

175 Geiringer, op. cit., p. 309. 176 Ibid., p. 316.
177 Ibid., p. 309. 178 Ibid., pp. 309, 313.
179 Ibid., p. 311. 179 Ibid., p. 311.
182 Ibid., p. 312. 183 Ibid., p. 313.
The separation of men's and women's voices in a mixed chorus for special tonal effect. 184

The effective use of chromatic modulation. 185

The matter of setting a text to an appropriate musical accompaniment is one of real concern to the choral composer and each of the noted composers had a different approach to the problem. Tovey furnishes some interesting observations with respect to the choice of form in specific instances by Haydn and Handel, and an allusion to Mozart also appears in the following paragraph:

Choral music was considerably influenced by the formal definiteness so characteristic of the classical period. Both Haydn and Mozart reveal this fact in their music. In their choral style there is ample acknowledgement of Handel's genius, and Mozart often adopted Handel's formal procedure. Haydn, on the other hand, generally adheres to the classical idea of form. Compare, for example "When His loud voice in thunder spoke" from Jephtha with "The Heavens are telling" from The Creation. The length of both these pieces implies a structural problem. First, it is to be noted that both composers are dealing with texts of a somewhat similar character containing three separate phrases involving no violent change in sentiment, each of which is subjected to varying degrees of repetition. Handel takes one section of text, works it out and turns to the next, clothing it with new music. The three phrases of the Haydn, on the other hand, are all thematically related. Handel's key scheme represents a nice balance between tonic and dominant, but there is no reference at the end to the material of the first section. Haydn up to the last few pages departs from his original key only transitorily and after each excursion into new material returns to his primary statement with almost rondo-like insistence. After the opening dramatic section in homophonic style, Handel employs fugal treatment for the second and third parts and the developments are characteristic of Thorough-bass period choral music. But Haydn here rejects the fugal type for one that is, to be sure, contrapuntal and

184Ibid., p. 317. 185Ibid., p. 318.
imitative, and which expands into a long-breathed development in classical instrumental style. The text is appropriately set in both cases, but it exerts little if any influence on the formal aspect of the music. Therefore, one may compare these pieces as abstract studies in choral form, and from that point of view the Haydn, though its text is shorter and its music longer than those of the Handel chorus, is much the more closely-knit of the two.\footnote{186}

This, it may be noted, confirms the findings presented so far relative to the matter of form. The matter of texture within the confines of a larger external form is also a subject which engaged the attention of the Classical and Viennese Classical composers. The relative balance of polyphony and homophony had to be carefully calculated for each chorus with reference to the suitability of each texture for the individual phrases of the text. More will be presented on this phase of the subject in a later chapter, but reference now will be made to one of Haydn's choruses in which both textures appear.

The chorus "Awake the Harp," Number 11 in The Creation, has a length of fifty-six measures arranged in the following manner:

\begin{description}
\item[Introduction:] Ten measures, chorus and orchestra in homophonic texture.
\item[Fugue:] Thirty-seven measures, chorus; orchestra doubles and independently embellishes the vocal parts in fugal texture.
\item[Code:] Nine measures, chorus and orchestra in homophonic texture.
\end{description}

\footnote{186Davison, \textit{op. cit.}, pp. 158-159.}
An outline analysis of the fugue in this chorus will be presented because its construction reveals a number of features which are typical of Viennese Classical choral fugue structure.

Fugue in "Awake the Harp" from The Creation

I. A. **Subject.**

Range - Minor ninth (c# - d').
Tonality - Tonic (D Major).
Length - Two and three-quarters measures.

B. **Tonal Answer.**

Range - Minor seventh (g# - f#').
Tonality - Dominant.

II. **Exposition.**

Length - Ten and three-quarters measures (overlaps Modulatory Section three-quarters of a measure).

The subject alternates with the answer in tonic-dominant relationship as the parts enter in the following traditional order: Bass, Tenor, Alto, Soprano, and Bass.

The extra fifth entry extends three-quarters of a measure into the modulatory section and is strict except for the last three notes which are altered to permit a modulation to b minor.

No counter-subject is used.
There is no codetta.

III. **Modulatory Section.**

Length - Sixteen and three-quarters measures.

187 The traditional order of theme entry has been established with reference to the practices of J. S. Bach in his Well-Tempered Clavier. A convenient summary of these practices is presented by James Higgs in his book **Fugue** (London, 1878), pp. 72-73.
The beginning of this section is marked by a soprano subject entry in b minor. This, however, was preceded by a false subject entry one measure earlier in the alto part. A new subject entry by the bass voice in e minor is given emphasis by a one measure augmentation of its first three notes which sound simultaneously with the last notes of the previously mentioned soprano entry. The e minor bass entry is slightly overlapped by a G Major tenor subject entry having a displaced rhythm due to the premature entry of the first note which appears as two tied quarter notes, the first occurring on the fourth rather than the first beat of a measure. After a two one-half measure episode, the bass again states the subject, this time in f# minor and again there is a rhythmic displacement. In this instance, the first note occurs on the third beat of a measure as a half-note tied to a quarter note in the following measure. During an extension of this entry the soprano enters with the subject in A Major rhythmically displaced one beat early in a manner similar to the previous G Major tenor entry. The soprano entry in a florid close modulates to D Major completing the modulatory section of this fugue.

IV. Climax.
Length - Eleven and one-quarter measures.

The climax of this fugue is marked by a strep\textit{\textit{tetto maestrale}}* in which answer and subject entries alternate in dominant-tonic relationship at one beat intervals in the following order: Soprano, alto, tenor and bass. Only the head motive of three notes is strict after which a descending sequential development of the head motive completes the soprano, alto and bass entries.

*A strep\textit{\textit{tetto maestrale}} is a contrapuntal device resembling an exposition in which the theme entries occur at the closest possible time interval.
Immediately following the stretto, the soprano presents the subject in the dominant key of A Major over a dominant bass pedal point while the tenor voice ingeniously states a new melodic figure containing an appoggiatura one measure before it appears at the end of the soprano theme entry. All voices close on a dominant chord after which there are five measures of tonic and dominant homophony similar to the introduction, but which in this case leads to an extended chord of the dominant seventh whose resolution is the end of the fugue and the commencement of the Coda of the chorus.

From this description it can be seen that most of the contrapuntal devices are well represented even in a short fugue, and this is one of the characteristics of Viennese Classical fugue technique which accounts in part for the intense and dramatic character of such pieces. One device, the double subject, is not present in this particular fugue except for a transitory orchestral allusion at first, but it is used by Haydn in two other fugues in The Creation, and by Mozart and Beethoven in their choral and instrumental works to intensify and give them a spectacular quality or to impart to them a dignified manner depending upon the nature of the subjects.

It is interesting to note at this point that the fugue did not seem quite the natural form to Haydn for expressing himself, yet he used this texture up until 1780 for the finales of some of his quartets and symphonies but ceased to

188 Geiringer, op. cit., p. 230.
write whole movements in this texture after that date.\textsuperscript{189} It is also interesting to observe that he had influenced Mozart in 1773 to write fugues as finales to two string quartets,\textsuperscript{190} but twenty years later Beethoven, in 1792-1793, refused to be Haydn's pupil in counterpoint although he was willing to imitate the older composer's skillful part writing which exemplified dramatic tension, economy and concentration most effectively in the developments of sonatas.\textsuperscript{191} In this respect Beethoven resembled Carl Philipp Emanuel Bach, Haydn's model,\textsuperscript{192} who was somewhat prejudiced against contrapuntal devices at a much earlier date.\textsuperscript{193}

In the case of choral works, in which it was traditional to use complete fugues as well as the fugato, Haydn, as shown above, demonstrated his excellent ability as a fugue writer close to the end of his career. He turned his contrapuntal skill to a less strict use in his instrumental works where the fugal texture appeared as an incidental or "built-in" device connected with thematic development in symphonies and sonatas. Guido Adler, citing as specific instances the Oxford Symphony of 1788 and Haydn's earlier Masses, summarizes the foregoing observations as follows:

\begin{itemize}
\item \textsuperscript{189}Both Geiringer and Einstein refer to this fact in the following references: Geiringer, \textit{op. cit.}, p. 259; Einstein, \textit{op. cit.}, p. 154.
\item \textsuperscript{190}Geiringer, \textit{op. cit.}, p. 230. \textsuperscript{191}\textit{Ibid.}, p. 324.
\item \textsuperscript{192}\textit{Ibid.}, p. 204. \textsuperscript{193}\textit{Ibid.}, p. 230.
\end{itemize}
The balance of voice-leading in the Haydn Symphony of 1788 mentioned above is so perfect that "an accompaniment figure in the violins was mistaken for the principal melody." Episodes in double counterpoint, introduced in the development section, give the impression of facile jeux d' esprit, while on every hand appears a fragmentary idea of five notes, derived from the principal subject. From thence forward even the fugue took its place in the Viennese Classical scheme of voice-leading and was treated in accordance with the spirit of the "obbligato accompaniment,"* as contrasted with the "linear obbligato" of the older classical period. The earlier style was retained for certain movements of the mass in conservative deference to tradition; later Beethoven employed it in his last instrumental works, though in altered form, adapted to altered conditions. . . .194

The subject of thematic development is of special interest at this point because the whole process of composition had undergone a change from what it had been in the Classical school. Much of this change had its origin in the manner in which composers derived the small elements of musical construction as well as in their changed attitude toward melodic treatment. Haydn increasingly exploited the possibilities of the transformation of a theme. His practice featured monothematic construction in which a main subject is first stated

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*The term "obbligato accompaniment" refers to a type of accompaniment evolved by Haydn and Mozart about 1780. Willi Apel states that it is characterized by "a greater individuality of the lower parts, by the occasional introduction of fugal elements, by the occasional shift of the melody from the higher part into a lower part, etc. This style is particularly evident in the quartets written in this period." Willi Apel, "Accompaniment," Harvard Dictionary, p. 9. The "linear obbligato" of the classical period exhibited many traits of contrapuntal and harmonic interest and largely doubled some other more prominent part.

194 Adler, op. cit., p. 203.
as a whole and then treated as a whole or in halves throughout a movement. The practice of dividing a theme and using it in parts was an extreme rarity in the specialized application of fugue subjects during the Classical period, as was previously observed in the practices of Bach and Handel, however, it became one of the peculiar characteristics of fugue writing during the Viennese Classical period as will be noted later.

By means of another practice, that of thematic development, Haydn also desired to unify and concentrate his compositions. As a result of applying this principle, he let whole movements unfold out of a single germ cell. His predominantly melodic utterance was adapted to the new ends of thematic motive development and not just one, but all voices in a polyphonic texture were affected by this treatment. Haydn thus indorsed his belief which was that the main problem in a composition was how to deal with a theme, not how to invent it.

It is common knowledge that Haydn's contributions to the art of musical composition were many and diverse, and among them his accomplishments in enlarging the scope of modulation rate high. Tovey observes relative to this subject that:

In the general history of music one of the greatest of Haydn's achievements was his exhaustive exploration

197 Adler, op. cit., p. 201. 198 Geiringer, op. cit., p. 235.
of remote key-relationships. He did not, like J. S. Bach, live in a harmonic world of close key-relations liable to miraculous invasions from unknown regions; . But he also did not achieve, or attempt to achieve, Beethoven's processes, by which the whole scheme of remoter key-relations became as definite as Newtonian astronomy.199

Tovey then goes on to explain that "Haydn's paradoxes in tonality are always true, and he is so sure of them that it would be impertinent to call them experimental. But he does not explain them; . . ."200 In the first movement of his Symphony Number 96 there is found what could be considered a tonal paradox. Karl Geiringer calls it "a characteristic detail, also displayed in some of the string quartets," and explains that one of the sections of the development ends with a fortissimo F# Major chord followed after a general pause by a G Major chord without any transitional passage.201

Toward the end of his life Haydn made use of some practices that paralleled Beethoven's creative procedures. In his setting of the words to The Creation he observed the most exacting demands of the text even when using a traditional musical form,202 and in composing both The Creation and The Seasons he made sketches and worked quite slowly and carefully so that the finished products display no signs of the toil and labor involved in their making.203 These painstaking

199 Tovey, Essays, p. 126. 200 Ibid., p. 126.
203 Ibid., pp. 310, 316.
procedures help to explain why his Oratorios "have outlived everything that has been written in this form since Händel's day [as Guido Adler has observed] including the works of almost a dozen Viennese (Austrian) composers of the classical period, despite the excellence of single movements of their compositions."\textsuperscript{204} And Adler concurs with Hermann Kretzschmar in calling attention to another of Haydn's superiorities stating that "Haydn 'excels Händel in combining solo voices and chorus,' though in their handling of the chorus alone the composers have much in common."\textsuperscript{205}

Karl Geiringer makes a further comparison between Haydn and both Mozart and Handel using the last numbers of The Seasons as a basis for his remarks. He observes that:

In these last numbers Haydn approaches the language of both Mozart and Handel. The instrumental preludes and interludes to "God of Light" conform both in key and mood with the famous calls of the trombones in The Magic Flute and Tovey has pointed out that the theme of the fugue "with pow'r productive" in the "Prayer" strongly resembles the "Quam olim Abrahae" in Mozart's Requiem. The last fugue "Endless Praise," \textsuperscript{206} a fugue with a double subject on the other hand, is imbued with the ingenious majesty of the choruses in the Messiah. In this piece Haydn gives special prominence to the first three notes of his subject and they are used in the second half of the fugue in a very effective augmentation. . . .

Tovey is another writer who observes a comparative musical relationship between these composers by suggesting that "the time is ripe for us to recognize in Haydn and Mozart

\textsuperscript{204} Adler, op. cit., p. 206. \textsuperscript{205} Ibid., p. 208. \textsuperscript{206} Geiringer, op. cit., p. 317.
choral writers of the calibre of Handel." And he maintains that "the gulf between Haydn and Handel in choral writing is nothing like as great as we are apt to imagine; nor, except where Handel reaches his highest level, is the advantage of sublimity always--or . . . even . . . often--with Handel." In seeking to understand these comparisons, it is helpful to remember that there existed certain tangible musical ties among these composers. The relationship between Haydn and Mozart is certainly clear enough, for as Geiringer points out, Haydn had studied Mozart's works before they met and then went on to reach his full height of perfection as a result of their reciprocity in artistic development.

The tie with Handel is for Haydn twofold: First, he personally heard Handel's Oratorios performed in England in 1791 as previously noted, and second, he was placed under the influence of Handel's music in Vienna as a result of his association with Baron Gottfried van Swieten, a Handel enthusiast, who not only had brought some of Handel's Oratorio scores back with him from England, but also served Haydn as translator and musical adviser in the composition of The Creation and The Seasons near the end of Haydn's life.

207 Tovey, Essays, p. 149. 208 Ibid., p. 123. 209 Ibid., p. 123.

210 Ibid., pp. 142-144, 156, 305, 308, 309, 314, 315.
In turning now to the consideration of some differences in the styles of the great composers Geiringer presents the following observation for study:

Although Haydn and Mozart worked together to reach the perfection of the classical style, their music shows the same fundamental difference that may be found between the works of Bach and Handel. Haydn, like Bach, was primarily a composer of instrumental music; Mozart, like Handel, a master of vocal inspiration. Haydn and Bach were forever playing; they thought in terms of instruments even if they wrote for voices. Handel and Mozart were always singing; they imagined voices even if they composed for instruments.211

It is important here to emphasize the relative nature of this observation. It certainly should not be taken to indicate that Haydn's music lacked melody for as Adler remarks, "Melody occupies the foreground ... resembling Italian song in its cantabile quality."212 He also states that "vocal melody is pre-eminent in his sacred music as elsewhere in his work, ..."213 There is a certain nice distinction to be made between a true vocal melody and a cantabile instrumental one which is more difficult to describe than to sense, nevertheless such differing qualities are present and attest to the validity of Geiringer's foregoing observation.

In closing this section on Haydn's practices, a final observation by Adler is appropriate. He states that "Haydn's personal style was perfectly suited to the demands of his

211 Ibid., pp. 323, 324.
212 Adler, op. cit., p. 201.
213 Ibid., p. 204.
day; ... he was quick to reject anything obstructing his path ... His endeavors embraced every province proper to his art and that of the rising generation ... "214

Mozart

In giving consideration next to Mozart, it is especially important that the varied experiences of his early environment be related to his musical expression. Like Handel before him, Mozart was a prodigy. He readily absorbed the wide variety of musical experiences that were presented to him at home and in his travels, and thus he developed a precocious maturity and a universality of expression. On the other hand, he became thoroughly steeped in tradition at the same time. These factors contributed to the evolution of his style, but they cannot explain the ageless quality or effortless transparency of his music--his genius alone accounts for them.

Mozart's training was supervised by his father, Leopold (1719-1787), who continued to be his teacher until he was twenty-two years of age.215 The early studies included thorough-bass, counterpoint and examples of cantus firmus taken from Fux's Gradus ad Parnassum. His first vocal fugue structures, consisting of just a four voice exposition, appeared in the G Major Mass (K. 49) of 1768 composed when he

214 Ibid., pp. 192-193.
was twelve years of age. There is considerable evidence in his sketch books that he had been studying polyphony assiduously in his earlier years.216

Another important part of Mozart's training was derived from copies he made of numerous compositions by Salzburg musicians. More will be said about this later, but it is important to note here that contrapuntal devices were not regarded with high esteem in Salzburg, "where the court composers all wrote exercises in cantus firmus, fugues and canons, without feeling much enthusiasm for a style then obsolete,"217

Music had for centuries found a congenial abode in Salzburg, Mozart's birthplace. The early musicians there had at first been true imitators of the post-Palestrina style after which they joined the following of the Tyrolese Stadlmayr (1560-1648).

. . . Austrian national elements came to the fore until, about the year 1660, foreign artistic influences made themselves felt and the old a-cappella vocal style gradually declined, though still holding out till the close of the eighteenth century. Direct connecting links between the earliest masters and Mozart can probably not be discovered, but later manuscript copies of some few early compositions permit us to infer their performance in the third quarter of the eighteenth century; in some cases dates of performance even lead


217Ibid.
into the nineteenth, and arrangements of works of the early seventeenth century frequently bear dates from Mozart's time.218

The first important Salzburg composer of concerted pieces in the new style219 was Andreas Hofer whose tenures of office at the cathedral extended from 1654 to 1684, and following him came Franz Heinrich Biber, the great violin virtuoso who held offices from 1680 to 1704. The works of both these musicians are still preserved in the same bindings in which they were invested at Mozart's time and he was probably acquainted with the latter's four-part Mass with organ accompaniment, some Offertories, the Vespers and a fine Stabat Mater.

Matthias Sigismundus Biechteler and Carl Heinrich Biber, a son of the violinist, held succeeding offices up to 1744 and they, with a series of petty, still less important composers, characterize a transitional period with a vast number of works representing experiments in all kinds of church music, isolated specimens of which were still executed as late as 1791. Carl A. Rosenthal comments that Biechteler and


219The new style referred to here is the stilo concerto in which the organ or other instruments accompanied the voices in church music as opposed to the former a cappella style of unaccompanied singing. This style remained clearly in evidence up to Mozart's works. Carl A. Rosenthal, "Salzburg Influences in Mozart's Church Music," *Bulletin Number 8*, of the American Musicological Society (October, 1945), p. 3.
Biber

... developed a simplified style of fugue composition, ostensibly for four voices but really for only three, because with the entry of the fourth voice the first rested: only cadences and homophonic passages used the full chorus. This practice was further developed in the work of the next generation, whose representatives are Ernst Eberlin, etc. ... Their lives overlapped Mozart's. 220

In his youth, Mozart had procured several of Eberlin's works for study, and he copied works by both Eberlin 221 and Michael Haydn 222 which were composed in what Alfred Einstein labels "the strict style": Masses, sections of Masses, motets, etc., for he desired to become familiar with the manner of imitation peculiar to these two masters. 223

In a general sense, as Einstein observes,

... Mozart's church works are written partly in a mixed style. As we have seen, tradition demanded


221 Ernst Eberlin (1702-1762) began his career as fourth organist at Salzburg in 1725, and from 1749 until his death in 1762, he was Kapellmeister. Mozart characterized his style as "clever" and some of his (Eberlin's) fugues at that time were thought to have been written by Bach. Later, in 1782, after Mozart had been introduced to the music of the Baroque masters, he wrote that Eberlin's works were far too trivial to deserve a place beside Handel and Bach. Ibid., p. 561.

222 Johann Michael Haydn (1737-1806), the younger brother of the famous composer, "was the best known church composer in this part of 18th-century Austria. It is hard to determine whether the knowledge of his work influenced Mozart or whether the two composers were familiar with the same earlier compositions. Many of their works, mainly Offertoria but also Masses, are similar in style." Rosenthal, "Salzburg Influences," op. cit., p. 4.

223 Einstein, op. cit., p. 147.
that individual sections of the Mass—the Cum sancto spiritu or Et vitam venturi—and the concluding parts of other liturgical texts be treated "fugally," in an archaic, polyphonic style; and Mozart was a traditionalist. As a traditionalist and an ambitious musician he attached particular value to such contrapuntal show-pieces, and the more he did so, the more strongly he emphasized the stylistic dualism of his church compositions.* Not in all his church compositions; but he never completely overcame this dualism, even in the Requiem—in striking contrast to his success in doing so in his instrumental works and operas. This is the esthetic reproach, if any, that may be leveled against his church music.

Mozart and Haydn and many of their contemporaries were full of devotion, even though they were at the same time "splendidly attired." When Mozart composed a Mass, he had splendor in mind, but he never forgot "expression." And he began very early to write splendid Masses.224

Returning now to the historical survey, Einstein observes that "in his Italian years [between 1770 and 1782] Mozart had felt the necessity, despite Padre Martini, of practicing in the strict style, and had taken as models a series of works by Salzburg masters, ..."225 And Carl A Rosenthal reveals the presence of a still earlier influence and Mozart's disposition toward it as follows:

From Mozart's own statements we know that he was acquainted with the work of his predecessors. Influences may be clearly traced in the traditional fugal passages in the Gloria, Credo, and Hosanna of the Mass, and in the Pignus and Laudate pueri of the Litany; but here, as in most of his work, Mozart departed more and more from

*It seems that Mozart was not much concerned over the fact that by combining galant and "learned" sections he was creating a style-mixture impossible from the standpoint of the esthetic purist. Einstein, op. cit., p. 324.

the inherited practice. However, using the same orchestra as his predecessors he continued their practice of accompanying with strings and woodwinds. Some of the old features can be traced up to the end of his career.226

If one is to inquire concerning what particular "inherited" practice Mozart departed from in the matter of fugal technique, a study of his Masses would indicate that the departure was away from an almost exclusive localization of polyphony in the fugues of the Gloria and Credo. The tradition from which he departed must have been common to Austria or Salzburg227 for in his Mass in F (K. 192) of 1774 another tradition, the Neapolitan,228 has taken its place and Mozart


227 The contemporary practice in Salzburg also had an Italian background, for as Einstein observes, "He followed the standard Italian model /In composing his early C minor Mass, K. 139, of 1768/ represented by Johann Adolph Hasse, at that time the most influential and respected musician in Vienna, and well disposed toward Mozart." Einstein, op. cit., p. 323.

228 "The Neapolitan composers who created classical tonality and instrumental art forms created a style of Church music best known (but not always best represented) in the Masses of Mozart and Haydn. . . . Only a very small proportion of Mozart's and Haydn's Mass music may be said to represent ideas of religious music at all . . . The best (and least operatic) features of such unabashed music are those which develop the polyphonic aspect of the Neapolitan style. Thus Mozart's most perfect example is his extremely terse Mass in F (K. 192), written at the age of 17, and scored for four-part chorus and solo voices accompanied by the organ and two violins mostly in independent real parts. This scheme, with the addition of a pair of trumpets and drums, and occasionally oboes, forms the normal orchestra of eighteenth-century Masses. Trombones often played with the three lower voices." Tovey, Musical Articles, pp. 85, 87.
uses only the shortest allusions to a fugue, the exposition or fugato only, alternating with relatively short contrasting homophonic sections throughout the entire work in place of the comparatively long and more fully developed Gloria and Credo fugues in an otherwise predominantly "familiar style" texture which was characteristic of his earlier Masses.229

There were two potent influences, as noted by A. Hyatt King, that may have been responsible for Mozart's transformation of style as revealed in his Mass in F. They both united to act upon him between 1768 and 1774.

The first of these influences he encountered on his travels in 1770, when he had strenuous lessons (as his manuscript sketches testify) in fugue, canon and polyphony from Martini at Bologna and the Marquis de Ligniville at Florence. . . . both actively adhered to the tradition of sixteenth-century Italian polyphony and no less staunchly opposed the new-fangled theatrical tendency in church music. Here at last the true spirit of polyphonic music was revealed to Mozart, . . . Then came the second flash of illumination, from contact with Haydn's Op. 20 Quartets, written in 1772 . . . . When Mozart had studied these in the light of the new understanding given him by Martini, . . . he probably realized that a reorientation of the musical universe, as he knew it, was sooner or later almost unavoidable.230

During the early 1770's Mozart's contrapuntal usage was as varied as it was unpredictable.231 Then, just past the middle of the decade

In November and December 1776, Mozart wrote in succession three Masses, all in C (K. 257, 258, and 259).

229See also C. B. Oldman, "Mozart (3)," sub-heading, "Vocal Compositions," Grove's Dictionary, V, 951.
230King, op. cit., p. 13.
Mozart must have gone through an inner revolution, provoked by some uprooting experience, that caused him to devote himself so exclusively to church music for a time, as well as a revolution in his views about style in church music. He renounced "learnedness" completely, without entirely giving up polyphony. Polyphony acquired a new meaning, as did homophony also. Mozart's homophony is no longer galant; it is as "unchurchly" as ever, but it becomes more deeply felt, simpler, more personal. After the "learned," the motet-like, the galant church music of Mozart, one might speak of a song-like church music—in this instance, of a song Mass. Mozart had found a new style of expression for his church music.232

The exact nature of the uprooting experience referred to by Einstein is not definitely known, but it was at least partly due to the two potent influences mentioned by King. This apparent clash of ideologies between sixteenth-century polyphony and that of Haydn's quartets may have been the cause for Mozart's quickly forgetting his experience in Bologna as Einstein suggests when he maintains that nothing connected with sixteenth-century style had any interest for Mozart. In any event, whether Mozart attempted to evade the impact of the older polyphonic style and reaffirm his "inherited traditional practices" upon his return to Salzburg, or whether he merely felt the need to deepen his galant style of church music by the study of recent and contemporary contrapuntal models, he copied the previously mentioned Masses of J. E. Eberlin and Michael Haydn and this resulted in what

Einstein terms a "conception of the strict ecclesiastical style" which remained until after he settled in Vienna (in 1781). 233

The impression that for some time there may have been an impending crisis over polyphonic treatment is not to be forgotten in spite of the observation made by Einstein that by 1779 he had achieved complete inner independence and followed his own ideas of style, "An impetuous manliness," a "stormy, passionate solemnity" had replaced "the youthful sincerity, the song-like quality of the church music of 1776." 234 In this development one must neither overlook the fact that this change was a natural result of Mozart's maturing process, nor entirely forget the possibility that a continuing but unconscious conflict was going on.

Some evidence of a renewed interest in fugues between March and June of 1781 is mentioned in Mozart's letters of that period which were written from Vienna, to which city he had just moved. This interest seems to have served as a

233 Ibid., pp. 147-148. Einstein subsequently remarks on page 331 that in the spring of 1773, shortly after Mozart's return from his final trip to Italy, "He had felt the necessity of deepening his church style for Salzburg; and so with these copies of works of M. Haydn and E. Eberlin there really begins a new chapter in Mozart's activity for the church."

234 Ibid., p. 343. About 1780-81, Mozart demonstrated a rich and flexible handling of the older forms in the gloomy but massively scored Kyrie in d minor, K. 342. King, op. cit., p. 15.
prelude to the coming crisis. King notes three factors which preceded and finally precipitated this event in the following quotation:

First, there was Mozart's contact with Baron van Swieten,* who was a devotee of Bach and Handel and had brought back copies of many of their works when he returned from his post as Austrian ambassador in Berlin;** secondly, there was the peculiar fugal proclivity of Constanze Mozart [his wife]; thirdly, the less direct effect of the emperor's continued liking for fugues. It has often been stated that contact with Bach caused this momentous crisis in Mozart's creative life.*** It would surely be true to say that it only precipitated it, in view of

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*Baron van Swieten (1734-1803) is described by Einstein as "a patron and friend of music and a man of varied interests." He was the son of the Empress's personal physician and in 1771 was made an ambassador to the court of Prussia. From the end of 1777 onward he also was Director of the Imperial Court Library. Einstein, op. cit., p. 148, and George Grove, "Swieten," Grove's Dictionary, VIII, 204.

**Einstein quotes a long hidden letter by van Swieten, dated July 26, 1774, in which the latter relates that it was King Frederick the Great who called van Swieten's attention to the works of Johann Sebastian Bach. He thereupon seems to have visited Philipp Emanuel Bach in Hamburg within the same year and purchased some of the elder Bach's works. The works that van Swieten brought to Vienna included some printed compositions among which was the Art of Fugue, and also he brought manuscript copies of the Well-Tempered Clavier, the organ trios, and perhaps some of the great preludes and fugues for organ. These works were completely unknown in Vienna at the time. Earlier, in 1769, van Swieten had acquired copies of Handel's Oratorios during his stay in England. Einstein, op. cit., pp. 150, 151, 148.

***Einstein attributes the full cause of this crisis to Mozart's contact with Bach's music. He writes, "We need not trace here in detail Mozart's difficulties in connection with polyphony." Einstein, op. cit., p. 153. He also writes, "For Mozart the encounter with these compositions resulted in a revolution and a crisis in his creative activity." Ibid., p. 151.
the trend of the preceding years and the above circumstances. Furthermore, we do not know exactly when Mozart first met van Swieten; his name does not appear in the letters until April 10th of 1782, more than a year after the first mention of fugues, nor is there a shred of evidence that Mozart knew any of Bach's works before he finally settled in Vienna and was drawn into van Swieten's orbit.235

While it is true that van Swieten played an important part in the lives of three of the foremost musicians who comprise the Viennese Classical school, his influence had the most profound effect upon Mozart. As a result of van Swieten's injunction to Mozart, that he should apply himself thoroughly to the music of Bach, Mozart made an astonishing variety of efforts to master the north German style. These include the writing of vocal canons, fugues for two and four hands at the piano, fugues for voices and for strings including arrangements with original preludes of numbers from Bach's Well-Tempered Clavier,236 and Art of Fugue and organ Trios as well as fantasias embodying free polyphony and a suite in imitation of Handel. Mozart soon declared how lifeless by comparison was the fugal style of Eberlin, his early model.

235King, op. cit., p. 15.

236Einstein remarks that the fugue (K. 394) of April, 1782, cannot compete with a Bach fugue, e.g. that in C minor from the Well-Tempered Clavier, Book I, after which it appears to be patterned, because the theme is "too learned"—not Mozartean enough while Bach's fugues always have a personal character. Einstein, op. cit., p. 152.
The complete mastery he sought so earnestly was not easily won, if indeed he ever won it in the way he originally aimed at. By the beginning of 1783 he probably began to realize that it would profit him more to distil the essence of Bach's art and synthesize it with his own.* But this too cost a great effort, and not for several years was he sure in his handling of the result.

Einstein makes a parallel observation, stating that Bach is the important event in Mozart's life about 1782.

Mozart was too great and fine a musician not to feel deeply and painfully the conflict produced when his habit of thinking in terms of galant and "learned" music was shaken by the encounter with a living polyphonic style. . . . Mozart was never completely finished with this experience, but it enriched his imagination and resulted in more and more perfect works. . . . the crown of his labors with the fugue is found in the Fantasy in F minor for an organ-mechanism in a clock, dating from the last year of his life, . . . Here his mastery achieved full freedom in the conquest of the "strict style" . . .

. . . the work that marks the pinnacle of Mozart's activity as a church composer: [Is] that magnificent torso, the C minor Mass of 1783.

This work is his entirely personal coming to terms with God and with his art, with what he conceived to be "true

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*Mozart had just previous to this time achieved a synthesis of styles described by Einstein's following remarks, which state, "It is South-German, Salzburg, Viennese, J. J. Fuxian counterpoint that he practices. . . . though one should be careful in using these phrases, for it was at the same time Italian counterpoint. In Italy, too, there was a dignified church style for sections of the Mass, . . . a style based on a sometimes rather stylized and archaic but almost honorable and honest polyphony, differing widely from the brilliant, concertante, arioso style of the church works for great occasions." Einstein, op. cit., p. 330.

"When Mozart gave himself up to Italian brilliance or lack of seriousness, he did not entirely forget Salzburg. By Salzburg, we mean his instrumental schooling." Ibid., p. 328.

237King, op. cit., p. 16.
church music." It has been rightly said that this torso is the only work that stands between the B minor Mass of Bach and the D major Mass of Beethoven. The name of Bach is not used here thoughtlessly. For if it had not been for the crisis that the acquaintance with Bach caused in Mozart's creative career, and the surmounting of that crisis, the C minor Mass would never have taken the shape it did. The Qui tollis, for double chorus, in G minor, with the weightiest kind of orchestral accompaniment, in the broadest tempo, is, with its descending chromaticism, quite evidently conceived as a representation of the Saviour, making his way under whip-lashes, and bearing the burden of the cross, towards Golgotha. It is a movement that ranks with the Kyrie of Bach's B minor Mass and the opening double chorus of the St. Matthew Passion; and the wonder would be only the greater if it could be established that Mozart did not know those works. The mighty invocation of the Jesu Christe (which in Bach merely serves to conclude the Quoniam) and the fugue on Cum sancto spiritu form movements completely free of Baroque display as well as of the schoolroom dust of counterpoint and "learnedness."* And this is true in perhaps even greater degree of the Sanctus and the double fugue of the Osanna. Bach is not the only master who stands behind this work: there are also Handel and the whole eighteenth century, including even the great Italians, such as Alessandro Scarlatti, Caldara, Porpora, Durante; one cannot single out particular names because Mozart sums up his century and transfigures its musical language. Once more we see that a work like this cannot be written without a great artistic heritage—a heritage, however, that the composer must be in a position to accept.238

*It should be emphasized here that Mozart, in creating these ultimate works ignored the practices of the earliest Salzburg precursors and depended upon the contemporaries of his youth such as Eberlin and Michael Haydn for his models even after his encounter with Bach. Rosenthal makes this point clear in the following explanation: "... there is no Old-Salzburg tradition in either the unfinished Mass in C or the Requiem ... his purposeful search for archaisms here leads Mozart back to types familiar to him in his youth, from which he strove to liberate himself during his years of study, whose value he recognized in maturity, and which, in the closing years of his life, he therefore esteemed and considered suitable for the construction of extended compositions." Rosenthal, "Salzburg Church Music," op. cit., p. 573.

238Einstein, op. cit., pp. 149, 153, 343, 348, 349.
Both Rosenthal and King continue this line of thought and amplify Einstein's remarks in the following quotations:

There are, in fact, slender hidden threads of most intimate affiliation, that may be traced throughout a century and are subtly woven about even the greatest among the great, linking him with his lesser contemporaries, and yet do not drag him down but rather raise him still higher; for we realize through what painful striving he has attained his eminence above their level, assimilating whatever was helpful or of consequence for him, and thus scaling the heights of Olympus.239

He had both the knowledge and the integrity to recognize the greatness of Bach's genius. By measuring his own powers against it and absorbing it he forced a crisis to which he found a solution which, so far from checking the consistency of his own development, ultimately identified itself with the highest endeavor of his art. His fashionable contemporaries ignored Bach or, if they even knew him, failed utterly to comprehend him or re-interpret the vitality of his music. Hence their works lacked the supple contrapuntal strength which, though contributing to Mozart's failure in his life-time, was to be one of the keystones of his immortality.240

In view of the fact that Mozart identified his art so completely with that of his precursors and contemporaries and assimilated into it so great a diversity of elements, it is difficult to point out any items of a technical nature which have an "original" character. However, a few items will be mentioned, some of them for the purpose of subsequent reference and others for their general interest as follows:

The full text of the Mass is always employed,

240 King, op. cit., p. 20.
The use of polytexture, the simultaneous setting of different phrases, is rare.

The musical settings in the short Masses do not split up the long texts of the Gloria or Credo into individual short numbers, rather, solo parts emerge from and return to choral parts in rapid alternation thus providing a continuous musical setting for these texts.

The use of orchestral ritornelli with primitive motives in a kind of sonata form. (The Kyrie of the C minor Mass, K. 139, is an example.)

The routine use of a four part chorus occasionally complemented by one or two coloratura solo voices.

The use of eight part chorus structure is very rare.

The supporting instruments double the vocal parts in early Masses.

Later Masses show some independence in the instrumental parts in fugues during the exposition and in strettos.

The use of melodies and harmonies which are in strong contrast with those of his predecessors.

Faithfulness in following his predecessors' traditions in all characteristics of fugue composition especially in (1) the transition from strict fugal writing to freely imitative parts, and (2) the use of sequences and interpolated coloratura sections.

\[241\] Einstein, op. cit., pp. 321, 326, 323.

\[242\] Rosenthal, "Salzburg Church Music," op. cit., pp. 570, 572, 574. Mozart's treatment of movements in imitation shows how thoroughly he had penetrated the technique of the old style. "... for him, imitation was merely a means of presenting a traditional mode of writing through certain tonal effects. The fact that he imbued this form with a different meaning, places his movements in imitation about on a par with those of Joseph Haydn.

The passages in which Mozart applies imitation are typical; entire movements in fugue-form, or in a fugal form interwoven with the sonata ..." Ibid., p. 573.
Thoughtful consideration is consistently shown for the singers with the result that vocal parts are kept within the comfortable range of each voice.\textsuperscript{243}

There are a number of characteristics of Mozart's work which should be considered in more detail and these will now be mentioned.

With reference to melody, it should be noted that Mozart's melodies have a consistently vocal character whether they are intended for voices or instruments.\textsuperscript{244} They are also quite rigid in formal structure as are those of Haydn, conforming to metrically equal phrases even more frequently than is the case with the more instrumentally conceived melodies of Haydn. Geiringer notes that in sonatas and quartets Mozart stresses contrast between his themes while Haydn worked for unity among his.\textsuperscript{245}

It has been mentioned before that Mozart and Haydn had a strong influence upon each other in their creative activities, but only a hint was given relative to the results of this mutual influence upon contrapuntal style. The two composers ceased writing instrumental fugues as an end in themselves about the same time: Haydn in 1780 and Mozart in 1783 or 1784.\textsuperscript{246} In place of movements in total fugue these

\begin{itemize}
\item \textsuperscript{243}\textit{Ibid.}, p. 570.
\item \textsuperscript{244}Carl Parrish, "Haydn and the Piano," \textit{Journal of the American Musicological Society}, I, No. 3 (Fall, 1948), 32.
\item \textsuperscript{245}Geiringer, \textit{op. cit.}, p. 255.
\item \textsuperscript{246}Einstein, \textit{op. cit.}, pp. 154, 153.
\end{itemize}
composers then wrote "dialogued" stylistic textures in which polyphonic and homophonic sections alternated in a manner similar to the method employed in choral music. Einstein declares that "Mozart learned from Haydn to handle polyphony or counterpoint lightly, as a playful exercising of humor and wit, though also, to be sure, as an object of the greatest seriousness," and King observes that "Mozart became a master of allusive and incidental counterpoint—the union of themes in nimble sections of fugato—swift inversions and graceful canons, all bubbling up with Kaleidoscopic suddenness . . . to the exasperation of his contemporaries, but to the abounding delight of posterity." This was undoubtedly one of the reasons that prompted Hutchings to remark that "Mozart was the cleverest composer western music has yet known . . . ." 

When it comes to the matter of choral music, the reciprocal influence seems also to have been at the expense of serious polyphony at least temporarily in Haydn's experience, for he avoided all fugati in his Missa Sti Dominici while at the same time he interspersed soli and duo-passages in a manner similar to Mozart's youthful practices, and Rosenthal cites this as an instance when "the individuality of the younger

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248 King, op. cit., p. 17.
master appears to have been of fruitful effect on the elder." Why this abandonment of contrapuntal structures is a particularly desirable effect is not clear unless it promoted greater clarity of textual presentation, for both composers returned to a most remarkable use of fugal structures in their last compositions.

This experience is noted because it represents a phase in the creative activities of the two composers which had a bearing upon their choral styles. What is so interesting relative to their later experiences is that they both came under the influence of Baron van Swieten, and as a result both returned to the use of polyphony in vocal composition. In Mozart's experience it was Bach's music that caused the renaissance, as it were, and in the case of Haydn, it was Handel's music that caused his return to the use of contrapuntal forms.

Musical scholars frequently attempt to reveal apparent similarities between the works of the various composers, often implying plagiarism, and Mozart has not been spared this accusation. In fact, his name is coupled with that of Handel, the supreme borrower, in the following excellent observation by Tovey who speaks in his defense, observing that

\[ \ldots \text{passages from Handel's works more important than any which Handel borrowed have become incorporated into the structure of some of Mozart's greatest choral music,} \]

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not because Mozart is a plagiarist, conscious or uncon- 
scious, but because such choral music is like 
architecture in being often constructed of extensive 
procedures and elements that are common property.251

In passing, a few specific references to similarities 
found in the music of Mozart and his contemporaries will be 
noted. The fact that there are certain similarities between 
the musical practices of Haydn and Mozart in the case of 
compositions written after 1782 is not surprising, however, 
it is more of a coincidence to find in Haydn's Missa S. 
Hieronymi of 1772 the following likenesses:

1. In the setting of Cum sancto spiritu in the Gloria 
a simple development of the theme is followed by a repetition 
in thirds against which a second theme enters later like a 
new counterpoint.

2. The Agnus resembles certain movements by Mozart in 
its tripartite form which is liturgically proper and required 
to follow the meaning of the text. The tonal treatment is 
what is of significance in this case. The first part "begins 
in C-minor; the second invocation leads from the parallel key 
into its subdominant, the third modulates thence to the major 
variant C-major, in which key the Dona closes."252

3. There is a close similarity between the Gloria theme 
and Mozart's music in the overture to Titus.253

251Tovey, Essays, p. 83.
253Ibid.
This may not seem especially significant in view of the fact that the treatment of the Mass had become somewhat stereotyped in Italian traditions, but it is at least worthy of passing notice due to the fact that Mozart and Haydn had different traditional backgrounds. There is more reason, incidentally, to find similarities in the works of Michael Haydn and Mozart because the greater emphasis on church composition by the younger Haydn provided a common bond of interest between him and Mozart's father and thus with Wolfgang.

Relative to this point Rosenthal mentions a favorite piece by Michael Haydn which Mozart had copied in his early days (the *Tres sunt*, which was republished in Volume 63 of the "Denkmäler der Tonkunst in Österreich," year XXXII). This piece is cited as an instance where certain practices in vocal composition affected instrumental writing. It is cast in a primitive sonata form with inwrought fugal expositions and represents a free prototype of the closing movement of the Jupiter Symphony.

The second section is peculiar, first set in unison for the interpretation of the words, and then in chords; an orchestral ritornello precedes the fugue in the principal section, a fugato retransition takes the place of development and reprise of the principal section; the coda is based on the principal subject. The theme is striking, the style pregnant.254

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254Ibid., p. 566.
Perhaps the supreme example of the manner in which another composer influenced the late choral style of Mozart is found in the previously mentioned uncompleted C minor Mass (K. 427). Its broad design featuring the setting of each section of the text as a separate movement and the large dimensions of the choruses and fugues, stand as evidence of Mozart's studies of Bach's works in 1783 at the home of Baron van Swieten.255

In drawing this section on Mozart to a close, a brief resume of his position in musical history in general, and in the Viennese Classical school in particular, will be presented. "...Mozart was born into a galant era of music, an era in which expression by means of polyphony was no longer natural and fitting."256 It was "a period that had completed a break with the past, begun more than a hundred and fifty years earlier..."257 However, polyphony was still practiced in church compositions and before the year 1782 Mozart's church works were influenced primarily by Salzburg polyphony258—a particular strain of polyphony of historic antecedent which he had received as an inheritance from his father and his local contemporaries.259 This represented a style that

256Einstein, op. cit., p. 105. 257Ibid., p. 144.
258Ibid., pp. 330-331.
was related to the Italian *cantabile* and operatic styles but strengthened by a Germanic core of counterpoint.\textsuperscript{260} After 1782 Mozart was strongly influenced in his church compositions by his contact with the works of Bach, whose polyphony he synthesized and assimilated into his own style.

It is rather important to give this historical background its proper perspective, for Mozart is often considered a Viennese composer. It is true that he enjoys this distinction also, and he composed his greatest works in Vienna, but he had acquired much of his training in his native Salzburg before he moved to Vienna.

A. J. B. Hutchings observes relative to this point that there is a tendency to postulate a fundamental idiom and label it "Viennese" and suppose it to be common to the immature writing of the primary composers of the Viennese Classical School. It is also commonly assumed that the norm of Viennese technique has as its most engaging exponent the young Mozart. However, Cecil Gray is given credit by Hutchings for showing that Mozart's style bears a close relation to that of the Mannheim school (a fact that is true of his instrumental works), whereas Beethoven's harks back, through Haydn, to C. P. E. Bach. Mozart's idiom does exhibit identifiable formulas common to his lesser Viennese contemporaries, Stamitz, Dittersdorf and even Paisiello, but it was left for

\textsuperscript{260}King, *op. cit.*, p. 12.
his genius to transform their stock-in-trade materials into
timeless works of art. If there is any norm of Viennese
technique, it is to be found in closest approximation in the
works of the less individual composers like Dittersdorf. With reference to universality, it can be said that Mozart
was completely a man of his age and that his works summed
up its spirit, however the great composers of this period
each contributed certain individual elements which, taken as
a whole constitute a "school." Some of these will be con-
sidered in this perspective in the following concluding
section.

Synopsis

There are two historical streams of musical tradition
which were combined by the composers of the Viennese Classical
period. One was Italian in origin and the other was German.
The Italian influence, or more correctly, influences, were
characterized by a melodious thematic and rich harmonic
quality in instrumental composition, and an alternating
homophonic and polyphonic texture for setting the text in
choral composition. The German influence was manifested by
a strongly polyphonic style of a magnificent but rather
austere nature.

In a very broad sense, the Baroque spirit seems to have
pervaded the Classical period, but within that age are the

261 Hutchings, op. cit., pp. 21, 29.
two monumental figures of Handel and Bach. Handel, it is true, had a solid German polyphonic background, but his expression assumed a universality that emphasized Italian characteristics and included English idioms. Bach, on the other hand remained thoroughly German in his expression and quite aloof from musical history. It will always seem incredible that the works of a composer of Bach's stature should have remained unknown and unavailable to even the creative musical minds of the eighteenth century. The mystery is only deepened when one recalls that the rediscovery of these masterpieces resulted from a conversation between Frederick the Great and an otherwise obscure ambassador and musical amateur, named van Swieten. The far-reaching results of this memorable conversation are indelibly inscribed in the late works of Mozart and Beethoven who, in mid-career were buffeted by the impact of Bach's living polyphony upon their creative thought.

In contrast to the singular and highly concentrated character of Bach's style is the whole array of Italian styles originating in Rome, Venice and Naples. These latter influences tended to blend in the formation of instrumental styles, but in the case of church music, the Neapolitan style predominated and was highly influential in that field as late as the inception of the Viennese Classical school. Its

262Tovey, Musical Articles, p. 123.
presence is apparent in the music of Haydn, Mozart and Beethoven whose Masses exhibit certain dramatic and coloratura elements in their solo parts and a characteristic alternating homophonic and polyphonic texture in their choral numbers. It is an evidence of the remarkable ability of these composers that they were able to synthesize the opposing Italian and German ideals in their last works. This is one of the outstanding features that raises their art to the imposing eminence from which posterity has so appropriately chosen to view it.

Haydn and Mozart, who had a reciprocal influence upon each other's musical development, remained stylistically independent, and each tended to emphasize widely different characteristics. Haydn thought in terms of instrumental melody while Mozart gave his melodies a vocal character. Haydn sought unification of his expression through the development of a single theme while Mozart developed his musical thoughts in terms of contrasting themes.

In the case of choral composition, Haydn's art sprang from a Neapolitan background and became conditioned in his last works by Handel's unorthodox but highly effective manner of expression. Mozart's choral music, on the other hand developed from both Salzburg and Neapolitan traditions which he later synthesized with the polyphonic eloquence of Bach. Beethoven it will be seen passed through a similar experience of musical development in that he had a Neapolitan background
for his church works which was later modified by his study of Palestrina's choral works, Catholic chants, and finally Bach's great instrumental works. His experience with Bach's music was not so much of a profound shock as was that of Mozart, but it produced a similar reorientation of his thinking with respect to polyphony.

There are certain observations that should be made here in brief relative to the results of changing musical practices during the second half of the eighteenth century. The truth of these observations will become apparent later in this thesis. It should be noted first that a shift in the emphasis of certain musical features caused a dramatic characteristic to develop in old traditional forms which before 1750 had been absent or suppressed. In the case of the fugue, it became the tendency to give an ariose or even emotional quality to the subject. Another practice, that of modulation, tended toward tonal instability when it was permitted to intrude during the exposition, and extensive modulation during the development section of the fugue coupled with a lack of assertion of the tonic key during the exposition and climax sections only served to heighten this effect. Finally, the dramatic display of contrapuntal devices, particularly the stretto, at the expense of the less spectacular,

\[263\text{Tovey remarks that "the forms of music known before 1750 were architectural or decorative, but essentially nondramatic." Tovey, Musical Articles, p. 145.}\]
but unifying episodes produced a distracting effect not found in the fugues of the Classical period.

Another point of interest related to this subject is Tovey's observation concerning the matter of form and symmetry. He states that

... Bach's musical language, even in its most rococo ornateness, is naturally ready to express the sublime, and the most characteristic features of its larger art-forms are cumulative; whereas the language of Haydn and Mozart is not only essentially dramatic, but mainly comedic, and in their art-forms greatness is always expressed in terms of symmetry. Fortunately, Haydn habitually achieves his symmetry in a paradoxical way. From one moment to the next he is always unexpected, and it is only at the end that we discover how perfect are his proportions. With Mozart the expectation of symmetry is present all the time, and its realization is delayed no longer than serves the purposes of wit rather than humor. Both composers are so great that in the last resort we shall find Mozart as free as Haydn and Haydn as perfect in form as Mozart; but the fact remains that Haydn's forms display their freedom before their symmetry, while Mozart's immediately display their symmetry, and reveal their freedom only to intimate knowledge.264

Each composer worked within a framework of certain general traditional musical forms and each achieved immortality through his original adaptation of the basic musical constituents: melody, rhythm and harmony. His personal manner of combining these elements through homophonic and polyphonic textures into logical and artistically conceived musical structures reveals his true greatness. The particular achievement of the Viennese Classical composers, which places their works on the high

264 Tovey, Essays, pp. 116-117.
level they merit, is the fact that they found a way to synthesize the significant musical developments of their own age with the monumental achievements of their illustrious precursors.
CHAPTER IV

BEETHOVEN'S BACKGROUND

The craft of any great creative artist includes certain basic elements and traditions which he receives as a heritage from the past. His recognition of their value stands as a prerequisite to his becoming oriented both historically and culturally to his own age and to the past. When a study of a composer's techniques is undertaken, it must therefore establish the manner and degree to which tradition was combined with skill in the creation of his masterpieces.

It has been the purpose of the preceding chapters to bring together certain information which would make it possible to relate Beethoven's choral fugue technique to similar techniques of his precursors and contemporaries. It is the purpose of this chapter to offer some pertinent information relative to Beethoven himself, and this study will begin with a short sketch of his preparation for his career.

His Musical Education

Beethoven's early training took the form of arduous labor in the acquisition of instrumental proficiency and rigorous study of the pedantic system by which composition was taught at that time. "There is nothing decisive as to the time when the musical education of Ludwig van Beethoven began, nor any
positive evidence that he, like Handel, Haydn or Mozart, showed any remarkable genius for the art at a very early age."\(^1\) Johann van Beethoven gave his son instruction upon the piano-forte and violin "in his earliest childhood."\(^2\) When the father could go no further in his son's musical education, he was given piano and organ lessons by Court Organist van den Eeden (? -1782), Tobias Friedrich Pfeiffer and Friar Willibald Koch. Violin and viola lessons were given young Beethoven by Franz Georg Rovantini, a relative of the Beethoven family.\(^3\) About 1780 or 1781\(^4\) he began receiving instruction from Christian Gottlob Neefe (1748-1798), who taught him to play Bach's *Well-Tempered Clavier*, and apparently gave him some instruction in thorough bass.

In 1792 Beethoven went to Vienna to study. He commenced this period of scholastic endeavor with Franz Joseph Haydn (1732-1809) who instructed him according to Fux's *Gradus ad Parnassum*. This instruction was evidently rather lacking in inspiration as the two seem to have parted sometime before Haydn's journey to England early in 1794.\(^5\) Beethoven, in the interim, apparently had turned next to the composer and


theorist Johann Schenk (1753-1836) who, according to C. F. Pohl, used Fux's *Gradus* also in teaching him from 1793 to 1794.6 During this same year, he put himself under another specialist, Antonio Salieri (1750-1825) who taught him the prosody of vocal music with special attention to the setting of Italian words. This instruction continued intermittently until 1802 with an isolated consultation as late as 1809.7

Apparently Beethoven made an intensive study of counterpoint from 1792 until March, 1795, for during the early part of this period he had studied with Haydn and Schenk, as previously noted. Then, beginning in January, 1794, he spent about a year and three months with Johann Georg Albrechtsberger (1736-1809) using the same textbook.8 The results of the latter part of this period of study have been preserved for posterity in a series of "school fugues." The treatment of form expressed in them conforms explicitly with Albrechtsberger's instructions. However, the marginal remarks of Beethoven the pupil, as cited in Seyfried's Collection, show that at this time he was inclined to a rather free observance of all instruction in counterpoint.9

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There is no doubt that the excellent professor gave Beethoven much highly useful information and desperately needed discipline. He also did his conscientious best to interest the future composer of the C sharp minor quartet in the art of casting, in dead, cold, white plaster, what Beethoven afterwards described as "musical skeletons."¹⁰

Beethoven apparently discontinued what may be considered his intensive directed musical education about the turn of the century, but he continued his diligent self-initiated learning throughout his career as a composer. The education that he received before 1800, when viewed in the perspective of the bulk of his compositions is apparently largely at odds with his ultimate needs; yet it did serve the excellent purpose of providing a certain amount of discipline for his creative powers that he could not have gained otherwise. And, significantly, it ultimately served him well in his later compositions in which he turned to expressing himself in a polyphony of rather original character.

About 1810 Beethoven began to gain experience in composing in the church modes,¹¹ and as time went on he began to explore more fully the formerly distasteful polyphonic devices of counterpoint and fugue. It is true that he had been using fugal structures incidentally in his compositions,¹² but as


his interest in them grew, they assumed more and more their ultimate estate as ends in themselves. This attitude crystallized about the year 1815.\textsuperscript{13} His interest in Bach and Handel and their works led him to produce some very individual fugues in his later years.\textsuperscript{14} One cannot deny that these two dominating figures of the Classical Age influenced Beethoven's fugal style, especially in his last works which develop a thematic independence not evident in his earlier compositions. But by far the greatest influence operating in the formation of Beethoven's vocal fugue style was the contemporary example of the Viennese Classical School. Foremost in this group of composers were Haydn and Mozart, and an investigation of their works leads one to conclude that the roots of their style are found not in the Classical period, but much farther back in the Neapolitan practices of the fifteenth and sixteenth centuries and also in certain of the works of recent or contemporary Salzburg church composers.

Beethoven sought to further his understanding of the principles of sacred choral composition by studying the works of Palestrina and also liturgical chants as a preparation for the writing of the Missa Solemnis, Op. 123.\textsuperscript{15} "To write true sacred music," he jots down, 'consult the chorales of the monks, study the ancient psalms and the Catholic chants in

\textsuperscript{13}d'Irmy, op. cit., p. 97. \textsuperscript{14}Fiske, op. cit., p. 12. \textsuperscript{15}d'Irmy, op. cit., p. 110.
their veritable prosody." Thus Beethoven, the persistent student of music, continually broadened his vision and enhanced his effectiveness as a composer.

As a digression before closing this section on his musical education, it will be of interest to consider a broader area of his education. A certain amount of speculation concerning his general education has been made, and some of it creates the impression that he was relatively unlettered. This criticism would seem to be substantiated by a perusal of his letters, the originals of which contain many errors, especially those of his later years which also became almost undecipherable.

Richard Capell prefers to regard the apparent deficiency in the composer's education in the light of an important asset to his musical development in the following expansive observation:

Against Beethoven's own opinion, then, it may be maintained that his education was to the point. Whatever was wanting in detail the all-important advantage was his: his upbringing was strictly musical, unencumbered by foreign verbs... he was taught music less as an art in the sense we accept than as a kind of trade or métier. Or, at least, as a language for his use. A language without classics... Music was either contemporary or archaic; and how predominantly contemporary

16Ibid., p. 80.
17Thayer, op. cit., I (Chapters 3 and 4), 53-76.
18See the excellent volume by O. G. Sonneck: Beethoven Letters in America, published by The Beethoven Association (New York, 1927) for facsimiles with commentary.
is illustrated by Bach's total failure to affect the young Beethoven, through Neefe. . . Later on, of course, Bach and Handel are for him "the forefathers of harmony." . . . not all the resources of the world of today . . . could have afforded Beethoven the ghost of a compensation for what it must have denied him—the unencumbered room, unmonumented. 19

However sporadic and lacking in continuity and guidance his studies may have been, he learned to express himself forcefully in spite of the deficiencies. His strict artistic integrity caused him to give profound attention to whatever musical medium he found it necessary to use in the course of his creative activity. And as a result, he changed for the better almost every form that he touched. 20

His Technique in Historical Perspective

Beethoven lived at a time when certain concepts of the previous age of Classicism in music had either undergone a reevaluation or were in the process of such a change. A number of significant points will now be considered in the light of this fact. These will include the topics of style, fugue writing and choral composition.

Style

Rudolf Kastner notes that at the time when Beethoven's art flourished there had been a significant shift of idealism which was the result of almost a hundred years of development

20Schauffler, op. cit., p. 499.
away from formalism toward subjectivity. This was an age when the regard for form was eclipsed to a considerable extent by the emphasis upon content—an age in which compositions in "free style" greatly outnumbered those in "strict style." Polyphony had become unfashionable and was relegated to a limited sphere of application outside of church music in which it was still employed in deference to tradition.

Beethoven was living in an age when the matter of style, as it applied to form, had reached a state of flux. He was apparently in step with the process of change when he chose to follow a course which recognized the importance of form but at the same time permitted him to invent a style suited to the demands of his own creative powers. It was due to the conflict arising from the emphasis of content at the expense of strict form that Beethoven found himself at variance with his teachers who clung to a meticulous observance of traditional formal structure in their instruction.

Donald F. Tovey notes in this connection that "the materials of Beethoven's work developed so rapidly that he

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22"In our present time, we find a thousand examples of free style more easily than twenty of strict composition, especially in arias, duetts, trios, symphonies, and dramatic choruses; etc." J. G. Albrechtsberger, op. cit., p. 89.

23Einstein, op. cit., pp. 144-145.
seems driven to invent a new technique for almost each composition."\textsuperscript{24} And Edouard Herriot observes, "With such a man ... music realizes its full meaning and demonstrates its superiority."\textsuperscript{25} Beethoven was "a lyricist for whom the search for expression comes before craftsmanship."\textsuperscript{26} Haydn is cited by Herriot as having declared that "his imaginary imagination carried him beyond tradition and rules ... he sacrificed form to content ... "\textsuperscript{27}

Eric Berg provides further thought on this subject when he states,

All of Beethoven's works possess those same compact, sententious, and arresting qualities that pervade his own character and temperament. They possess the organic fitness, the swift inevitability, the unanswerable logic of a natural phenomenon. Here is a strict economy of material and means to achieve the end, combined paradoxically enough with a wealth of invention and dazzling variety.

A theme is chosen, pitifully simple it seems, but Beethoven loads it with meaning. It may contain only four or six tones, but it suffices for a kaleidoscopic treatment, that keeps us on the qui vive for five or six hundred measures. In thematic development Beethoven need fear no competitor.\textsuperscript{28}

\textsuperscript{24}Tovey, \textit{Musical Articles}, p. 125.


\textsuperscript{26}\textit{Ibid.}, p. 32.

\textsuperscript{27}\textit{Ibid.}, p. 45.

With reference to how Beethoven's style was related to those of his contemporaries, Richard S. Hill comments,

A fairly wide survey of musical styles current between 1800 and 1815—other than Beethoven's own style—surprisingly enough yields the impression that, far from playing the dominant role, Beethoven's style had practically no proponents or imitators. As in the "Age of Bach and Handel," when the styles of these composers were typical only of their own works, so also in this later period Beethoven's style was typical only for his own work, and it seems flatly incorrect to use the phrase "In the Age of" to mean the period in which a given composer summed up in his personal style the best general elements of the music of the period. Unquestionably, Beethoven was the best composer of the period, but it is grossly misleading in any general historical consideration of the development of musical style to consider him as the dominating composer.29

There is an item relative to the mixing of styles that should receive consideration here. J. G. Albrechtsberger warned against mixing church, concert and dramatic styles, declaring,

We need hardly say that these three styles ought to be clearly distinguished, by their intrinsic creation, by reason of their peculiar destination. In modern times, unfortunately, an unjustifiable medley of these classes has become prevalent, most injurious to their ultimate grand aim.30

However, many of the composers of this period saw no harm in continuing a practice that had existed for some time, as was previously mentioned in the studies on Haydn and Mozart, e.g. the practice of composing Masses and Operas in a similar style.


30Albrechtsberger, op. cit., Appendix, p. 238.
Besides the similarity just noted, there was also in church music a mixture of polyphony and homophony. This technique the Viennese Classical composers developed to a high degree of perfection.

Upon this subject Beethoven himself comments that "the essential point is to obtain a fusion of styles . . ."31 Here the role of Beethoven the revolutionary, the innovator and the reformer all comes to light. He rejects the advice of Albrechtsberger on style and advocates just the opposite—a fusion of styles. In this, Beethoven goes further than merely "mixing" the styles which the Neapolitans had advocated and accomplished long before in church and operatic music—he combines them organically into a new vehicle and enfuses the old forms with a new vitality.

**Fugue Writing**

Closely related to the matter of style is the subject of fugue writing. It is the purpose of this section to present a more extensive treatment of this topic which was given only brief consideration in the Introduction.

The earliest definition of a fugue that we find sounds very clear. John Tinctor writes (ca. 1474) in his *Terminorum musicae diffinitionum*: "FUGA est identitas partium cantus quo ad valorem, nomen, formam, et interdum quo ad locum tonarum et pausarum suarum." In modern terms we should call this a canon.

During the 16th and 17th centuries . . . composers widened the scope of the name "fuga" by substituting

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the principle of similarity between the parts for the more rigid one of identity.

... fugue is the highest application of contrapuntal skill alone.

... A fugue is a composition containing a subject (or several subjects) imitated according to certain contrapuntal rules... By the term "fugue" a contrapuntal treatment, a manner of writing, is specified—not a form.32

Cherubini notes relative to the meaning of the term fugue in his day that it had been used to designate "a developed and regular composition, unknown to ancient composers, ... since their Tonal system did not assort with what we call tonal fugue ..."33 This use of the term to indicate a specific form of composition is avoided by the best informed writers of the present. Tovey observes that "fugue is still, as in the sixteenth century, a texture rather than a form; and the formal rules given in most technical treatises are based, not on the practice of the world's great composers, but on the necessities of beginners..."34

For the sake of completeness, the characteristics of certain elementary constituents of a composition written wholly in fugue will now be presented. A four-part texture will be used as a basis for this description.


34 Tovey, Musical Articles, p. 26.
The most important theme of a fugue is called its Subject. This is a melody having a definite character, tonality and length. When this subject is stated in the bass, another voice, probably the tenor, enters at or near the conclusion of the subject with the Answer which is either an exact or similar statement of the subject transposed into the key of the upper fifth. (If the subject is proposed by an upper voice, the answer appears transposed into the key of the lower fourth.) When the answer is an exact transposition of the subject it is called a real answer, and the fugue in which it appears is called a real fugue. If the answer is modified to keep it within certain tonal limits it is called a tonal answer and the fugue in which it appears is called a tonal fugue.

While the second voice (the tenor in this case) is presenting the answer, the original voice supplies a counterpoint against it. If this counterpoint is designed for subsequent use with the subject it must be written in some form of double counterpoint against the answer and is called the Counter subject.

At the end of the answer, the two voices already introduced may continue, forming a short codetta which delays the

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35 Albrechtsberger remarks, "This counterpoint (double) is employed with great effect in all kinds of writing; . . . hardly any composition by a worthy master exists, which does not owe its essential beauty and principal ornaments to this important artifice." Albrechtsberger, op. cit., p. 197.
entry of the third voice. Then the third voice, upon its entry, presents the original subject, but in a different octave than the voice which first presented it. In like manner the fourth voice repeats, in a different octave the answer already presented by the second voice. During the successive entries of these voices the earlier parts usually continue, enriching the harmony with additional counterpoints, but one or more parts may end their career before the conclusion of the second entry of the subject and answer.

The first part of a fugue, called the exposition, usually ends with the conclusion of the fourth entry, but sometimes there is a redundant statement of the subject by the first voice which presented it and in this case opportunity is given for the statement of the counter subject by all of the four preceding voices.

A counter exposition sometimes follows the exposition and in this case the order of subject and answer is reversed. The answer now leads and the subject replies. The voice that in the exposition presented the subject now presents the answer. The entries of the counter exposition may appear at a shortened distance of time and frequently not all voices participate in this section.

During the next part of the fugue there are contrasting sections consisting of episodes, in which the subject and answer are absent or are presented only in fragmentary form; and principal sections in which the subject or answer, or
both, are presented in incidental order and in altered form. The alterations may consist of the lengthening or shortening of note values throughout an entry known as augmentation and diminution respectively, or the subject may be presented in inverse order or in normal order with the melodic intervals inverted. Another episode usually follows a principal section before the final part of the fugue appears.

The final part of a fugue may contain a stretto in which the subject and answer are presented at an unexpected and shortened time distance. (An exposition may also be found in the form of a stretto, but this is rare.) Another device sometimes used in this part is a pedal point on the dominant in which the upper voices present the subject and answer over a sustained bass note on the fifth degree of the scale. At any rate, some sort of a climax is attained and the composition is brought to a close by the presentation of the subject in the tonic key followed by a perfect cadence.

There are various kinds of fugues such as strict or free: strict when the interval of reply (a fifth above or a fourth below), is constant; free (called a fugue of imitation) when the interval of reply is veriable and the treatment of the subject is fragmentary. Another variety of fugue is one

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36 Cherubini observes: "There are two principal kinds of fugue, from which springs a third; and again out of this latter are generated all the rest. The two principal are, tonal fugue and real fugue. The third is fugue of imitation. All the others--offspring of caprice--are irregular fugues of imitation, or pieces in fugal style." Cherubini, op. cit., p. 62.
in which there may be two or more principal subjects. In a double fugue the two subjects on which it is built may be either combined at the outset of the fugue and simultaneously developed, or each subject may be treated alone as in a simple fugue in which case there are two expositions. Later the two subjects may be brought together and treated in combination during the climax. 37

In turning now to a more philosophical consideration of the fugue as a musical composition Philip T. Barford writes,

> The history of a given form or style in music is . . . conceivable as a progression towards increasing systematization expressing, in the minds of the composers concerned, a deepening awareness of the inner spirit of the idiom to which they subscribe.

> The idea of fugue crystallizes from fully-comprehended musical experience. . . . [which is] a complex of intellectual and emotional functions . . . The twin ideas of intellectual and emotional function in music are both rational abstractions from the actual experience of music which resolves them—or better, reduces them to moments—in a unified whole.*

> . . . the minds forming the idea are themselves conditioned by the music they contemplate.

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37 Higgs, op. cit., pp. 1-4. The material presented on fugue structure has been paraphrased from this source.

*Imitation is the fundamental idea in fugue texture. The use of imitation in any texture, however, will provide a certain integration of material which would be absent without it. Albrechtsberger states that "the advantages which may be gained by a clever composer from the use of . . . [free] imitations, are almost incalculable. They help him to a certain unity of plan—to an economic order of thoughts, which would never form an aesthetically beautiful composition if heaped together without connection; . . . imitation plays a principal part in all compositions not merely thrown together without plan or meaning." Albrechtsberger, op. cit., p. 155.
Experience of composition in the fugal style is very different from the kind of experience generally afforded by sonatas. The difference derives from the way in which the principle of Contrast or Opposition is employed in each idiom. In the sonata-style, generally speaking, the most noticeable employment of contrast is in sections which follow one another. In fugue, contrast is mainly between melodies sounded at the same time. This, of course, is the primary principle of counterpoint, and in this respect fugal composition reveals itself as a heightened employment of a device really fundamental to the whole art of musical composition. The use of linear contrast is "heightened" in fugue because the elements in contrast possess a greater significance for the composition as a whole than the elements of a passage in plain non-fugal counterpoint. Fugue brings to a focus one of the general methods of composition, and employs it for its own sake.

New material introduced during the evolution of the composition may contrast contrapuntally with the subject, but it seldom contrasts with it like the thematic material in a highly organized sonata-form movement. However exciting the fugue, it appeals most, in the end, to the contemplative mode of the mind. And contemplation is exactly characterized by dynamic calm.38

The subject of fugue writing has been given considerable attention by theorists, and two important musical figures in Beethoven's day have written some pertinent remarks which bear on the subject at hand. Both Luigi Cherubini and J. S. Albrechtsberger have a good deal to say in favor of counterpoint and fugues, although their opinions vary as to the place of these structures in the then current mode of musical expression. Cherubini writes,

Fugue may be considered as the transition between the system of strict counterpoint, and that of free composition; ... 

All that a good composer ought to know, may be introduced into fugue; it is the type of all pieces of music, that is to say, whatever the piece composed—so that it be well conceived, regular, and conducted with good intention—it should, without bearing precisely the character and from of a fugue, at least possess its spirit. 39

This statement comes close to expressing Beethoven's later attitudes toward fugal texture. Cherubini also declares that "all the devices that can be introduced into a fugue, depend upon the knowledge, the skill, and the judgment of the composer; and, at the same time, upon the nature of the subject and of the counter-subject, which may offer more or less scope for these devices." 40 He also characterizes fugue as being the perfection of counterpoint, 41 and this of course is true of all good fugues.

J. G. Albrechtsberger, Beethoven's teacher, tended to be somewhat more conservative in his views. He states:

A fugue in free style may contain extraneous ideas, independent of the principal theme, runs, and other embellishing graces.

Intelligent composers will avail themselves of all the resources offered by science . . . and employ them in an individually characteristic manner, to produce a noble, satisfactory effect, without making unnecessary display . . . [Underscoring added.] 42

41 Ibid., p. 62. 
42 Albrechtsberger, op. cit., pp. 157, 197.
He expressed his high regard for this form of composition by declaring, "This branch of composition is most necessary to church-music, and is its greatest ornament; it produces the most elevating impression in vocal and instrumental composition of classic style."\(^{43}\)

d'Indy expresses the opinion that fugue writing is a craft in which only a skilled composer can succeed, but that the traditional contrapuntal forms possess a certain innate strength which permits them to be moulded by composers of widely differing musical idioms into great works of art.\(^{44}\)

**Beethoven as a Fugue Writer**

In giving consideration now to Beethoven as a fugue writer, it should be recalled that certain remarks were made in the Introduction relative to his difficulties with this form of composition. Robert Haven Shauffler remarks that, Beethoven changed for the better almost every form he touched.

\[\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\]

But he was not quite so successful with the strict fugue. He experimented at combining this with other forms. These experiments were seldom entirely happy, because the foreign matter introduced for relief tended to injure the fugue's essential one-ness and make it

\(^{43}\text{Ibid.}, p. 157.\)

\(^{44}\text{d'Indy asks, "Is not this precisely what constitutes the strength of the traditional forms? Without being essentially altered in their arrangement, which is founded on logic and beauty, they readily yield themselves to the individual moulding of geniuses differing greatly in type, for the production of new masterworks; whereas in the hands of mediocrity they remain stubbornly intractable." d'Indy, \textit{op. cit.}, p. 98.}\)
too diffuse. Yet, after all, this originality was sometimes justified by magnificently satisfying examples, such as the finales of the Third Rasoumowsky quartet and of the A flat sonata, the Et vitam venturi from the Missa, and supremely by the perfect opening of the C sharp minor minor quartet.  

Beethoven's creative life has been divided into three periods. d'Indy observes that "during the two earlier periods his fugues were nothing but unimportant exercises for him, 'musical skeletons'. . . ." Roger Fiske comments relative to this point that "fugal passages in his earlier works had been incidental and not ends in themselves." Then, "in his later years Beethoven became increasingly interested in Bach and Handel,* and in consequence produced some very individual fugues." d'Indy elucidates further, saying, Beethoven, 

... having only a slight, or incomplete acquaintance with the grand ancestral figures of music, ... does not yet employ that polyphonic style which is later to present us the last quartets; though familiar with Bach's pieces for harpsichord, he does not venture on writing in the fugued style exhibited in his third period.

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45 Schauffler, op. cit., p. 499.

46 d'Indy, op. cit., p. 97.

*Richard Capell comments relative to this matter as follows: "Later on, ... Bach and Handel are for him 'the forefathers of harmony.'" Capell, "Beethoven," op. cit., p. 382. And d'Indy remarks as follows: "Brought up from his youth in the greatest admiration and most sincere respect for J. S. Bach ... and, on the other hand, full of reverence for Handel; --Beethoven had not attempted the fugue-form save on rare occasions and with no novelty whatever in the result." d'Indy, op. cit., p. 97.

Beginning with 1815, everything changes in this respect; he sees in the fugue an end, rather than a technical means. Far more; in contact with his genius this form, so frequently cold and pulseless with musicians antedating Bach, becomes eminently expressive. . . . In his hands the fugue-form, like the sonata-form, is now to express his inmost feelings—peaceful, sorrowful, joyful.\textsuperscript{48}

Ernest Closson continues this train of thought and makes some pertinent observations relative to the effect of Beethoven's fugues when he writes,

From this point of view one of the most interesting forms in Beethoven's work is the fugue, whose scholastic character is essentially foreign to his genius. He had small appreciation of what he called the art of "making musical skeletons." Moreover, the effect of his fugues is strange, partly owing to their length, which is unusual and quite opposed to the conciseness which is the essence of that particular form (the one in Op. 133, 745 bars long), owing partly to licences which he admits himself (\textit{fugo con alcune licenze}), partly to their harshness, which that strict contrapuntist, Max Reger, attributed to Beethoven's lack of technique; and finally owing to their passionate character, so different from the rigidity which is another distinctive mark of fugue.\textsuperscript{49}

It is not altogether certain that a lack of technique is the reason for the unorthodox effect of Beethoven's fugues. He once remarked to Holz that there was "no art in making a fugue." He felt that the strict formal procedures of fugue writing got in the way of the composer's desire to express himself, and to remedy the situation he suggests that the composer be permitted "let imagination also claim its rights"—to breathe into the thing the breath of life—

\textsuperscript{48}d'Indy, \textit{op. cit.}, pp. 14, 97, 98. \\
endow it with 'a truly poetic element.' One of Beethoven's admirers in Prague, the gifted composer Johann Wenzel Tomascheck (1774-1850), made the revealing observation, cited by Herriot, that the master's knowledge "of harmony, counterpoint and rhythm" was not at all obtrusive. His merits are different. It is by other gifts that he is distinguished from Mozart or Haydn: by the originality with which he expresses a sensitive but independent spirit, a spirit brusque and almost savage.

Each of the great composers who wrote fugues gave them an original character reflecting his own musical personality. The individual and highly characteristic nature of Beethoven's fugues is clearly the realization of his own aims. The remark by d'Indy, quoted in the Introduction, that "Beethoven's fugues, in general, are perfectly regular, agreeing in construction with the traditional architecture," but that they differ from Bach's fugues as Bach's differed from those of other composers, is to the point here. Walter Riezler, commenting on the choral fugues in the Gloria and Credo of the Missa Solemnis in D, notes that they

... are conclusive evidence of Beethoven's contrapuntal skill. And here too is to be seen with particular clarity in what respect they differ from

50 Beethoven's remark quoted by Schauffler, op. cit., p. 27.
51 Herriot, op. cit., p. 9.
52 d'Indy, op. cit., p. 98.
Bach's fugues.* The rules are observed as strictly by Beethoven; but his are no longer static, as those of Bach were, but magnificently dynamic; no longer merely the unfolding of something already complete though not yet manifest, but a ceaseless growing and developing towards new aims.53

This same author in a later observation calls attention to the fact that an involved thematic treatment was one contributing factor which was responsible for certain differences between Beethoven's and Bach's fugues. In this statement Riezler refers in particular to the case of instrumental fugues. He writes,

Here there is no trace of the static form of the fugue; apart from a few interludes, the main subject, it is true, dominates the whole movement in uninterrupted polyphony; but it is no longer, as was the case with Bach, inviolable within certain limits; it has to submit to all possible permutations and combinations--...

Tovey notes, in the case of instrumental works, that

... fugue became, since the rise of the sonata-styles, a contrast with the normal means of expression instead of being itself normal. And while this was so, there was considerable point in using every possible means to enhance the rhetorical force of its peculiar devices, as is shown by the astonishing dramatic fugues in Beethoven's last works.55

*"The fugue... is more freely and fancifully treated than with Bach; it may be called a blending of the fugue and rondo... in which charming and tributary movements ever and anew animate the cold fugue form, although we must also admit that a certain amount of harshness is perceptible." Ernst von Elterlein, Beethoven's Pianoforte Sonatas, translated by Emily Hill (London, 1897), p. 130.


54Ibid., p. 227. This quotation refers in particular to the fugue in the fourth movement of the Hammerklavier Sonata, Op. 106.

55Tovey, Musical Articles, p. 27.
Frequently the purposes of contrast are served with only a partial or incomplete fugue structure, and Closson states relative to this point that "the polyphonic style, to which he [Beethoven] inclined more and more, tended of itself to attract him to fugue, and we often get the beginnings of the latter form in his works, but without a complete development; they are, to use Oubilicheff's happy phrase, 'abortive fugues.'" It should be noted here that in the case of choral works, the setting of the text is frequently enhanced by just such a limited repetition as is achieved by the use of only the beginning or exposition of a fugue. Such a fugal structure is known as a fugato, and it found rather frequent use in the Masses of Mozart and Beethoven for the purposes of contrast and repetition of the text.

Beethoven's reflective frame of mind is cited as the reason for his turning more and more to the use of fugal structures. d'Indy remarks that this reflective frame of mind was expressed

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56 Closson, op. cit., p. 108.
a solid ancestral basis. And it is precisely his novel, "broadened" (as Beethoven himself said) employment of these traditional elements which imparts to the works of this period their profound and incontestable originality.

The fugue treated for its own sake, often occurs in the Beethoven of the third period.

The same is true of the Suite-form, which had been neglected for many years, and which Beethoven revived in his last quartets.

But it is, above all, the oldentime Chorale with Variations which reappears in this last manner. It re-appears in the Beethoven of 1824 in the same spirit as in the Bach of 1702; the Bach who, while magnifying the essays of Pachelbel (1653-1706) and Buxtehude (1637-1707), created the amplificative variation of the chorales for organ, of 1702, 1720 and 1750. As we have observed in the fugue, the music lends to Beethoven's Variations such a different aspect from those by Bach, that persons of superficial judgment would fail, in most instances, to discern the analogy.

So it might be said that this wholly novel adaptation of a very old form was the last, and not the least sublime, manifestation of Beethoven's genius.*

Hence, it was by leaning on the traditional forms and identifying them with his internal conception that this pretended revolutionary was able to contribute so powerfully to the progress of his art.57

*This form of variation is found only after 1820, when it appears in the Adagio of the Sonata Op. 109, and thereafter in Op. 111 (Variations on a Waltz by Diabelli in 1823), and finally in the last string quartets. d'Indy, op. cit., p. 99.

A. Forbes Milne observes that "the works of Beethoven's third period are admittedly hard nuts for the average listener to crack. Structurally they present several new characteristics, notably in Op. 111, where, after several less successful efforts (e.g. in Op. 106 and Op. 110), he succeeds in fusing the two forms--sonata and fugue. There is, moreover, even where no fugue is present, a much more free polyphonic style, in which the constituent parts or 'voices' attain the maximum of individuality." A. Forbes Milne, "Beethoven, The Pianoforte Sonatas," The Musical Pilgrim, I (London, 1925), 56.

57d'Indy, op. cit., pp. 96-99.
It is interesting to recall here that although Haydn, Mozart and Beethoven all wrote masterly fugues in their last choral works, only Beethoven used fugues as ends in themselves in the instrumental compositions of the last period. And his rediscovery of the Suite and Chorale Variation forms gave him a special kinship with Bach that Haydn never achieved. Also, in this sense, Mozart may be said to have only partially related himself with Bach since he appropriated only the fugue, as modeled by Bach, to his own use.

Philip T. Barford makes a most interesting comment relative to the great heights of fugal composition attained by Bach and Beethoven at the end of their careers. He connects this supreme manifestation of contrapuntal skill with the ultimate elevation of their spiritual experiences, observing that

... there is a suggestive correlation between the greatest heights of fugal composition and the spiritual experience of the composers who scaled them. ... It is especially significant that some of the most "abstract" fugal composition appeared at a time when the composers concerned were known to have enjoyed some enrichment of the higher levels of their experience. Beethoven, towards the end of his life, inclined more and more to a fugal texture. Bach, near the end, and supremely in possession of religious assurance, penned one of the most significant collections of fugues ever written /The Art of Fugue/.

In another article, this same author writes concerning Beethoven's last works that "we are presented with an amazing

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variety of material, juxtaposed in an apparently fragmentary and conflicting manner, and much of it has an extreme subjective burden. But the real greatness of the last quartets and sonatas lies in the intensity of their logical integration."59 It might be added that Beethoven's Missa Solemnis in D displays this same intensity of integration in its choral fugue structures.

In conclusion, all of this pertinent testimony bears witness to the fact that Beethoven was a composer of superior endowments, and as such, he merited the right to follow the path dictated by his musical conscience. His works reveal him as "a composer of strong and interesting personality, ... Mind and character are written clearly all over his music."60

Choral Composition

When a composer turns to choral writing, he is at once confronted with many problems arising from combining words with a significant musical accompaniment. In this specialized form of composition, his inspiration must be drawn from the words and at the same time be governed by their meaning. The form of the work is also largely determined by the grammatical construction and physical layout of the text, with the result


that

... the music taken by itself may appear to be no more than a succession of unrelated passages. But when presented together with the text which inspired it, and knit together with such purely musical devices as the ingenious composer may find appropriate, it may appear to be as logical and integrated as though cast in sonata form.61

Finally, the unique abilities and limitations of the human voice must be ever present in the composer's thought processes so that each aspect may be given its appropriate emphasis and treatment in the score.

Of the various compositional textures, the "familiar style" with its musical objectivity is especially well suited for clarity of presentation and tonal representation of a text. However, as indicated above, the composer is subservient to the metrical rhythm of the words and their emotional burden. He must therefore devise a suitable melody and harmonic structure to parallel and intensify their message, and the elements of musical form must also be given their due respect.

Some of the fundamental elements of construction in galant and early Classic music ... were: rigid harmonic logic, based on tonic, dominant relationships and clearly defined cadences; rigidly regular period structure, derived from the symmetry of dance patterns; and consistent melodic style, which, however, did not necessarily mean correspondence or similarity of motifs at any given point.62


On the other hand when a choral composer turns to the
devices of imitation, canon and fugue, he regains some of the
freedom he enjoys as a composer of absolute music. Relative
to this point A. T. Davison writes,

The fugue... is the most imposing of choral
forms. From the composer's point of view it possesses
still another virtue in that it permits him to escape
for the moment from the persistent tyranny exercised
over him by the text... The fugue invites vocal
expansion; for the moment the composer may disregard
many conventions of text treatment; without pretending
to make sense he [may]... repeat the same group of
words without mercy... the fugue supplies one close-
knit element among a prevailing diversity of formal
types. 63

Although it is true that the fugal texture offers certain
advantages to the choral composer, especially the opportunity
for repetition and a certain amount of liberation from the
text; the gain in musical freedom is offset to some degree
by a loss of clarity in textual presentation, the extent of
which must be carefully balanced between subject matter and
the musical setting by a rare sense of what is appropriate.
Some texts naturally gain force through repetition and the
fugue is ideally suited to accomplish this purpose if its
limitations are kept in mind. For instance,

... the first phrase of text is often the most
salient one, and, as such, it is naturally used with
the subject; ... [This relationship continues almost
invariably for the course of the fugue with possible
detriment, however, to the setting of the rest of the
text.] Anything like sensitive discrimination in this
matter has been comparatively rare in choral music.

63 Davison, op. cit., p. 155.
the writing of a good choral fugue is a task for the master craftsman, but at its best it is without a peer among choral forms.\textsuperscript{64}

It is interesting to note here that at an earlier period, the formal aspect of polyphonic writing was less pronounced than in Bach's time, as Donald F. Tovey observes:

In the polyphonic sixteenth-century motets the essentials of canonic effect are embodied in the entry of one voice after another with a definite theme stated by each voice, often at its own convenient pitch, thus producing a free canon for as many parts as there are voices, in alternate intervals of the fourth, fifth, and octave, and at artistically proportionate distances of time. It is not necessary for the later voices to imitate more than the opening phrase of the earlier, or, if they do imitate its continuation, to keep the same interval.

Such a texture differs in no way from the fugue of more modern times. But the form is not what is now understood as fugue, inasmuch as sixteenth-century composers did not normally think of writing long movements on one theme or of making a point of the return of a theme after episodes. With the appearance of new words in the text, the sixteenth-century composer naturally took up a new theme without troubling to design it for contrapuntal combination with the opening;\textsuperscript{*}

\textellipsis Occasionally, however, breadth of treatment and terseness of design combined to produce a short movement on one idea indistinguishable in form from a fughetta of Bach; as in the Kyrie of Palestrina's Missa Salve Regina.\textellipsis in Bach's art the preservation of a main theme is more necessary the longer the composition; \textellipsis\textsuperscript{65}

As suggested by the last sentence of the above quotation, the fugue became a highly organized structure in Bach's hands, and as a formal device, it thus reached its highest development.

\textsuperscript{64}Ibid., p. 156.

\textsuperscript{*}Handel followed a procedure not unlike this in his choral works.

\textsuperscript{65}Tovey, \textit{Musical Articles}, p. 25.
However, in the case of choral music, the text frequently demands a variety of treatment. The Neapolitans had sensed this as has been previously mentioned, and had introduced homophonic sections into a predominantly polyphonic texture. This also introduced an element of contrast into the music which could not be achieved by the exclusive use of one or the other texture in a single number.

The choral fugue is frequently not as strict as its instrumental counterpart and contains several features which provide interesting contrast including the alternating textures introduced by the Neapolitans in their choral writing. Davison states that

In the choral fugue contrast is gained by the employment of alternating men's and women's voices, by changes of rhythm, by opposed passages in harmony and counterpoint, and by the multiple additional devices which make this form in the hands of an imaginative and skilful composer a stimulating and even an exciting piece of music.66

J. S. Albrechtsberger has indicated two methods by which an interesting and even exciting effect may be obtained in choral fugue writing. The first has to do with the employment of the accompaniment and the second method relates to thematic structure. He states:

When vocal fugues are accompanied by an orchestra, the instruments either sustain the voices by moving in unison with them, or have a separate and livelier counter-subject; when this also is regularly answered by the remaining parts on the tonic and dominant, a more complicated work ensues, namely, a double fugue

66 Davison, op. cit., p. 154.
with two or more subjects. Beethoven used this latter technique in the Gloria fugue of his Missa Solemnis in D. It only remains to replace dry, stereotype, and hacknied themes by expressive and clever subjects (which, when required by the sense of the words, should bear a declamatory and characteristic stamp), as the immortal Handel has done in the gigantic choruses of his oratorios. 67

The name of Handel brings to mind a former observation regarding his and Mozart's universality and its relation to choral composition. Although the great composers were not all equally endowed in this respect, they all wrote for voices, but with varying success. Einstein observes relative to this point that

In respect to universality Mozart may be compared only with other great masters; ... Nearest him, perhaps, is Handel, ...

... .......................... ..........................
\[\text{Bach is more instrumental than vocal.}\] .......................... ..........................
both Haydn and Beethoven are cramped by the word, they speak most freely in the instrumental fields—Haydn in that of the quartet and the orchestra, Beethoven in that of the piano also.

... ..........................
When one considers the ... grace with which Mozart masters the vocal and the instrumental forms, ... one's admiration grows immeasurably at the phenomenon of his uniqueness as a universal musician.

... ..........................
... it is to be wondered at, that Mozart became a great vocal composer ... He avoided the threat of being cramped by the word more successfully and completely than Beethoven, who never quite escaped it. Mozart and Beethoven were both brought up as pianists— at least the piano was their instrument, which influenced them, even as composers. But the mind of Mozart the creator soon functioned quite independently of the keyboard, and the vocal principle became for him a law, first for vocal music, then for instrumental

This observation is presented here in view of the fact that Beethoven's choral music will later be found to pose certain difficulties to singers in its performance.

From these comments one may conclude that with the exception of Handel and Mozart, choral writing was not a field in which the classic composers appear to their best advantage although each has left choral works of such scope and beauty that the greatness of their creators is unmistakably revealed in those works.

**Beethoven as a Choral Composer**

The figure of Beethoven as a choral composer is nearly eclipsed by the monumental image of Beethoven the symphonist and instrumental composer, yet these two phases of his creative personality have complemented each other in the creation of outstanding works for chorus and orchestra. In these works, however, the superiority of the orchestral setting frequently surpasses the choral component in both interest and musical excellence. Archibald T. Davison emphasizes this thought in the following observation:

What cannot fail to impress one in the orchestral illustrations drawn from choral works is the almost invariable superiority of the orchestration over the choral writing. . . . too many choral compositions prevail largely because of the orchestral gifts of their composers. . . . and it certainly is pertinent to the choral compositions of Beethoven. Nothing but the genius of that composer makes the choral part of the finale to the *Ninth Symphony* tolerable. 69

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68Einstein, *op. cit.*, pp. 103-106.
69Davison, *op. cit.*, pp. 118-119.
Beethoven's superior technique as an orchestral composer was responsible for other than vocal problems in his choral works. The symphonic development in his setting of the Missa Solemnis is so great that the liturgical form proved to be too fragile a vessel to contain its musical agent, as it were. Tovey declares:

The enormous dramatic development in the symphonic music of Beethoven made the problem of the Mass with orchestral accompaniment liturgically insoluble. Yet Beethoven's second Mass (in D, op. 123) is not only the most dramatic ever penned, but is, perhaps, the last classical Mass that is thoughtfully based upon the liturgy.70

Although it is true that Beethoven cast his setting of the Missa Solemnis in too large a mold for ordinary liturgical use, he succeeded supremely in reflecting the message of the text. Tovey continues to observe that

... it shows much thought for the meaning of a church service, unique in its occasion* and therefore exceptionally long. Immense as was Beethoven's dramatic force, it was equalled by his power of sublime repose; and he was accordingly able once more to put the supreme moment of the music where the service requires it to be, viz., in the Sanctus and Benedictus. In the Agnus Dei he writes as one who has lived in a beleaguered city. Beethoven read the final prayer of the Mass as a 'prayer for inward and outward peace,' and,

70 Tovey, Musical Articles, p. 87.

*Beethoven originally intended this Mass for the installation of the archduke Rudolph as Archbishop of Olmütz, though it was not ready until two years after that occasion.
giving it that title, organized it on the basis of a contrast between terrible martial sounds* and the triumph of peaceful themes.71

In conjunction with these remarks the further thought should be added that Beethoven revealed his greatness by a carefully calculated balance between the subjective and formal requirements of each composition. Barford states, "The poetic vision, the heartfelt emotional utterance—the whole subjective burden is subordinate to an intuitive but none the less profoundly intellectual grasp of principles of tonal order hitherto undreamed of ..."72

The fact that these last observations are largely true even when Beethoven is writing a choral fugue is further testimony of his mastery of fugal texture and of his artistic perception in recognizing the fitness of this musical texture to express his most elevated sentiments. Philip T. Barford in referring to the capacity of fugal structure to express a high degree of abstraction observes that "the underpinning of some of the most significant musical experience is the bare fact of quantitative tonal relationship carried to the

71Ibid., pp. 87-88.

*In the preceding chapter it was shown that Haydn used trumpets and timpani in the Agnus of his Masses, and that this apparently was an old Austrian custom probably originating with Christoph Strauss about 1631. See Geiringer, op. cit., pp. 303-304.

highest degrees of abstract systematization." And in another article he continues this train of thought by writing that

... strict formalism frames many a profound thought.

The impersonality of purely formal musical thought gives universality to the often intense expressionism of the material. ... The resolution of this paradox lies in the listener's ability to grasp an experience unique in its quality of integration, which combines the extremes of independent musical thought and the profoundest communications of the human spirit.

Again, at this point, as when Beethoven's experience in writing his last fugues was being discussed previously, it is relative to the subject to mention the religious inspiration which accompanied these works.

What appears unequivocally, both in his writings and in his compositions, is a growingly accentuated tendency towards purely religious music. To the worship of God in nature there succeeded, in Beethoven, the longing for God for God's own sake; ... Let us recall his efforts to assimilate the art of the old masters of the centuries of Faith undiluted, and his resolution to "write nothing but religious music;" we shall be able to arrive at the conviction that this resolution was no vain phrase.

There are some features of Beethoven's work, unfortunately on the negative side, which should be presented in order that this study might be as complete as possible. Here again Donald F. Tovey states the case when he writes:

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75 d'Indy, op. cit., p. 101.
One of the leading features of Beethoven's polyphony is the use of rhythmic figures that could be recognized if merely drummed upon a table. Voices do not express those rhythmic figures nearly so well as instruments, especially when they are to be declaimed on one note to a word like "kyrie". So it must be confessed that when Beethoven is writing a contrapuntal scheme or combination of themes, he has no facility in handling his accessory parts. It is difficult to see how any choral singer can get one of Beethoven's inner parts into his head except where he comes upon one of the main themes.

Archibald T. Davison continues this discussion by stating:

Beethoven's vocal fugues are literally negative counsels for the choral composer. The lines seem to have no inner purpose and, in the case of the alto and tenor, often suggest badly written viola parts.

These observations may be confirmed by an examination of the fugue in the choral portion of the Ninth Symphony and the setting of Et vitam venturi in the Missa Solemnis.

Another reason given for the difficulty encountered by singers in the performance of Beethoven's choral works is the high tessitura of the soprano parts, particularly in the works just mentioned above. This characteristic may be noted in other parts as well, especially in the opera Fidelio where the tenor and bass as well as the soprano lie in the upper register of the voices for a length of time which is bound to produce fatigue in the singers in the Quartet, Number 1 of that work.

76 Tovey, Essays, pp. 164-165.

77 Davison, op. cit., p. 119, footnote number 12.
Somewhat related to the matter under discussion are the unusual demands made upon singers by the forte and piano passages in the upper voice register along with the occasional use of the sforzando effect. The vocal lines meet with further hurdles in the form of wide leaps and the skip of sevenths and other dissonant intervals occasionally embellished with appoggiaturas.

Some other features of the choral parts are the use of antiphonal effect such as is found in the "Chorus of Prisoners" in Fidelio, the simultaneous use of different texts by the various parts, the occasional combination of all parts in unison, and the use of one note to a syllable in the "familiar" style passages offset by occasional melisma in fugal and imitative voice parts such as may be observed in the "Hallelujah Chorus" from Christ on Olivet.78

This concluding review of the technical difficulties and other aspects of Beethoven's choral style should, in a sense, make all the more evident the total greatness of his work. For when the compositions are considered as a whole and are heard in a good performance their grandeur to a great extent obliterates the apparent flaws found under a laboratory examination of the scores.

78The features mentioned in this paragraph are merely brought to attention so that this survey might be as complete as possible. They are not to be construed as in any way being unique to Beethoven's style, as they are representative of common practice among vocal composers.
As to the difficulties, they can be surmounted by good vocalists and a competent conductor who as a team provide a thrill to the auditors in the very surmounting of each obstacle such as could not be realized from a score in which the emotional content of the text had been treated in a less vivid manner.

Finally, Donald F. Tovey has penned a most fitting concluding tribute to Beethoven's genius when he writes:

There is no earlier choral writing that comes so near to recovering some of the lost secrets of the style of Palestrina. There is no choral and no orchestral writing, earlier or later, that shows a more thrilling sense of the individual colour of every chord, every position, and every doubled third or discord.

79 Tovey, Essays, p. 165.
CHAPTER V

A STUDY OF THE FUGAL PASSAGES
IN BEETHOVEN'S CHORAL WORKS

The choral works of Beethoven contain numerous examples of contrapuntal writing, and during the course of this chapter a study of certain of these will be presented by means of graphic representation and verbal analysis. The scope of this study shall be limited by the exclusion of canons and most specimens of free imitation to a consideration of passages in fugal texture. However, a few imitative excerpts will be analyzed when they occur within the limits of the larger fugal passages or in cases where they bear a close resemblance to contrapuntal structures.

In most instances the excerpts presented for study have a fragmentary appearance since they are extracted from a homophonic context and their extent is arbitrarily confined to include only the area of contrapuntal activity. In some cases, however, a short homophonic continuation terminated by a cadence is included in the analysis because of its brevity and for the sake of completeness or in order to illustrate how the contrapuntal portion of the excerpt is integrated into its homophonic environment.

The excerpts have been arranged according to the chronological order in which they were composed. In this sequence
they manifest a progressive tendency to become more complex, especially in the cases of the works composed after 1814. For this reason this chapter has been divided into two parts, the first of which presents excerpts from works composed up to and including the cantata The Glorious Moment of 1814, a composition whose intermediate complexity fits it to serve as a transition between the early and later works, and the second part which contains only the subsequent highly complex excerpts from the Missa Solemnis in D and the Ninth Symphony.

The analysis of each passage has been carried out in a consistent, formal order which is largely self explanatory. As was mentioned in the Preface all references to musical scores pertain to the Breitkopf and Härtel edition of Beethoven's complete works and the number of the volume in which each composition is located is presented at the head of the section devoted to each particular work. The precise location of each passage follows and although the pagination corresponds only to the edition chosen as the standard for this study, the measure numbering may be applied to any edition.

Several abbreviations are used in the analysis and they are presented in Table I below along with the terms which they symbolize.

A further explanation should accompany the last abbreviation in that it refers to the two volume set of forty-eight Preludes and Fugues composed by J. S. Bach for the Clavier. The Roman numerals associated with the abbreviation for that
### TABLE I

**ABBREVIATIONS USED IN THE ANALYSIS AND THEIR INTERPRETATION**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Term Symbolized</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op.</td>
<td>Opus</td>
</tr>
<tr>
<td>mm</td>
<td>measures</td>
</tr>
<tr>
<td>S</td>
<td>Soprano</td>
</tr>
<tr>
<td>A</td>
<td>Alto</td>
</tr>
<tr>
<td>T</td>
<td>Tenor</td>
</tr>
<tr>
<td>B</td>
<td>Bass</td>
</tr>
<tr>
<td>WTC</td>
<td>Well-Tempered Clavier</td>
</tr>
</tbody>
</table>

Title designate the particular volume to which reference is made while the Arabic numerals refer to the specific fugue or fugues whose sequence of theme entry is similar to that of the fugal excerpt from Beethoven's choral works which is under consideration. James Higgs has tabulated the theme entry order of all forty-eight of Bach's fugues comprising this set on pages 72 and 73 of his treatise entitled *Fugue*, and this listing is referred to as the standard of traditional practice in this area of fugal writing.

Whenever possible, the larger excerpts of Beethoven's choral fugal writing have been divided into three sections and these have been designated as the Exposition, the Modulatory Section and the Climax for the sake of reference. The Exposition is composed of a complete statement of the Subject or Answer by all the voices employed and is usually characterized by a traditional order of entry and reply. The Modulatory Section contains a number of statements of the Subject and Answer which frequently appear in altered and shortened forms.
in various tonalities both singly and in stretto. An occasional short episode provides variety during this section. The Climax, which in its simplest form contains at least one statement of the theme, is marked by a return to the beginning tonality of the Exposition and by a statement of the Subject version of the theme in its original form. An excerpt composed of the three sections just enumerated and described is considered to fulfill the minimum requirements for, and is designated as, a fugue.

There is a divergence of opinion among lexicographers as to the exact definition of the terms fughetta and fugato, and in order that there may be a minimum of confusion regarding the meaning of these terms, they will be defined here as they are to be understood in connection with the following analytical studies.

A fughetta is "a short condensed fugue--a miniature fugue--correct in its management of the parts and complete as a musical composition, but with all its dimensions curtailed."¹

The term fugato has two meanings of which one or the other may apply to a passage according to its length. In the larger sense a fugato is

An irregularly fugued passage or whole movement, . . . as distinct from a fugue, which, though not a settled musical "form," normally adheres to certain structural procedures. A fugato, not requiring an

extended plan of exposition, development and climax, will, for instance, be unlikely to contain much in the way of stretto or pedal points.2

Theodore Baker corroborates this definition by stating that a fugato is "a passage or movement consisting of fugal imitations; but not worked out as a regular fugue."3

In a more limited sense a fugato is "a passage written in the manner of a fugue, occurring merely incidentally in a composition; . . ."4 Ralph Vaughan Williams presents the most limited application of this term in his article on "Fugue" in Grove's Dictionary. In the subdivision on "The Exposition as a Whole" he states that

This fugal exposition is in itself such a very definite and unmistakable mode of expression that it is often introduced into choral and instrumental works which are not fugues. Such a torso is called a fugato passage or merely fugato. Beethoven was particularly fond of the fugato; . . .5

In most instances during the course of the ensuing analyses the term fugato will be used in the limited sense to refer to a contrapuntal structure resembling a fugal exposition within a homophonic context. When this term is used to designate a more extensive passage, its application in that sense may be judged by making reference to the graph of that excerpt, whose

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relatively greater length and complexity will indicate that the term is to be understood to refer to a passage of greater scope.

During the course of this chapter it will occasionally be necessary to refer to specific pitches in the tonal system. These will be designated by letter name and prime symbols whose equivalent staff notation is indicated below in Figure 1.

\[ \text{Fig. 1--Pitch symbols and their equivalent staff notation.} \]

The graphic representation of the musical passages are figures of many sizes of which the smaller are relatively self explanatory without the presentation of an individual legend. In the cases of the larger graphs a detailed legend of symbols is presented with each figure and the text of the analysis provides an explanation of certain incidental markings in all cases where they appear. In order to avoid any possible misunderstanding of the graphs, however, a master legend is presented below in Figure 2 which will serve as a source reference legend for all graphic figures.

The numerical method of locating the passages in the analyses identifies the beat of the measure upon which these
| Subject: ———— | Diminished Theme: ———— |  
| Answer: ———— | Exact Subject: ———— |  
| Vocal Countersubject: ———— | Exact Answer: ———— |  
| Instrumental Countersubject: ———— | Canon at Home: ———— |  
| Homophony or Pedal Point: ———— | Imitative Theme: ———— |  
| Counterpoint: ———— | Long Note Theme: ———— |  
| Augmented Theme: ———— | Long Note Series: ———— |  
| Inverted Augmented Theme: ———— | Sequence: ———— |  

**Special Symbolic Applications**

| Figure 4d | Fragmentary Theme: * * * * *  
| Figure 2a | Antecedent Phrase:  
| Consequent Phrase: ———— | Chanted Articles:  
| Inverted Antecedent Phrase: ———— | Inverted Primary Subject: ———— |  
| Figure 2g | Counterpoint to Subject: ———— |  
| Christie Theme: ———— | Counterpoint to Answer: ———— |  
| Alteed Christie Theme: ———— | Inverted Counterpoint: ———— |  
| Edition Theme: ———— | Diminished Counterpoint: ———— |  
| Figure 3a | Secondary Counterpoint: ———— |  
| Theme A: ———— | Synchronised Theme: ———— |  
| Theme B: ———— | Figure 5a |  
| Theme C: ———— | Theme X: ———— |  
| Theme D: ———— | Theme Y: ———— |  
| Simulated Answer: ———— | Inexact Theme X: ———— |  
| Inexact Theme Y: ———— |  

**Fig. 2**—Master legend for all graphic Figures

Excerpts begin and end by means of fractions, and also give the length of the excerpt which is delineated further by the figure within the parenthesis. Thus, mm. $412\frac{1}{2} - 422\frac{1}{2}$ (10 measures) indicates that the excerpt begins on the third beat of measure $412$ (assuming common meter) and extends through the second beat of measure $422$. This mathematical description
of the location has a weakness in that the length of the passage sometimes appears incorrect when judged by the location of fractional arithmetical expressions; however, a comparison with the score will reveal the correctness of the figures.

The analytical study of the fugal passages in Beethoven's choral works follows in chronological order.

The Early Works


Reference: Volume XXIV, Series 25, Number 265.

Location: First and final Choruses on "Todt, stöhnt es durch die öde Nacht," pp. 1-8 and 47-54.

The fugal passages include:
- mm. 29-31 (9½ measures) pp. 3, 4.
- mm. 29-38½ (9½ measures) pp. 48, 49.

Figure 3 presents the location of the theme entries in these passages.

Meter: 2/4.

Length of Subject: 3½ measures.

Order of Entry: STAB (Unconventional, no example in WTC).
Subject, Subject, Answer, Answer.

Fig. 3—Thematic graph, Death of Joseph II
In these unique identical passages the first entry is that of the Soprano which states the Subject. This is followed by the Tenor which again presents the Subject, this time transposed into the key of the lower octave. The third entry of the theme occurs in the Alto which presents it in the form of a Real Answer transposed into the key of the upper fourth above the Tenor. The final entry, another Real Answer, is presented by the Bass an octave lower than the Alto entry.

The theme is characterized by an anticipation on the second beat and a chromaticism commonly associated with the expression of grief in a traditionally German mode of musical expression. The theme entries are strict in all four voices for two and one half measures, after which a degree of similarity is maintained between the Soprano and Alto entries as a pair and the Tenor and Bass entries also as a pair. There is no terminal similarity, however, between the two groups (pairs) of entries.

Deviations: As pointed out above, the entries occur in an unconventional order although the entries themselves are remarkably strict. The unconventional feature of these passages actually seems to result from what may be considered a premature appearance of the Tenor and Bass entries, which, if they were delayed for six measures, would produce a completely normal exposition in conjunction with the Soprano and Alto entries. In this event, however, there would be no counterpoint as the theme entries are short and stand alone without continuation. Their arrangement in the choruses in which each of the themes enters at a two measure time distance, brings them together so that they function as mutual counterpoints for each other in a simulated stretto formation.

Countersubject: None used.

Codetta: None present.

Accompaniment: Independent homophonic accompaniment by the orchestra.

**Fugal Passages in The Cantata on the Accession of Leopold II, Op. 196 (1730)**

Reference: Volume XXIV, Series 25, Number 265.

The fugal passages include:
mm. 30\(\frac{1}{2}\)–39 (9\(\frac{1}{2}\) measures) pp. 44-46.
mm. 66–81 (16 measures) pp. 48-50.
mm. 94\(\frac{1}{2}\)–103 (9\(\frac{1}{2}\) measures) pp. 51-53.
mm. 110–119 (10 measures) p. 54.

First Passage

Figure 4 presents the location of the theme entries in this passage.

Meter: Common (4/4).

Length of Subject: 3\(\frac{1}{2}\) measures.

Order of Entry: ASTB (Conventional, WTC I 1; II 2, 17).

Fig. 4--Thematic graph, first passage, Accession of Leopold II.

In this highly irregular passage, the Alto states the theme and continues to provide a relatively stationary counterpoint for the Soprano entry. The Soprano entry appears transposed into the key of the upper fourth. The Tenor entry is in a key one octave and a minor third below the Soprano. The Bass entry appears in the conventional one-octave transposition below the Alto. The Tenor and Bass entries exhibit a consistent similarity of form except for the last two notes. The theme entries regularly overlap at a two measure time distance as in stretto.

Deviations: The Soprano entry is transposed into the key of the upper fourth rather than that of the upper fifth, and the characteristic thematic leap of a fourth upward is rhythmically displaced and occurs on the fourth note rather than the third. The Tenor entry is in a key a minor third lower than conventional practice. The Alto and Soprano entries are quite irregular in a melodic sense. It is hardly possible to designate these entries
in a Subject, Answer, Answer, Subject relationship because of their irregularity of key and form.

Countersubject: None used.

Codetta: None present.

Accompaniment: Independent homophonic accompaniment is provided by the orchestra.

Second Passage

Figure 5 presents the location of the theme entries in this passage.

Meter: Common (4/4).

Length of Subject: 3 3/4 measures.

Order of Entry: TABS (Conventional, WTC I 12, 14). Subject, Answer, Subject, Subject.

Fig. 5--Thematic graph, second passage, Accession of Leopold II.

In this somewhat irregular passage, the Tenor states the Subject and after a three beat interim of silence this part continues as a counterpoint for the Alto entry. The Alto Answer is transposed into the key of the upper fifth. The Bass and Soprano subjects enter in a conventional manner one octave below and above the original Tenor Subject respectively. The theme is strict for two and one-half measures except in the case of the Alto Answer. Each entry is stated in its entirety before the next voice enters at a time distance of four measures.

Deviations: The Alto Answer is irregular at the beginning where the first two notes are a whole and half step higher respectively than what they should be to conform precisely to the theme pattern. The Soprano Subject,
instead of having a contrapuntal texture against it is accompanied by the three lower voices in a homophonic texture.

Countersubject: None used.

Codetta: None present.

Accompaniment: The voices are doubled by the orchestral accompaniment.

Third Passage

Figure 6 presents the location of the theme entries in this passage.

Meter: Common (4/4).

Length of Subject: 3½ measures.

Order of Entry: TASB (Conventional, WTC I 18, 23; II 5, 16).

![Fig. 6--Thematic graph, third passage, Accession of Leopold II.]

This is another very irregular passage. It is constructed on the same theme as that of the first passage, but in this instance the entries appear distributed among several tonalities to accomplish a transient modulation with the aid of the supporting homophonic orchestral accompaniment. It is only due to the extreme simplicity of this fugue subject that it can be maintained in strict form for 2½ measures in each part in spite of its rapidly changing harmonic environment.

Deviations: The parts bear the following unconventional relationships to each other: The Tenor entry lies in the Dominant region of E Major, the Alto entry is transposed into the key of the upper fourth and lies in the Dominant region of A Major, the Soprano entry is
transposed into the key of the upper fourth again and therefore lies in the Dominant region of D Major, while the Bass entry appears in the Tonic region of D Major and is thus transposed into that key at an interval of an octave and a fifth below the Soprano part.

A series of modulations conforming to a segment of the Circle of Fifths is executed in this passage. The harmonies traversed begin with a third inversion Dominant seventh chord in E Major which progresses to a first inversion Dominant seventh chord in A Major which in turn progresses to a third inversion Dominant seventh chord in D Major which resolves to a first inversion Tonic chord of D Major only to progress to a first inversion Dominant seventh chord in A Major for the two final notes of the last (Bass) theme entry.

Again, as in the first passage, it is hardly possible to designate these entries as Subject and Answer because of the unconventional tonal relationships they bear to one another. The overlap of the entries in stretto fashion at two measure intervals is the same as was observed in the first passage.

Countersubject: None used.

Codetta: None present.

Accompaniment: Independent homophonic accompaniment by the orchestra.

Fourth Passage

Figure 7 presents the location of the theme entries in this passage.

Meter: Common (4/4).

Length of Subject: 4 measures.

Order of Entry: TASB (Conventional, WTC I 18, 23; II 5, 16). Answer, Subject, Subject, Subject.

Fig. 7--Thematic graph, fourth passage, Accession of Leopold II.
This somewhat irregular passage is constructed upon the same theme as that of the second passage. The Answer, stated in A Major by the Tenor, leads the succession of entries. Following it, the Alto presents the Subject transposed into the key of the upper fourth (D Major). The Alto entry is followed in succession by the Soprano and Bass Subject entries which are transposed one octave above and one octave below it respectively. Each voice, after stating the theme, continues in a monotonous, chant-like extension quickly converting the polyphonic texture of this passage into a homophonic succession of chords which execute some transient modulations before closing on a perfect authentic cadence in D Major.

Deviations: Although this passage is built upon the same theme as that of the second passage, the interest is heightened in this case by the shortened distance between entries (two measures) which results in the formation of a stretto. Only the Tenor Answer may be said to represent the normal form of the theme. In the Alto Subject, the characteristic interval of the diminished fifth is replaced by that of a minor ninth. In the Soprano Subject the order of the first two notes is reversed. The Bass subject undergoes both rhythmic and chromatic alterations in the second and third measures due to the shortening of the third note by one beat. The alterations of the latter part of the Bass Subject are influenced by the harmonic requirements of the superimposed homophonic chord structures of the three upper voices.

Countersubject: None used.

Codetta: None present.

Accompaniment: The voices are doubled by the orchestral accompaniment.

Fugal Passages in the Oratorio Christ on the Mount of Olives, Op. 85 (c. 1802)

Reference: Volume XIX, Series 19, Number 205.

Location: Chorus in Number 2 on "O Heil euch, ihr Erlösten!" pp. 27-48.

The fugal passages include:

- mm. 84 3/4 - 93 1/4 (8 3/4 measures) pp. 39, 40.
- mm. 99 1/4-123 1/4 (24 measures) pp. 40-43.
Final Chorus in Number 6 on "Welten Singen Dank und Ehre," pp. 102-124.
The fugal passages include:
mm. 19-113 over-all. A detailed list will follow later.

First Passage

Figure 8 presents the location of the theme entries in this passage.

Meter: Common (4/4).

Length of Subject: 2 3/4 measures

Order of Entry: TASB (Conventional, WTC I 18, 23; II 5, 16).
Subject, Answer, Subject, Answer.

\[
\begin{array}{c|c|c|c|c}
\hline
& S & A & T & B \\
\hline\hline
2 & \small\text{\textbullet} & \small\text{\textbullet} & \small\text{\textbullet} & \small\text{\textbullet} \\
4 & \small\text{\textbullet} & \small\text{\textbullet} & \small\text{\textbullet} & \small\text{\textbullet} \\
6 & \small\text{\textbullet} & \small\text{\textbullet} & \small\text{\textbullet} & \small\text{\textbullet} \\
8 & \small\text{\textbullet} & \small\text{\textbullet} & \small\text{\textbullet} & \small\text{\textbullet} \\
10 & \small\text{\textbullet} & \small\text{\textbullet} & \small\text{\textbullet} & \small\text{\textbullet} \\
\hline
\end{array}
\]

Fig. 8--Thematic graph, first passage, Christ on the Mount (Number 2).

In this very irregular passage the entries appear to be distributed among several tonalities in order to accomplish an over-all modulation from E flat Major to c minor with the aid of the homophonic orchestral accompaniment which confirms the harmony by its entrance every other measure. The two statements of the subject may be considered strict if the lowered third degree of the scale is ignored in the Soprano entry which is in a minor key. The two Tonal Answers show a greater dissimilarity as a result of the modulatory activity of the passage.

Deviations: The parts bear the following unconventional relationships to each other: The Tenor Subject commences in the Tonic region of the key of Eb Major and concludes in the Dominant region of f minor. The Alto Tonal Answer is transposed into the key of the upper major sixth, and lies in the Dominant region of f minor. Above this, the Soprano Subject appears transposed into
the key of the upper fourth, commencing in $f$ minor and concluding in the Dominant region of $c$ minor. Finally, the Bass Tonal Answer appears transposed into a key one octave and a fifth lower than the Soprano entry and it represents a shift of tonality commencing in the Dominant and progressing to the Tonic region of $c$ minor.

A number of modulations to near related keys occur in this passage, and the harmonies traversed begin with the Tonic chord of $E$ flat Major which progresses to the Dominant seventh of the Dominant chord of $f$ minor, which, after a seventh is added, resolves to the Tonic first inversion chord of $F$ minor. This in turn gives way to a third inversion Dominant seventh chord in $c$ minor which then resolves to the Tonic chord of that key.

Each statement of the theme shows some alteration representing a shift of mode or tonality, but the Bass Answer is the most irregular in that the characteristic upward leap of a perfect fourth is replaced by that of a major sixth. The overlap of the entries in stretto fashion, at two measure intervals, results in a contrapuntal texture which gradually assumes a homophonic harmonic character toward the end of the passage.

Countersubject: None is used.

Codetta: None present.

Accompaniment: The orchestral accompaniment both doubles the vocal parts and supports them in independent homophony.

**Second Passage**

Figure 9 presents the location of the theme entries in this passage.

Meter: Common (4/4).

Length of Subject: 8 measures.

Order of Entry: BASTB (Unconventional, no example in WTC).

![Thematic graph, second passage, Christ on the Mount (Number 2).](Fig. 9)
In this unusual passage the theme, which for purposes of reference may be designated as the Subject, is first presented by the Bass. The Alto next presents a similar version of the theme (Subject) one octave higher. This is followed by the Soprano entry which is transposed into the key a major sixth above the Alto, after which the Tenor enters with the theme transposed one octave and a major third lower than the Soprano entry. There is a fifth or extra entry in the Bass part a major third lower than and following the Tenor entry at the established time distance of four measures. This, for purposes of comparison, is in a key a whole step higher than the first Bass entry and is quite unlike that entry in form.

The themes are characterized by a descending tendency and consist of a series of conjunct seconds and thirds. This melodic progression is twice interrupted by the upward leap of an interval of varying size, both larger and smaller than the most frequent minor seventh. The monotonous quarter note rhythm is, in a comparable sense, twice interrupted by the appearance of whole notes to which single quarter notes are tied, resulting in composite notes of five beats duration. Each of the entries except the fourth and fifth display a similar rhythmic pattern, but there is very little point to point melodic identity among the themes which are enough different in that respect to evade classification as Subject or Answer although the first two entries are similar enough to merit being called Subjects partly because of their mutual structural resemblance and partly because of their identical key relationship. The fifth or extra Bass entry is the most irregular in all respects among the themes.

Deviations: As pointed out above, the entries occur in an unconventional order and manifest a varying dissimilarity of structure. The extended length of the themes is a factor to consider, though it is not uncommon in the case of vocal fugue subjects. There is a definite tendency of the theme to imply modulations to near related keys during its course and the passage as a whole reflects this tendency by shifting from E flat Major to c minor through the Dominant chord of the latter key and by progressing from thence back to Eb Major, c minor, Eb Major and finally g minor in succession. The counterpoints in this passage are all fragmentary segments of the themes. The themes enter at four measure intervals and thus appear in stretto formation. The melody of the following homophonic section seems to have a certain relationship to the beginning notes of the fugato themes although this observation must be taken freely since the homophonic
melody is in relative metrical augmentation and consists actually of various chord patterns which were hinted at by the beginning notes of the themes.

Countersubject: None used.

Codetta: None present.

Accompaniment: The voices are doubled by the orchestral accompaniment.

Final Chorus in Number 6 on "Welten Singen Dank und Ehre," pp. 102-124.

The fugal passages include:

- mm. 19-113 over-all (approximately 9\(\frac{1}{4}\) measures)
- pp. 107-118.

Subdivisions:

- mm. 19-39\(\frac{1}{2}\) (20\(\frac{1}{2}\) measures) pp. 107-109.
- mm. 42-65 (24 measures) pp. 109-112.
- mm. 69-77 (9 measures) pp. 112-114.
- mm. 87\(\frac{1}{2}\)-101 (14\(\frac{1}{2}\) measures) pp 115-117.
- mm. 105-113 (9 measures) pp 117-118.

This chorus contains, within a homophonic outer frame, four sections in fugal texture which, except for short homophonic interpolations of a cadential nature, succeed each other after the manner of a multiple fugue. The first three sections all have different Subjects while the fourth section recapitulates the theme and structure of the second section; thus, there are only three individually different sections, all of which, however, have a common tonality of C Major.

There is no attempt made to work the three Subjects in combination, but the vocal Subjects of the first and third sections are provided with instrumental counterpoints in the form of second Subjects so that these sections may be said to have Double Subjects. The first section, or passage, is an example of an extended fugato while the remaining parts are no more
than expositions of their respective Subjects and are thus specimens of the short fugato. For the sake of clarity, the various passages will be analyzed separately.

**First Passage**

Figure 10 presents the location of the theme entries in this passage.

I. **Exposition.**

Meter: Alla Breve (2/2).

Length and Location of Passage: mm. 19-38½ (20½ measures) pp. 107-109.

Length of Subject: 5½ measures.

Order of Entry: SATBS (No parallel in WTC and I 22 is similar if the second Soprano entry is shifted from second to fifth place.)

Subject, Answer, Subject, Answer, Subject.

---

**Fig. 10**--Thematic graph, first passage, Christ on the Mount (Number 6).

The Subject and Real Answer, as noted above, both have instrumental counterpoints with which they appear simultaneously in the form of Double Subject and Double Answer. The instrumental component of each entry begins two and one half beats after the commencement of the vocal theme and thereafter continues and ends with it.
The instrumental component appears variously in the same or in a different octave both above or below its companion vocal theme and in double counterpoint with it.

In this exposition the theme entries appear in the following order: The Soprano Subject comes first and is followed by the Real Alto Answer which is transposed into the key of the lower fourth. The Tenor next presents the Subject which is identical to the Soprano entry except that it appears one octave lower. The Bass entry follows next in succession but it presents its Answer entry transposed into a key a minor seventh below the Alto Answer rather than the customary one octave transposition. The final entry is a redundant Soprano Subject which appears in the same key and octave as the first Soprano entry but at a relatively much smaller time distance than that which separated the previous entry beginnings. The theme entries are all strict for three and one quarter measures with the exception that in the redundant Soprano entry the third note appears a whole step above the previously established location.

Deviations: As mentioned above, the Bass Answer is presented in a key one step higher than is customary for this entry. This results in a transient modulation to the Dominant of the Dominant chord (D F# A) in C Major. In order to accommodate the concomitant change of harmony, the third note of the redundant Soprano Subject is displaced a whole step higher than its normal location in the established Subject pattern. The harmonic progression developed at the point where the Bass Answer enters consists of a Dominant ninth—Dominant seventh harmony in G Major resolving to a Tonic G Major chord. This is followed by the first inversion Dominant seventh chord in a minor which in turn resolves to its Tonic a minor triad and is succeeded by a first inversion Dominant seventh chord in C Major which likewise resolves to its Tonic chord only to return to a Dominant harmony (half cadence).

The extension of the Bass entry takes part in a progressively rising florid sequential pattern borrowed from the third measure of the theme and doubled in thirds by the Tenor part. This sequential pattern is simultaneous with part of the modulatory chord progression just mentioned and leads to the homophonic half cadence on a G Major chord.

The beginning notes of each entry are separated by a time distance of four measures with the exception of the fifth entry which appears after a lapse of only one measure. A widely spaced stretto structure results from the one and one quarter measure overlap of the vocal parts and this effect is heightened by the premature appearance of the redundant Soprano Subject.
It is quite unusual for the exposition of a fugue to end in a homophonic half cadence. Actually, the orchestral accompaniment tends to compensate for this pause in the vocal parts since it has begun a statement of the Subject in the original key of C major a measure and a half preceding the half cadence and this entry, with its complementary Subject provides what may be considered a transition to the following modulatory stretto.

Countersubject: None used; there is an instrumental double subject, however.

Codetta: None present.

Accompaniment: The orchestral accompaniment is divided and both doubles the vocal parts and supports them with a harmonic homophonic texture.

II. Modulatory Section.

Figure 10 presents the location of the theme entries in this passage.

Meter: Alla Breve (2/2).

Length and Location: mm. $^{4}\frac{1}{2}$-65 (2$^{1}\frac{1}{2}$ measures including the homophonic close) pp. 109-112.

This section consists of a fragmentary stretto and assorted entries in various keys which dissolve into a homophonic subdivision having as its end another half cadence in C Major. The theme head entries of the stretto are all separated by a one measure time distance. The first (Bass) entry consists of a statement of the Subject which is strict for four and three quarters measures. The succeeding truncated Tenor Answer is transposed into the key of the upper fourth which places it for a short distance in the Subdominant region of C Major. This entry is strict for two and one quarter measures and reaches an early conclusion one measure later. The next entry in the Alto has only the first two notes to indicate its relationship to the Subject. They appear one octave higher than the corresponding notes of the Bass Subject and are followed by a free part similar to the ending of the Bass Subject. The Soprano entry appears transposed into the same key as the Tenor entry but one octave higher and is strict for two and one quarter measures after which it becomes involved in a familiar style texture with the lower parts.
This section, from its beginning to the end of the
just mentioned familiar style texture accomplishes a
modulation to the relative minor key (a minor) through
the following harmonic progression: A Major Tonic
chord, intervening first inversion Dominant seventh
chord resolving to Tonic, followed by Dominant Seventh,
Tonic and Supertonic C Major harmonies progressing to a
minor Dominant Seventh, Submediant seventh and Dominant
harmonies.

Following the Dominant chord in a minor just al-
luded to above, there are five assorted theme entries
which lead into a homophonic close terminated by a
second half cadence in C Major. Three of these entries,
the Alto and two truncated Tenor entries, have their
fourth and succeeding notes lowered a whole step so that
a modulation is implied during their course. The Bass
entry has its third note raised a whole step but this
alteration does not actually affect its tonality since
the succeeding note conforms to the strict form of the
entry pattern. The first of the modulatory entries,
the Alto, commences in the Tonic region of a minor and
passes through the Dominant and Tonic regions of G Major
before coming to rest in the Tonic region of C Major.
Following this, the first truncated Tenor entry begins
a fifth lower than the Alto entry. Commencing in the
Dominant region of G Major and then passing through its
Tonic region, this entry skips to the Tonic region of
C Major for its last note. The C Major Soprano entry,
beginning an octave and a minor third above the Tenor
entry, has a strict melodic agreement with the thematic
pattern for three and one quarter measures but reaches
the Dominant region of its key at the end. The Bass
entry, commencing an octave and a fifth below the Soprano
entry, begins in the Tonic region of C Major and modulates
to the Tonic region of G Major. Finally, the second
truncated Tenor entry begins in C Major and progresses
to its Subdominant region before ending in the Dominant
region of its beginning tonality. The combination of
these voices in their partly simultaneous presentation
results in a changing harmonic progression characterized
by digressions to closely related keys within the over-
all passage from a minor to the Dominant chord in C
major. This progression is of less interest than the
individual tendencies of the entries themselves and it
reveals nothing unique relative to Beethoven's technique
of composition so an analysis of the chord succession
will be omitted.

Because of the functional nature of this music in
setting the words of a text there is no climax section
required or present in this fugato, or incomplete fugue.
Accompaniment: Again, as in the Exposition, the orchestral accompaniment is divided and both doubles the vocal parts and supports them with a harmonic homophonic chord structure.

**Second and Fourth Passages**

Figure 11 presents the location of the theme entries in these passages.

**Meter:** Alla Breve (2/2).

**Length and Location of the Passages:**
- mm. 69-77 (9 measures) pp. 112-114.
- mm. 105-113 (9 measures) pp. 117-118.

**Length of Subject:** 3 measures.

**Order of Entry:** BTAS (Conventional, WTC I 5; II 7, 9, 23). Subject, Answer, Subject, Answer.

![Thematic graph, second and fourth passages, Christ on the Mount (Number 6).](image)

The C Major beginning of these identical passages serves as a completion of the Dominant harmony of the preceding half cadences. The entry of the voices conforms to the conventional pattern for a fugal exposition of this category: The Real Answers appear in the key of the fifth above the Subject entries which are themselves one octave apart. The Subject and Answer themes delineate Tonic and Dominant triads respectively in C Major and are strict throughout their course.

**Deviation:** The themes overlap for one third of their length in stretto formation.

**Countersubject:** None used.

**Codetta:** None present.
Accompaniment: The orchestral accompaniment conforms to the harmonic progression of these passages in repeated arpeggio figures.

**Third Passage**

Figure 12 presents the location of the theme entries in this passage.

**Meter:** Alla Breve (2/2).

**Length and Location of the Passage:** mm. 87½-101 (14½ measures) pp. 115-117.

**Length of Subject:** Variable ¾ to 5 ¾ measures.

**Order of Entry:** BT with simultaneous Alto and Soprano (Unconventional, no parallel in WTC). Subject, Answer, (Answer and Subject combined).

This unusual section commences with the Bass entry which begins its statement of the Subject on the second beat of its first measure. The succeeding Tenor entry presents the Real Answer transposed into the key of the fifth above the Bass. This entry begins on the first rather than on the second beat of its first measure. The Soprano Subject, two octaves above the Bass, and the Alto entry, an octave and a major third above the same lower part commence simultaneously on the second beat of their beginning measure and present both themes a minor sixth apart.

The themes are characterized by a sequential pattern which rises a whole step during each consecutive segment and they are strict for three and one quarter measures. As mentioned earlier, each entry of this passage is provided with an instrumental counterpoint which consists of short, lively sequential patterns in a three-against-
two rhythmic relationship with the slower moving vocal theme. Because of their highly florid and instrumental nature these counterpoints almost do not qualify for consideration as a double subject or perhaps merit that particular designation.

Deviations: The shift of rhythmic emphasis from one entry to another, a device known as per arsin et thesin, is encountered in this passage as is noted above. Each statement of the theme commences with a prolonged initial note—the composite of a half note tied to an eighth. This feature is a point of interest especially when the beginning note occurs on a weak beat as it does in the case of the Bass and the combination Soprano and Alto entries of this passage. In these instances the effect of syncopation is achieved. The point of greatest interest in this passage, however, is the simultaneous statement of the Subject and Answer entries in sixths by the two upper voices. This, of course, is a decidedly novel treatment of these parts in a fugato.

The themes in this passage show only a small overlap of one and one quarter measures between the Bass and Tenor entries and none at all between the Tenor and the combined upper entries. This passage dissolves into a homophonic texture, closing on a half cadence in preparation for the fourth polyphonic passage.

The set of four fugal passages in this chorus develops no contrapuntal climax although three parts of it are in stretto. The climax of the chorus as a whole comes after the last of the polyphonic passages which are inserted into a predominantly homophonic movement to lend interest to the musical setting of the words.

Countersubject: In the form of a Double Subject which, however, does not follow the themes at any time but appears simultaneously with them.

Codetta: There is a one measure greater distance between the first two and the last entries than between the first two entries by themselves but this does not involve a codetta since there is no gap between the entries.

Accompaniment: The orchestral accompaniment doubles the voices and also supplies the instrumental component of the Double Subject.
Fugal Passages in the Mass in C, Op. 56 (1807)

Reference: Volume XIX, Series 19, Number 204.

Location: Chorus on Gloria, pp. 12-49.

The fugal passages include:
- mm. 190 1/3 - 201 1/3 (11 measures) pp. 30, 31.
- mm. 238 1/4-34 1/4 (103 measures) pp. 35-46.

First Passage

Figure 13 presents the location of the theme entries in this passage.

Meter: Alla Breve (2/2).

Length of Subject: 3 1/2 measures.

Order of Entry: SATB (Conventional, essentially similar to WTC I, 22).

Fig. 13--Thematic graph, first passage, Mass in C (Gloria).

This passage consists of four entries of the same theme all in unison or octave relationship to each other. The Soprano and Alto entries appear at unison pitch and both have continuations which provide a mutual counterpoint for each other and the subsequent entries as they appear. The Tenor entry lies one octave below the two upper voices and has a final extra quarter note, while the Bass entry appears an octave below the Tenor part in truncated form. All entries are strict during their course of three and one half measures or less, and show deviations only in their continuations.
Deviations: This passage is unique in that it has a series of Subject entries all on the same theme, and also in that all entries are in unison or octave relationship to each other and appear in the overlapping form of a stretto.

Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestra both doubles the vocal parts and provides a harmonic accompaniment for them.

Second Passage

Figure 14 presents the location of the theme entries in this passage.

Meter: 3/4.

Length and Location of the Passage: mm. 190 1/3 - 201 1/3 (11 measures) pp. 30, 31.

Length of Subject: Variable, 2 2/3 - 3 2/3 measures.

Order of Entry: A (T and S) B (Unconventional, no parallel in WTC).

Subject (Answer and Subject combined) Subject.

This passage commences with the Alto entry which states the Subject. Following the entrance of this theme, the Tenor Answer, a major third below and the Soprano Subject, one octave above the Alto entry, commence simultaneously and present their themes a major tenth apart. The Bass Subject, two octaves below the Soprano, completes the succession of entries. The Subject entries are strict for one and two thirds measures,
and the Tonal Answer in the Tenor part parallels its companion Soprano entry in a series of major and minor tenths.

Deviation: This passage contains three Subject entries presented an octave apart, one of which is combined with the Tonal Answer in a simultaneous entry. There is a two measure time distance between the beginnings of the theme entries with the exception of the simultaneous beginning of the combined entries. This disrupts the formation of what might otherwise be a regular exposition pattern in stretto.

Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestra both doubles the voices and supplies an independent accompaniment.

**Cum Sancto Spiritu Fugue**

The fugal passages include:

- mm. 238½-341½ (103 measures) pp. 35-46.

**Subdivisions:**

- mm. 238½-254¼ (16¾ measures) pp. 35-37.
- mm. 259½-266¼ (7 measures) p. 38.
- mm. 280½-299½ (19 measures) pp. 40-42.
- mm. 297 3/4 - 314½ (16 3/4 measures) pp. 42-44.
- mm. 335½-341½ (6 measures) p. 46.

This next group of fugal passages belongs to a larger structure within the Gloria chorus--the *Cum sancto spiritu* fugue. The Exposition of this fugue is separated from its Counter Exposition by a twenty-six measure interpolation consisting of a modulatory digression constructed from an inverted quotation of the Subject head in augmentation by each of the three upper voices in succession, and by a succeeding fourteen measure homophonic section. Another homophonic interpolation occurs between the Modulatory Section and the abbreviated Climax portion of this fugue.

The original fugue Subject of this passage has been compared by Friedrich Deutsch with the corresponding theme of Mozart's *Cum sancto spiritu* fugue in his third Mass (K. 66) of 1769 (see Figure 15). It should be

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6Deutsch, op. cit., p. 98.
noted that this comparison is rather inexact since the meters of the two passages are somewhat different, and the intervals of the two themes do not coincide.

However, the themes of Beethoven's fugue contain some internal points of interest of a technical nature. These features center mainly about the long note found in the fifth measure of the theme entries, which aside from its unusual length is conspicuous because of its musical function. An instrumental fugue theme could be divided naturally into Subject and Countersubject portions at the point where the long note terminates, and it seems most logical to do so in this instance because the first portion of the theme lies in a certain key and following the long note the tonality shifts to another key. Most important, though, is the fact that the latter part of the theme actually constitutes a regularly established Countersubject which appears in conjunction with the theme entries of both the Exposition and the Counter Exposition. However, this is a choral fugue and the text precludes any literal break in the flow of the melodic line after the long note has been sounded. This note serves as the first of a series of notes in providing a melismatic setting of the expression Amen which is not complete until the second syllable of that word has been sung considerably later in point of time. On the other hand, when the theme is viewed from a purely musical standpoint, the three rising quarter notes following the conclusion of the long note in the sixth measure of the theme as a whole constitute the most characteristic portion of the Countersubject--its head motive which at times appears disguised by one or two preliminary notes or by the Subject itself depending upon whether the Countersubject stands by itself or appears as part of the Subject theme. The important point to observe here is that the three rising quarter notes
always occur at the same relative position against the statement of the Subject or Answer entries.

Because of the disjunct nature of the group of polyphonic components comprising this fugue, they will be given separate consideration in the order in which they occur.

I. Exposition.

Figure 16 presents the location of the theme entries in this passage.

Meter: Common (4/4).

Length and Location of the Passage: mm. 238\(\frac{1}{2}\)-254\(\frac{1}{2}\) (16\(\frac{1}{2}\) measures) pp. 35-37.

Length of Subject: Variable, \(\frac{4}{4}\) to 5 measures.

Order of Entry: ETAS (Conventional, WTC I 5; II 7, 9, 23). Subject, Answer, Subject, Answer.

Fig. 16--Thematic graph, *Cum Sancto Spiritu* Fugue.

The theme entries of this passage occur in conformity with the conventional pattern for a fugal exposition of this category: The Tonal Answers follow and appear in the key of the upper fifth above their
respective Subject entries which are themselves one octave apart.

The pair of Subject entries belonging to this passage are strict throughout their length and are characterized by a predominantly quarter note rhythm which is interrupted during the fifth measure by the appearance of a whole note which serves to terminate the Subject portion of the theme. The Subject portion of the theme lies in the Tonic region of C Major while the Countersubject section modulates to the Dominant key of G Major. The extension of the Bass Countersubject returns at once to C Major and shortly ends on its Tonic while the termination of the Alto Countersubject (without an extension) in the Dominant key serves as a doubling of the root of the G Major triad which closes this passage.

The pair of Tonal Answers also parallel each other until the termination of the Soprano entry which concludes without presenting the Countersubject. In the more complete Tenor theme, a half note tied to a quarter note replaces the longer transitional whole note-quarter note composite of the Subject entries between the first half of the theme and the Countersubject portion. The whole Tenor theme lies mostly in the Tonic region of C Major until the end of the Countersubject which modulates to the Tonic region of G Major.

Deviations: The theme entries succeed each other at a time distance of four measures resulting in a short overlapping of Subjects and Answers after the fashion of a stretto. The last entry (Soprano Answer) is presented without Countersubject due to the conclusion of the passage. Minor thematic dissimilarities have been noted above.

Countersubject: Continues as an integral part of the Subject and Answer entries as explained above. Approximately 2½ to 3 measures in length.

Codetta: None present.

Accompaniment: The orchestra doubles the voices during this passage.

II. Interpolation.

Figure 16 presents a diagram of this passage.

Meter: Common (4/4).

Length and Location of the Passage: mm. 259¼-266½ (7 measures) p. 38.
Length of Subject Fragment: 3 measures.

Order of Entry: SAT (May be considered conventional, WTC 3, 6, 7, 13, etc.; II 8, 10, 11, etc.).

The theme of this unusual interpolated passage is derived from the first three notes of the exposition Subject which now appear in inversion. Only the three upper voices participate in this digression. The Soprano entry delineates a chord of $b' \, d'' \, f''$ after which it shifts to the Subdominant region and terminates with a descending fifth consisting of $e''$ and $a'$. The Alto entry begins one measure before the termination of the Soprano entry and presents the identical theme with a slight rhythmic alteration transposed into the key of the lower fifth. The Tenor entry follows the Alto entry at the previously established one measure overlap and with the theme intervals preserved intact but transposed again a fifth lower than the Alto part. Again, some rhythmic variation is present without, however, altering the essential melodic character of the theme.

The harmonic succession of this passage illustrates Beethoven's method of modulation in fugal passages. It may be considered as a progression through a segment of the circle of Fifths in a Subdominant direction proceeding from the Dominant chord in $E$ Major to its Tonic, which becomes the Dominant of $A$ Major whose Tonic in turn becomes the Dominant of $D$ Major whose Tonic likewise becomes the Dominant chord of $G$ Major whose Tonic then concludes the progression.

This subdivision is followed by a harmonic homophonic passage before the Counter Exposition commences.

Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestra provides an independent harmonic accompaniment for this passage.

III. Counter Exposition.

The second line of Figure 16 presents the location of the theme entries in this passage.

Meter: Common ($4/4$).

Length and Location of the Passage: mm. 280½-299½ (19 measures) pp. 40-42.

Length of Subject: Variable, $4\frac{1}{2}$ to 5 measures.
The first entry of this passage is a statement of the Answer by the Tenor voices in the Dominant tonality of G Major. There are two features of this entry which are somewhat unusual and they will be presented herewith. First, Beethoven works out a clever compromise in this lead entry in that its tonality and later form agree with that of an Answer while the theme head duplicates the form of a Subject entry. The fact that the lead theme of this Counter Exposition is an Answer entry is entirely in keeping with the rules of fugue writing, but this passage deviates from the rules in that the voices which presented the Answer in the Exposition still retain that form of the theme here instead of now presenting the Subject. Thus, while the leading entry of this passage is actually an Answer, its inception manifests the form of a Subject, perhaps as an attempt to disguise its unorthodox location. A second item of interest is found in the fact that this Tenor entry is provided immediately with a simultaneous Countersubject by the Bass part which shows a pronounced similarity to the Countersubject portion of the Exposition Bass entry (measures 6 through 8 and beyond of that theme as a whole).

The initial Tenor entry of this Counter Exposition is answered by the Alto part which presents a statement of the Subject in the key of the upper fourth. The Soprano next presents a Tonal Answer beginning in the key of the upper fifth above the Alto Subject or an octave above the initial Tenor Answer entry. The Tenor and Bass parts are silent during the Subject portion of this theme which is complemented by the Countersubject in the Alto part. Beginning in measure 291 three beats prematurely with two tied half notes, the Bass next presents the Subject in the Tonic Key of C Major (an octave and a fifth below the Soprano). This Bass theme does not follow the usual pattern in that its continuation is presented in free counterpoint against the three upper parts rather than in the established pattern of the Countersubject. With this entry the formal structure of the Counter Exposition is complete and a short, one measure contrapuntal episode establishes the key of a minor in preparation for the succeeding theme entries of the Modulatory Section.

Deviations: As noted above, the voices which in the Exposition presented Answer entries also present the same form of the theme in this Counter Exposition. The Tenor Answer theme head has the appearance of a Subject head and this initial entry is provided with a simultaneous Countersubject while the final Bass entry appears without its
customary Countersubject conclusion. The Bass theme is also irregular in that its prolonged first note appears three beats early. The themes all overlap at the established distance of four measures between entries in stretto fashion with the exception already noted in the case of the Bass part which commences a half measure early.

Countersubject: A regularly constituted Countersubject appears against each of the four theme entries of this passage. Its length is variable.

Codetta: None present.

Accompaniment: The vocal parts are doubled by the orchestral accompaniment.

IV. Modulatory Section.

Meter: Common (4/4).

Length and Location of the Passage: mm. 297 3/4 - 314\frac{1}{2} (16 3/4 measures) pp. 42, 44.

The beginning of this section slightly overlaps the conclusion of the Bass Counter Exposition entry. This short section is initiated by a group of four theme entries appearing at close intervals in the form of a slightly irregular modulatory stretto.

Modulatory Stretto

Figure 16 contains the diagram of theme locations in this passage.

Length of Passage: mm. 297 3/4 - 307 3/4 (10 measures) pp. 42, 43.

Length of Subject: Very irregular.

Order of Entry: TASB (May be considered conventional, WTC I 18, 23; II 5, 16).

The themes of this sub-section exhibit a number of alterations in form. Only the first portion of the previous Subject or Answer theme participates in this polyphonic structure with an occasional abbreviated contrapuntal continuation, and these themes enter on the fourth rather than on the previously established second beat of their initial measure. Because of their irregularity, it is difficult to describe them in terms of a
Subject or Answer classification, however, the Soprano entry which comes third has an Answer theme head while the other three themes have a Subject head.

The leading entry appears in the Tenor part beginning in the Tonic region of a minor and modulating to C and F Major. The second entry occurs in the Alto part beginning a fifth above in the Dominant region of a minor and shifting by means of chromatic alteration to F Major. The third entry commences above in the Soprano part in the Tonic region of d minor and shifts to the Dominant region of that tonality near its conclusion. The final entry in the Bass lies wholly in d minor.

The over all modulation traversed by this passage is from a minor to d minor in the following progression: a minor Tonic-Dominant; F Major Dominant-Tonic; d minor Tonic-Submediant-Supertonic-Dominant-Tonic.

There is a two measure time lapse between the beginning notes of the first three entries and only one measure between the initial notes of the third and fourth.

Counter Subject: None used.

Codetta: None present.

Accompaniment: The orchestra doubles the voices during this short passage.

At the close of the modulatory stretto the various vocal parts continue in a brief contrapuntal episode which undergoes dynamic intensification and accomplishes a modulation to C Major in which key it concludes at measure 314½. The following homophonic sections reach two fortissimo climaxes the second of which introduces two statements of the theme in parallel thirds over an instrumental Dominant Pedal Point.

V. Climax.

Figure 16 presents a graphic representation of this passage.

Meter: Common (4/4).

Length and Location of the Passage: mm. 335½-341½ (6 measures) p. 46.

This very brief passage is integral with the last of the two homophonic climaxes mentioned above and it occurs at the point of greatest intensity in that climax. The Alto part, over an orchestral Dominant Pedal Point, here presents an abbreviated statement of the theme in the
Dominant region of C Major. This entry is accompanied simultaneously by the Soprano part in a series of parallel thirds. One measure after the commencement of this double entry, the Bass enters with a similarly abbreviated statement of the Subject in the Tonic region of C Major. This theme is accompanied by the Tenor part in thirds in a manner similar to the double entry in the upper voices. These two double entries terminate in an Authentic Cadence which marks the conclusion of this fugue.

A choral and orchestral Coda, largely homophonic in texture, follows the close of the fugue. Within this Coda there is a brief interpolated imitative passage for the Solo quartet on the expression Amen in which the Alto and Tenor sing a greatly altered form of the theme in parallel thirds. The Bass and Soprano enter shortly singing parallel parts two octaves and a third apart while the inner voices continue with a second melismatic Amen. This polyphonic fragment lies between two groups of reiterations of that expression set to a homophonic texture. The voices and orchestra unite to bring this chorus to a close with a series of triumphant Amens delivered over a series of detached chords in a symphonic manner.

Accompaniment: The orchestra provides a Dominant Pedal Point and doubles the voices during this short passage.

Et Vitam Venturi Fugato

Location: Chorus on Credo, pp. 50-91.

The fugal passages include:

mm. 279 3/4 - 346½ (approximately 66½ measures) pp. 82-90.

Subdivisions:

mm. 279 3/4 - 295 3/4 (16 measures) pp. 82-84.
mm. 297 3/4 - 333½ (35½ measures) pp. 84-88.
mm. 333 3/4 - 346½ (12½ measures) pp. 88-90.

This concluding section of the Credo chorus consists of a very loosely connected Tonal Fugato. The Exposition is quite regular, but it is the only portion of this passage as a whole to which that description may be properly applied. There is no polyphonic Climax and the Modulatory Section is highly irregular and fragmentary. It consists of a harmonically accompanied Soprano Subject entry in C Major, an isolated entry for Solo Alto in A Major, an antiphonal passage consisting of Amen motives in parallel thirds (fragments of the Countersubject), a modulatory stretto followed by a homophonic passage ending
with a half cadence, and a concluding fragmentary presentation of part of the Subject by the Solo Tenor in its original key (a pseudo Climax). This is followed shortly by a homophonic Coda which concludes the chorus.

I. Exposition.

Figure 17 presents the location of the theme entries in this passage.

Meter: Alla Breve (2/2).

Length and Location of the Passage: mm. 279 3/4 - 295 3/4 (16 measures) pp. 82-84. (A two measure extension of the Bass Answer into the Modulatory Section plus a two measure orchestral interlude would lengthen this section to twenty measures and it would terminate at m. 299 3/4.)

Length of Subject: 6 measures.

Order of Entry: SATB (Conventional, essentially similar to WTC I, 22).
Subject, Answer, Subject, Answer.

Fig. 17--Thematic graph, Et Vitam Venturi Fugato (Credo).

The themes in this passage follow a normal pattern of entry and reply for a fugal exposition of this category.
The Soprano Subject, which leads the entry series is answered in the key of the lower fourth by the Tonal Alto entry. The Tenor Subject then appears, transposed one octave below the initial Soprano entry, and this is followed by the Tonal Bass Answer which appears transposed one octave below its Alto counterpart.

The florid theme entries are remarkably similar and are strict for three and three quarters measures except for the necessary tonal alteration of their first notes. The two Subject statements are identical except for the first note of their fifth measure whereas the Tonal Answers are somewhat dissimilar due to the omission of three notes at the end of the fourth and beginning of the fifth measures in the case of the Bass entry which then completes its statement of the Answer following a delay of two measures. The entries of this passage overlap each other for approximately two measures in a semi stretto fashion. In closing it is interesting to note that there is a slight thematic relationship between these themes and those of the first passage of the "Hallelujah Chorus" in Christ on the Mount of Olives.

Deviations: The only deviations in this Exposition have been noted above and consist of the alteration occurring in the Bass Answer and the two measure overlap of the theme entries.

Countersubject: The Amen continuations of the entries constitute a countersubject which appears against the Alto, Tenor, and Bass themes during their third measure.

Codetta: None present.

Accompaniment: The voices are doubled by the orchestra during this passage.

II. Modulatory Section.

Figure 17 presents the location of the theme entries in this passage.

Meter: Alla Breve (2/2).

Length and Location of the Passage: mm. 297 3/4 - 333\frac{1}{2} (35\frac{1}{2} measures) pp. 84-88.

The Modulatory Section, as noted above, contains some features which are not ordinarily encountered during the course of a fugue, and some of them are found at the close of the Exposition. The first unusual feature is the approximately two-measure period of silence in the
vocal parts following the Exposition during which interim
the orchestra presents two fragmentary theme head entries
in different keys accompanied by short florid motives.

Following this modulatory orchestral episode, the
Soprano presents a Subject entry in the original key of
C Major. This entry is strict for a little more than
three measures after which it continues with a newly
devised sequential pattern that leads, by means of a
melismatic modulation to the Dominant region of a minor.
This entry is accompanied by the Alto and Tenor parts in
a series of parallel fourths and sixths while the Bass
completes its interrupted Exposition Answer statement
and then re-enters with an altered version of the Counter-
subject. The predominant texture during the course of
this entry is that of melismatic homophony rather than
polyphony, and this effect is emphasized by the half
cadence on the Dominant chord of a minor with which the
vocal parts come to a halt.

At this point the orchestra presents another
modulatory episode which follows the same pattern as
the one preceding the Soprano entry. This episode achieves
a modulation from a minor to A Major. Then, in this
latter key, the Solo Alto presents an altered version of
the Subject having only an instrumental accompaniment
after the fashion of a Neapolitan coloratura solo inter-
polation. The strings provide this entry with a Counter-
subject, double it at unison pitch and parallel it in
thirds below.

Commencing with the end of the Solo Alto entry, the
men's voices of the chorus join in singing a series of
parallel thirds and are answered antiphonally by the
women's voices in a similar series of thirds. This
process is then repeated and at its conclusion the
Chorus Tenors appear with an altered form of the Subject
in D Major.

The Tenor entry in D Major marks the beginning of
an irregular modulatory stretto. The initial Tenor entry
is followed by the Alto, Soprano and Bass voices in turn.
These entries all undergo considerable alteration in form
and tonality after the presentation of their theme heads
which do not follow the traditional intervals of reply
in making their appearance. All parts are drawn to a
homophonic conclusion which terminates in a G Major chord.
The harmonic progressions traversed during the course of
the stretto are D Major: Tonic-Dominant; G Major:
Dominant seventh; C Major: Dominant seventh; F Major:
Dominant seventh-Supertonic first inversion;
G Major: Dominant seventh first inversion-Tonic. These
modulations follow a segment of the Circle of Fifths and
are accomplished by chromatic alterations which frequently
serve as the leading tone of a new tonality. The time
distance between entries may be ascertained by consulting the accompanying graph of this passage (Figure 17).

The Basses sustain the root of the G Major chord beyond the conclusion of the stretto, and this serves a Pedal Point over which the three upper voices join in presenting two homophonic Amens in altered harmony. The second of these Amens is given an extended harmonic treatment which realizes its resolution in a third Amen embracing the Dominant seventh and Tonic chords in C Major only to be followed by a fourth reiteration of that expression on a prolonged Dominant seventh cadential chord in C Major. This pause on the Dominant marks the end of the Modulatory Section.

III. Pseudo Climax.

Figure 17 presents the location of the theme entries in this passage.

Meter: Alla Breve (2/2).

Length and Location of the Passage: mm 233 3/4 – 246½ (12½ measures) pp. 88-90.

The passage work intervening between the cadential Dominant seventh chord and the beginning of the homophonic Coda of this chorus can hardly qualify as the Climax of a fugue although it serves that purpose after its fashion in this fugato. Immediately following the above mentioned cadential Amen, the Solo Tenor enters with a truncated and altered version of the Subject in C Major accompanied only by the orchestra at first and later joined by the Solo Alto and Bass voices in forming a cadence on the Subdominant. The chorus answers this presentation with four shouted detached chords, the last of which is a Tonic first inversion triad. This series of Amen chords is succeeded by an extremely altered Solo Soprano entry which shifts from the Tonic region of C Major to its Subdominant region and back to the Tonic again. It is partially imitated by the Solo Tenor and Alto voices in very short melismatic fragments. After a short florid reply by the woodwinds in a series of first inversion triads, this fragmentary section, based on parts of the original Subject, is brought to a close with an Amen sung piano by the chorus to a Dominant to Tonic Perfect Authentic Cadence. A number of Amen reiterations occur in the following Coda and these conclude the chorus with a homophonic Climax of appropriate dynamic level.
In conclusion, it is pertinent to observe that this fugato depends considerably upon harmonic constructions to further its progress and for that reason it fails to sound like a fugue except during the remarkably regular Exposition.

Accompaniment: The orchestra doubles the voices in these passages and also presents a homophonic reinforcement and florid embellishment to the vocal parts in various places.

**Two Passages in Sanctus**

**Location:** Chorus on *Sanctus*.

Figure 18 presents the location of the theme entries in these passages.

**Meter:** Common (4/4).

**Length and Location of the Passages:**
- mm. 33 1/2-48 1/2 (15 measures) pp. 97-99.
- mm. 178 1/2-193 1/2 (15 measures) pp. 116-118.

**Length of Subject:** 2 3/4 measures.

**Order of Entry:** SATB(S) (Conventional, essentially similar to WTC I, 22).
  - Subject, Answer, Subject, Answer, (Subject).

![Fig. 18--Thematic graph, Two Passages in Sanctus](image)

The short themes of these two identical passages follow a regular sequence of entry and reply. The Subject in the Soprano part initiates the series of entries and is presented with a Real Answer by the Alto in the Dominant key of the lower fourth. The Tenor part enters next with a statement of the Subject which appears one octave below its Soprano archetype, and this is succeeded by a Real Answer in the Bass part which
similarly appears one octave below its Alto counterpart. A redundant Subject theme head entry presented by the Soprano after four and three quarters measures of silence in that voice concludes the entry series of these passages.

The themes are strict for about two measures of their length and are characterized by a relatively long initial note, consisting of two tied quarter notes the first of which begins on the second beat of its measure. This results in a syncopation which continues half way through the following measure and lends interest to the rhythmic constituent of these themes. The first three themes of these passages continue, after an eighth rest, with a short, fragmentary Countersubject which begins in a similar manner in each part but is altered following the third note in each case to comply with the harmonic implications of the other parts. Of the remaining two entries, the Bass continues with a melodically active extension counterpointed against the upper voices while the redundant Soprano theme head entry continues with a relatively static extension which serves as the top voice of the later homophonic conclusion of the passages. The latter parts of the themes and their Countersubjects serve as a counterpoint against the other voices before they are dissolved into the concluding homophonic texture.

Deviations: The syncopated theme heads of the entries has been noted above. An irregularity relative to the use of the Countersubject has also been alluded to. This consists of the fact that the Countersubject does not appear against the redundant Soprano Subject theme head. During the course of this extra entry the texture of the passages shifts from polyphony to homophony. There is a two measure time distance between the beginnings of all statements of the themes except that of the final entry which appears one measure late. The overlap of the first four entries in stretto fashion may be observed on the graph of these passages.

Countersubject: A short, fragmentary Countersubject follows the first three theme entries as noted above.

Codetta: A Codetta less than one measure in length may be said to separate the beginning of the redundant Soprano Subject theme head entry from the preceding Bass Answer.

Accompaniment: The orchestra doubles the vocal parts in these passages.
**Fugal Passages in The Ruins of Athens, Op. 113 (1812)**

Reference: Volume XXI, Series 20, Number 207.

**Location:** Number 7. Chorus, pp. 85-104.

The fugal passages include:

- mm. 31-42 2/3 (11 2/3 measures) pp. 86, 87.
- mm. 57-68 2/3 (11 2/3 measures) p. 88.


The fugal passages include:

- mm. 40-79 (40 measures) pp. 109-112.
- mm. 117-148 (32 measures) pp. 115-118.

**First Passage**

Figure 19 presents the location of the theme entries in this passage.

**Meter:** 3/4.

**Length of Subject:** Variable, 3 1/3 to 5 2/3 measures.

**Order of Entry:** SBTA (Unconventional, no parallel in WTC).

**Subject, Answer, Subject, Answer.**

This excerpt manifests many of the characteristics of a passage in homophonic texture but it is introduced by a series of staggered voice entries after the fashion of a fugato in stretto formation. The themes in this unusual passage are of variable length due to the partial repetition of the text in one instance. The first two measures of each theme delineate an A and a D Major triad respectively and the entry then continues with repeated notes in the manner of a chant with the exception of the Alto entry which has a two measure scalewise passage.
inserted between the first two and final two measures which latter two contain the usual terminal repeated notes. All entries lie in the Dominant and Tonic regions of D Major and they are distinguished as Subject or Answer by the positions of the broken triads in their opening measures rather than by key identity. Thus, the first entry which occurs in the Soprano part will be considered a Subject and the succeeding entry in the Bass will be designated as an Answer. The third entry in the Tenor is similar to and appears one octave lower than the Soprano part and is thus a Subject while the Alto entry resembles the Bass Answer except for its greater length.

Deviations: This passage is unique in that the tonalities of its themes do not conform to the traditional Tonic-Dominant key scheme for Subject and Answer entries. The beginnings of all entries lie instead in the same tonality and they are distinguished only by their early melodic contours. The entries all have a two measure time interval between their initial measures and thus the themes overlap in stretto fashion. The length of the entries is determined by the text.

Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestra provides an independent instrumental accompaniment for this passage.

Second Passage

Figure 20 presents the location of the theme entries in this passage.

Meter: 3/4.

Length of Subject: 3 2/3 measures.

Order of Entry: TSBA (Unconventional, has no parallel in WTC).

![Thematic graph, second passage, Ruins of Athens](image)
This passage consists of four theme entries grouped into two sets of overlapping pairs according to tonal identity or into two sets of successive entry pairs according to melodic form. In the case of the first grouping, the first (Tenor) and second (Soprano) entries lie in the Dominant region of C Major and the third (Bass) and fourth (Alto) entries lie in the Dominant region of G Major.

In the arrangement according to melodic form, the first (Tenor) and third (Bass) entries are very similar but have a Tonic-Dominant key relationship. The second (Soprano) and fourth (Alto) entries fall into a like classification.

Neither of these two groupings follows a conventional theme entry pattern, however, which fact suggests that this is an imitative passage in which the second pair of themes (the third and fourth considered together) appear in a relatively Dominant tonality due to a modulatory shift of key. No specific designation of Subject or Answer is feasible in such a situation, and although the themes succeed each other in a staggered manner characteristic of a stretto, having a two measure time interval between their initial notes, they do not fall into a normal theme entry pattern unless their slight differences of form and their tonality is ignored.

In the first hypothetical instance there would be a Subject, Subject, Answer, Answer classification which cannot comprise a fugato exposition in a traditional sense any more than can a Subject and Answer of the same tonality be succeeded by a Subject and Answer in a second tonality as would be the case in the second instance.

With reference to the matter of melodic characteristics, it is interesting to note that these themes bear a strong resemblance to the themes of the preceding passage in that the entries of both thematic groups begin with two successive broken triads for their theme heads.

Deviations: This passage exhibits a highly irregular arrangement of theme entries as noted above. The several voices overlap in stretto fashion and their relationships may be observed on the accompanying graph (Figure 20).

Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestra provides an independent instrumental accompaniment for this passage.
Third Passage

Figure 21 presents the location of theme entries in this passage.

Meter: 2/4.

Length of Subject: 16 measures.

Order of Entry: TSAET (Unconventional, has no parallel in WTC).

Fig. 21—Thematic graph, third passage, The Ruins of Athens.

This passage illustrates strict imitation technique after the manner of a Round in that all entries are identical and all begin on the third of an A Major triad. The Soprano and Alto entries begin on C#" and the Tenor and Bass parts commence on C#'. The themes are immensely long and succeed each other at an eight measure time interval between their initial notes. The theme manifests practically no rhythmic or tonal variety and appears as a monotonous succession of chanted quarter notes whose uniformity is broken by an occasional change to another pitch or by the intrusion of a few longer or shorter note values during the second eight measures of its span.

After the Tenor, Soprano and Alto voices have concluded the presentation of their entries, these parts continue with a repetition of the text set to a series of notes which complete the harmonic structure of the parts still presenting the theme. The Tenor part reappears and presents the first half of its theme in a redundant fifth entry near the close of this passage. The order of theme entry can be found in the heading above or noted on the accompanying graph (Figure 21).

Deviations: All entries are constructed on the same tonality and there is no distinction among them as to Subject or Answer. Each theme is overlapped for half its length.
by a succeeding entry with the exception of the re-
dendant Tenor entry and all unite in the creation of a
homophonic texture which is largely homorhythmic.

Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestra mostly doubles the voices with
a melodically ornamented and rhythmically varied set
of instrumental parts.

Fourth Passage

Figure 22 presents the location of theme entries in this
passage.

Meter: 2/4.

Length of Subject: 16 measures.

Order of Entry: TABS (Conventional, WTC I 12, 14).

Fig. 22--Thematic graph, fourth passage, The
Ruins of Athens.

This passage, like the preceding excerpt, illus-
trates strict imitation technique after the manner of a
Round in that all entries are identical except the
Soprano theme which breaks back an octave to keep the
melody within the range of that voice and whose course
is terminated after the first eight measures due to the
shortness of the passage. Except for these incidental
alterations all parts are identical and all begin on the
root of an A Major triad. The Tenor and Bass entries
begin on a and the Alto and Soprano entries commence on
a' and a'' respectively. The themes are very long and
succeed each other at an eight measure time interval
between their initial notes. In contrast with the
previous passage this excerpt has a melodious theme.
which delineates the Tonic and Dominant seventh chords of A Major. The rhythmic sameness of the unbroken series of quarter notes in the first eight measures is alleviated by a series of tied quarter notes appearing in groups of two beginning on the second beat of the ninth measure of the theme. The syncopation thus instituted lasts for a span of four measures after which the original quarter note pattern is reinstated.

After the Tenor and Alto voices have concluded the presentation of their entries, these parts continue with a partial repetition of the text set to some notes whose length is prolonged to include five or six beats by means of ties. These sustained notes are followed by shorter notes of varied length upon a number of different pitches. As in the foregoing passage these extensions serve to complete the harmonic structure of the parts still presenting the theme. The order of theme entry can be found in the heading above or noted on the accompanying graph (Figure 22).

Deviations: All entries are identical with the exception of the shortened Soprano entry and there is no distinction among them as to Subject or Answer. The Soprano theme breaks back an octave to keep it within the range of that voice during measures three through six while the seventh measure resumes the established pitch level and measure eight is altered to provide a repeated Tonic concluding note. The concluding Tonic note of the Alto extension appears as an eighth note in the measure following the final notes of the other parts. The first three themes are overlapped for half their length by a succeeding entry and all unite in the creation of a harmonic contrapuntal texture.

Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestra provides a sustained harmonic accompaniment and also doubles the voices with a melodically ornamented and rhythmically varied set of instrumental parts.

_Fugal Passages in the Cantata The Glorious Moment, Op. 136 (1814)_

Reference: Volume XXII, Series 21, Number 208.

Location: Number 1. Chorus, pp. 1-17.
The fugal passages include:
mm. 90-99 (10 measures, excluding homophonic extension) pp. 8, 9.
mm. 122-128 (7 measures, excluding homophonic extension) pp. 12, 13.
Number 3. Aria with Chorus, pp. 28-57.
The fugal passage includes:
mm. 189½-222 3/4 (33½ measures including approximately 7 measures of homophonic extension)
pp. 44-51.
The fugal passages include:
mm. 120-204½, pp. 96-106.

First Passage

Figure 23 presents the location of the theme entries in this passage.

Meter: Alla Breve (2/2).

Length of Subject: 4 measures.

Order of Entry: ASET (Conventional, WTC I 16, 20; II 22). Subject, Answer, Subject, Answer.

![Thematic graph, first passage, The Glorious Moment.](image)

The themes of this passage follow a conventional order of entry and reply. The Alto which is the leading voice states the Subject and this entry is succeeded by the Soprano which presents a Tonal Answer in the key of the upper fifth. The Bass enters next with the Subject one octave lower than its previous location in the Alto part, and the final entry, a Tonal Answer, is stated by the Tenor one octave below its Soprano counterpart.

The theme heads of these entries are characterized by an initial downward skip of a fifth which is followed by an upward leap of an octave or a minor seventh. The
instrumental nature of these themes is then discontinued by a series of repeated notes in chant fashion the monotony of which is relieved by a brief, ornamental flourish of three notes in a stepwise progression. Following the entry of the themes this passage assumes a homophonic texture.

Deviations: There are no deviations from traditional practice in this brief passage except for the two measure overlap of the entries in stretto fashion which may be observed on the accompanying graph of this passage (Figure 23).

Countersubject: None used.

Codetta: None present.

Accompaniment: At first the vocal parts are doubled by the orchestra but later they are given an accompaniment which is both imitative and homophonic.

Second Passage

Figure 24 presents the location of the theme entries in this passage.

Meter: Alla Breve (2/2).

Length of Subject: Variable, 4 to 5 measures due to partial repetition of the text.

Order of Entry: BATS (Unconventional, has no parallel in WTC). Subject, Answer, Subject, Answer.

The theme entries of this passage also follow a normal order of entry and reply. In this instance the Subject of the Bass part is given a Tonal Answer by
the Alto: in the key of the upper fifth and the Tenor and Soprano continue the series of theme entries presenting a Subject and Tonal Answer respectively one octave higher than their earlier counterparts.

The themes of this passage have a marked similarity to those of the first passage but this excerpt is more closely knit due to the fact that the beginnings of the entires succeed each other at a one measure time distance as compared with the previous two measure interval. As in the case of the first passage, a homophonic texture develops following the theme entries.

Deviations: The two Subject entries of this passage are five measures in length due to a partial repetition of the text. The entries commence in rather close succession as noted above resulting in a stretto formation which may be seen on the accompanying graph of this excerpt (Figure 24).

Countersubject: None used.

Codetta: None present.

Accompaniment: The vocal parts are at first doubled by the orchestra which later furnishes a homophonic and imitative accompaniment.

Third Passage, Fugato

This fugal passage includes:
- mm. 189½-222 3/4 (33½ measures including approximately 7 measures of homophonic extension) pp. 44-51.
- mm. 189½-199½ (approximately 10 measures) pp. 44-46.
- mm. 188½-205 (approximately 17 3/4 measures) pp. 46-50.

This passage may be designated as a modulatory fugue fragment or as a fugato, and as such it contains a number of unusual features. Among these is a well defined Exposition having a redundant Alto entry which is followed by a short Modulatory Section during which the themes gradually lose their characteristic form and blend into a homophonic homorhythmic texture following the dissolution of the earlier polyphony. The themes are divided into antecedent and
and consequent phrases by a quarter rest, and the first phrase or theme head is strict in all Exposition entries except the redundant Alto theme. Worthy of note also is the fact that the Answers appear in the key of the upper fourth instead of the customary upper fifth tonality. These uncommon features will be referred to in the text of the following analysis.

I. Exposition.

Figure 25 presents the location of the theme entries in this passage.

Meter: Common (4/4).

Length and Location of Passage: mm. 189±199½ (approximately 10 measures) pp. 44-46.

Length of Subject: Variable, 4½ to 5½ measures.

Order of Entry: ASBTA (First four entries are conventional, WTC I 16, 20; II 22).

Subject, Answer, Subject, Answer, Subject.

In this passage the Alto states the Subject which is presented with an Answer by the Soprano that is Real during the antecedent phrase and Tonal in the consequent phrase. This theme entry, as mentioned above, appears...
transposed into the key of the upper fourth. The Bass and Tenor parts continue this sequence of entries by presenting in order a Subject and an Answer statement which are one octave below their respective archetypes. A fifth entry in the form of an altered Subject theme is presented by the Alto part.

The heads of all theme entries are strict with the exception of the redundant Alto entry and they manifest a melodic nature in contrast with the relative monotony of the after phrases. A transitory syncopated characteristic is imparted to the beginning of each theme entry due to the fact that the first note of each has a duration of two beats and begins on the second beat of the initial measures. The entries are supplied with extensions following their after phrases which engage in contrapuntal activity against the other parts.

The established two-measure overlap is halved between the redundant Alto Subject of the Exposition and the first entry of the succeeding Modulatory Section so that no definite or distinct point marks the junction of the two sections.

Deviations: The Answers appear in the key of the upper fourth, as noted above, and the redundant Alto entry is chromatically altered to permit a modulation from Ab Major through F minor to Bb minor in the succeeding Modulatory Section. There is a time distance of two measures between the beginning notes of the themes resulting in an overlap of the entries in the manner of a stretto.

Countersubject: The after phrases of the themes might be said to serve as Countersubjects to the succeeding entries, however, in this case the antecedent phrases would be considered as the theme entries proper, a condition precluded by the text which is not complete until the conclusion of the consequent phrases. Thus, there is no Countersubject present in this passage.

Codetta: None present.

Accompaniment: The orchestra both doubles the vocal parts and accompanies them homophonically.

II. Modulatory Section.

Figure 25 presents the location of the theme entries in this passage.

Meter: Common (4/4).
One measure after the commencement of the redundant entry of the Exposition the first theme entry of the Modulatory Section appears in the Soprano part on $e^b$$. The resulting overlap of the sections has been mentioned above. A rhythmically displaced entry in the Bass part next enters on the fourth beat of the same measure in which Soprano entry commenced and thus only two beats intervene between the beginnings of these two altered entries which confirm the transient modulation to $b^b$ minor begun by the redundant Alto entry. The modulatory progression is now continued with brief references to $B^b$ Major and $g$ minor harmonies which are formed by the interplay of the latter parts of the Modulatory Section theme entries in conjunction with the wandering free Tenor part and the end of the consequent phrase belonging to the redundant entry of the Exposition. This latter phrase has become separated from its antecedent by two extra beats and thus extends quite a distance into the Modulatory section. Simultaneously with the conclusions of the Soprano and Bass entries, the Alto part commences with the statement of a theme entry which begins in $E^b$ Major and reverts to the Dominant tonality of $g$ minor at its close.

A contrapuntal event of great interest takes place at the conclusion of the antecedent phrase of the above mentioned Alto entry. At this point three antecedent phrase entries appear at two beat time intervals in the Bass, Alto and Soprano parts having a Tonic Dominant Tonic key relationship. This formation may be described as an incomplete Stretto Maestrale in view of the fact that the Tenor part does not participate in its formation. The Soprano entry is almost identical with and is one octave higher than the Bass lead entry which commences in $g$ minor and shifts to a $c$ minor tonality. The most unusual entry of the three is that of the Alto which appears a fifth above the Bass theme in a rhythmically displaced form similar to that manifested by the previous Bass entry. Both of these themes begin with a quarter note on the fourth beat of their initial measures which is tied to one of like value over the bar line. Had it not been for this Stretto formation, this phrase would no doubt have had the form of a consequent phrase since it follows an antecedent phrase in the same voice after a pause of only two beats.

Immediately following the conclusion of the Bass stretto antecedent phrase the Tenor presents an antecedent cedent entry in $c$ minor. Concurrently with the consequent phrase of this theme entry and that of the
Alto stretto entry the Soprano presents another antecedent phrase which embraces the tonalities of C minor and B♭ Major. By all normal standards of procedure, this should have been a consequent phrase instead, since it follows the Soprano antecedent phrase of the stretto group.

It should be noted at this point that there are two antecedent phrases in succession in both the Soprano and Alto parts in the immediate vicinity of the stretto. Another item of interest is to be found in the fact that the consequent phrase of the Alto stretto entry has become separated from its antecedent by a distance of seven beats of silence so that it now appears concurrently with the extra Soprano antecedent phrase and just precedes another theme entry in the Alto whose characteristics will be described in the following paragraph.

The remaining two entries of this section appear successively in the Alto and Tenor parts and both manifest a dissolution of their melodic contour after their first measure. The Alto entry coincides with the establishment of the homophonic texture with which this passage reaches its conclusion after a span of about twelve measures. The Dominant region of the B♭ tonality with which this passage terminates has assumed the ascendency over related harmonies which have occurred earlier. This harmonic development is of interest when consideration is given to the fact that the Exposition began in the Tonic region in the Tonic region of A♭ Major.

The close overlap of the entries in this section may be observed on the accompanying graph, Figure 25, but it is necessary to refer to a score of this passage in order to trace the involved melodic and harmonic processes as they occur. No Climax in terms of a final contrapuntal structure is present in this passage, but the substitute harmonic homophonic conclusion is marked by a fortissimo dynamic level at its close.

Accompaniment: The antecedent phrases of the theme entries are doubled by the orchestra but the consequent phrases are given a florid accompaniment a note of which coincides in pitch with the first fraction of duration of each note of the vocal melody. The woodwinds and brasses of the orchestra fill out a related harmonic obbligato.

**Fourth Passage, Fugato**

This fugal passage includes: mm. 120-204, pp. 96-106.
Subdivisions: mm. 120-145 (approximately 26 measures) pp. 96-98.

mm. 144-152 (8 measures) pp. 98, 99.
This passage, which constitutes the last half of the final chorus of this work, consists of a series of four relatively short polyphonic sections intermingled with homophonic interpolations. The first polyphonic passage is an Exposition which has a redundant entry and this is followed by a number of short imitative sections in which the theme appears in an incomplete form. The chorus is brought to a close with a homophonic passage and there are no regularly constituted contrapuntal Modulatory or Climax divisions to complement the Exposition.

I. Exposition.

Figure 26 presents the location of the theme entries in this passage.

Meter: Alla Breve (2/2).

Length and Location of the Passage: mm. 120-145 (approximately 26 measures) pp. 96-98.

Length of Subject: 5 measures.

Order of Entry: BTASB (First four entries are conventional, WTC I 5; II 7, 9, 23).

The themes of this Exposition occur in a normal sequence of entry and reply. Thus, the Bass Subject is presented with a Real Answer by the Tenor in the key of the upper fifth. During the course of the Answer entry the Bass continues with a Countersubject. The next two entries which occur in the Alto and Soprano parts are another pair of Subject and Tonal Answer themes which appear one octave above their respective former counterparts. Countersubjects are also presented by the Tenor,
Alto and Soprano parts following their statements of the main theme. The fifth entry, a redundant Subject, appears in the Bass with an additional measure included at the end of its span whose purpose is to achieve a modulation from C Major to the Dominant region of a minor.

The main themes of this Exposition are strict throughout their length and lie partly in the Subdominant key. The first measure of the Subject consists of an energetic motive constructed on the first three degrees of the scale which pattern is repeated a fourth higher in the second measure. In the third measure a flat scale seventh leads a descending series of three quarter notes followed by a quarter rest. This second pattern is repeated sequentially in the fourth and fifth measures beginning a note lower with each repetition.

The Countersubjects move at a much slower pace than the main theme entries and exhibit an expansive and arisoe nature along with some sequential treatment. There is no overlapping of the main themes in this Exposition which is unusual with reference to Beethoven's

Fig. 26--Thematic graph of fugato, fourth passage, The Glorious Moment.
customary practice. An item of interest is found in the independent altered version of the Countersubject which appears in the Tenor part in conjunction with the Soprano Countersubject against the redundant Bass Subject entry.

Deviations: None.

Countersubject: Each of the main theme entries is followed by a Countersubject which is given a complete, four-part exposition by virtue of the fact that it can appear against the redundant Bass entry.

Codetta: None present.

Accompaniment: The orchestra both doubles the themes of this Exposition and gives them a florid accompaniment which is arranged so that it coincides in pitch with the first fraction of the duration of each melody note.

II. Imitative Modulatory Sections.

Figure 26 graphically portrays all theme entries described in the four ensuing sections.

First Section

Length and Location: mm. 144-152½ (8½ measures) pp. 98-99.

Three inexact imitative theme entries occur near the close of the Exposition in an overlapping formation. The first of these begins in the Alto part two measures before the conclusion of the redundant Bass Subject entry and runs concurrently with the last one and one half measures of the Soprano Countersubject. This Alto theme begins in d minor and ends in a minor. The next entry, in the Soprano part, begins in the Dominant region of a minor and appears about to reach a conclusion in C Major, but instead it suddenly skips upward and reverts to an a minor tonality. The last of the three entries which constitute this section appears in the Tenor and seems to lie in d minor, C Major and a minor tonalities. These entries have mostly occurred over the Countersubject following the redundant Bass Subject which appears as a sort of Cantus firmus in long note values below them. The passage as a whole begins in the Dominant region of d minor and makes transitory references to a minor and C Major before concluding with a deceptive Submediant to Dominant cadence in a minor. This brief polyphonic section is followed by a declamatory section in homophonic texture which ends with a Dominant Seventh chord in F Major.
Second Section

Length and Location: mm. 162½-171½ (11 3/4 measures) pp. 100-102.

This section manifests a somewhat greater degree of contrapuntal complexity than the first in that a half note theme which appears in the Bass at first like a Cantus firmus also occurs successively in the Tenor and Alto parts among the inexact imitative Subject themes. These last mentioned themes undergo a rhythmic displacement in this section in that they all with one exception now begin on the second beat of a measure rather than on the first as heretofore.

The first portion of this section consists of three theme entries in the Alto, Tenor and Soprano parts situated over the slower moving Bass melody which combine to maintain a fairly consistent Tonic harmony in F Major. The Alto and Soprano themes are an octave apart and begin on e' and e'' respectively while the intervening Tenor theme commences on bb.

A second group of three themes next combines to shift the tonality from the Tonic region of F Major to a Dominant first inversion chord in C Major. These themes accompany the second long note melody now located in the Tenor part, and they occur in the Bass, Alto and Soprano parts beginning on a, a' and f'' respectively.

The latter third of this section consists largely of fragments of the sequential part of the original Subject theme in the Soprano, the slow moving melody now in the Alto, a highly altered form of the theme in the Tenor and diatonic scalewise passages in the Bass. These combine to produce a C Major Tonic, Subdominant, Dominant harmonic progression. The Tenor theme entry begins on g' on the last half of the second beat of measure 170 with a quarter note tied to a second note of like value over the bar line. Besides the syncopated beginning, this melody shows other signs of alteration in its composition. These are the result of melodic adaptation which is necessary to parallel the trend toward a homophonic texture.

This passage begins in the Dominant region of F Major and shifts through C Major to a concluding Dominant chord in the latter key. This second polyphonic section is followed by another declamatory section in homophonic texture which ends temporarily in G Major.

Third Section

Length and Location: mm. 184½-188½ (3 3/4 measures) p. 104.
This section contains two statements of the theme head in succession presented by the Tenor and Alto parts together in parallel thirds. This very short section lies in the Dominant and Tonic tonal regions of C Major and is followed by another short homophonic declamatory section which closes with a Tonic chord in C Major.

Fourth Section

Length and Location: mm. 196$\frac{2}{3}$-204$\frac{1}{3}$ (7 3/4 measures) pp. 105, 106.

This final section contains two duets very similar to that of the third section. The first of these, presented by the Bass and Tenor parts largely in parallel thirds, states the theme head twice in succession and this is precisely imitated by the Alto and Soprano voices one octave above after only a quarter rest interim. Very short exclamations of a declamatory nature appear in the parts not engaged in these duets whose purpose is to lend interest to the passage and to complement the harmony of the two voices in progress.

A final triumphant section presents the Climax of the chorus in a homophonic texture. This is an example of a chorus which apparently begins as a fugue but dissolves gradually with the aid of interpolated harmonic sections to a totally homophonic texture. This process may be observed to some extent on the accompanying graph (Figure 26) which indicates the relative overlap and position of the themes during this Imitative Modulatory Section as well as in the Exposition.

Accompaniment: The orchestra doubles the voices during the first two sections and presents an independent harmonic and imitative accompaniment against the voices in duet during the third and fourth sections of this latter unit of the chorus as a whole.

The Later Works

There are a number of observations by Walter Riezler and Vincent d'Indy with reference to the qualities of Beethoven's later works and the probable motivating influences which attended their composition. These are presented below as an introduction to the second part of this chapter.
In the case of Beethoven as in that of all other composers, no hard and fast line can be drawn between the last period and the preceding one. Nevertheless a broad division is plain enough: it occurs during the "barren" years, when it was thought that his creative power was exhausted; the years, that is to say, following the completion of the Seventh and Eighth Symphonies and the Op. 97 Trio. These works were completed in 1811 and 1812. The great works that he subsequently wrote—the Ninth Symphony, the D major Mass, and the last Sonatas and Quartets—show us Beethoven on "new paths." Not that he broke with the past or denied his old aims: it was merely that his means and methods of expression were gradually changing. And when, with his last Quartets, he had run his earthly course, his "last style" had achieved its perfect development.

Wherein then consist the peculiar features of his late works, which cannot escape the notice of any Beethoven student, or indeed of any musically sensitive person? If we look for the answer in the big works we shall find that the earlier ones lack the weight and fullness, the spaciousness of form, and the synthetic power of the later ones. Beethoven's control over the greatest forms of all was, in his last period, no less than stupendous, and the fertility of his invention never waned, as is proved by the Ninth Symphony, the great Mass, and the last Sonatas and Quartets. If we examine these latter for indications of his new style we shall discover a refinement and sensitiveness in the part-writing, and a feeling for the depth and significance of the smallest detail, such as is to be found in none of his earlier works. His anxiety to attain the highest perfection in part-writing became immeasurably greater.

And if we examine his late works for the individuality of their musical language—of their melodic and thematic material—the result is no more definite and the extent of the possibilities is as great. Nowhere are the firmness and significance of his musical structures greater or more immediately comprehensible than, say, in the principal theme of the first movement of the Ninth Symphony, the theme of the last movement, or the subject of the Fugue in the Gloria of the D major Mass. These and many other themes of a similar kind show that his power not only of invention but also of shaping and moulding his material, had become still greater with age. The same applies to the melodies of his Adagio movements, such as that of the Ninth Symphony or the last movement of op. 109: the spiritual depth that permeates them is combined with a perfection of form and a structural
firmness that assigns every note to its foreordained place in the harmonic scheme. But when we find an Adagio melody like that of the Ninth Symphony, firm and solid in its construction, avoiding the broadly prepared perfect cadence, and exactly the same thing happening immediately afterwards in the episode that follows, we see something that is characteristic of Beethoven's "last style." The same is to be seen still more clearly in melodies such as that of the Benedictus of the Mass. The beginning of this, indeed, has a well defined harmonic foundation; as it proceeds, however, it becomes more and more irresolute, until, at the point where we expect the perfect cadence, the melody comes to an end with the far less decisive plagal cadence.* (During the whole of the very long movement, in fact, the hearer is again and again intentionally put off in his expectation of the perfect cadence, until the entry of the Osanna, which again ends with the indecisive plagal cadence.) We find similar cases in many of Beethoven's later tunes, . . . The harmonic construction is always either looser, or else disguised by the bass of the middle voices; . . .

. . . Since 1810 he had had experience in writing music in another system than that of the present-day major and minor. He had undertaken the arrangement of some English, Welsh, and Scottish folk songs for an English publisher, and had seriously devoted himself to this work. His efforts were not directed to modernizing the harmonies of these ancient songs, most of which were in one or other of the old modes, but, on the contrary, to harmonizing them so as to emphasize as strongly as possible their exotic flavour. He wrote to his publisher:

"There are any number of harmonies to choose from, but only one that suits the particular character of the tune." Bach's method of treatment, when he copied a mass of Palestrina, was the direct opposite, for he altered much of the harmony in order to make the music more "tonal." Beethoven, on the contrary, not only allowed these unfamiliar harmonies to stand as the accompaniment to melodies not of his composition, but in his later years even introduced them into his own works. This it is that gives special significance to the famous "Thanksgiving of a Convalescent to the Divinity, in the Lydian Mode," from the A minor Quartet, op. 132. This mode corresponds to the modern key of F, but with B natural instead of B flat, so that the whole sphere of the subdominant, and thus one

*The last two chords of the first fugal excerpt from the Agnus Dei (in measure 126 on p. 219 of the score) are another example of a similar plagal cadence.
of the "dimensions" of the music, is lacking. The result is that the key perpetually fluctuates between C major and F major; and this is most strongly felt towards the end of the movement, where the apparent C major asserts itself more and more, only to give way at the end to F major. Never since Palestrina has such incorporeal, freely-floating music been written. True, it is only an episode in the whole work, and Beethoven immediately ensures the return to tonality by means of the D major episode that follows: ... The effect of this return is very striking, giving as it does the impression of a descent to solid ground; though at the same time the florid figuration veils the robust clarity, so to speak, of the tonal harmonies. In the Credo of the Mass the same effect is created by the Et homo factus est, coming after the modal Et incarnatus. Similar effects are also to be found elsewhere in the Mass---vacillating tonality, or the juxtaposition of triads whose relation to any definite tonality is uncertain, e.g. the In gloria dei in the Gloria, the last sixteen bars of the movement, and the Et resurrexit in the Credo.

... Almost infinite as are the possibilities of expression that this system brought to music, its resources do not extend to the realization of the full "transcendence" of modal Church music. Thus it was always the precincts of religion that Beethoven approached in the passages concerned, ... but he had already written Church music without making use of these means. It was not until his last period that he felt the need of this ultimate degree of "spiritualization"; and this is by no means confined to his modal passages. It is the principle that governs all his late compositions, and all the new means of expression that we can discover in these works serve the cause of this spiritualization. Only by a detailed analysis would it be possible to show this convincingly, and in particular to show that even at the moments of its greatest power and weight of expression this music is leavened with spiritualizing elements. One of the commonest and most important cases in which this happens is that of the perfect cadences, whose function as the pillars supporting the edifice was always specially emphasized in his earlier, monumental style, but which are now very often disguised.7

Relative to Riezler's last remarks, Vincent d'Indy explores the subjective factors entering into Beethoven's experience after 1814 and writes as follows:

What change can have come over Beethoven's spiritual state to render his creative style all of a sudden (from 1815) so different from what it was in 1814? To what event may this sudden transformation be attributed? --In vain shall we try to attach this new style to any external cause whatever. The source of the evolution of present interest should be sought only in the soul of the poet; it was from his heart that poured those vivifying floods which refresh all other hearts athirst for the Ideal. No longer, as in the second period, do we witness an exteriorization of emotions, but, on the contrary, the altogether internal travail of a thought of genius acting on itself, within a soul closed against outside turmoil and agitation.

For this reason we have termed these last twelve years ... the period of reflection.

And thus he comes to lead a purely introspective life, an almost monastic life, contemplative, intense, fruitful. He no longer creates with an eye to ephemeral success, as in his youth, or to find a vent for the expression of his impressions, his feelings, his passions, as in the second period; he creates in the fullness of joy or in the fullness of grief, with the sole aim of elevating and purifying that soul wherein he now lives --alone.

This is the true cause of that change in style to which we owe the Mass and the Ninth Symphony. 8

Fugal Passages in the Missa Solemnis in D, Op. 123 (1818-1823)

Reference: Volume XVIII, Series 191, Number 203.

Passages in Kyrie

Location: pages 1-22.

The fugal passages include:

mm. 59\(\frac{1}{4}\)-63 (4\(\frac{1}{4}\) measures) p. 6.
m. 88-128 (4\(\frac{1}{4}\) measures) pp. 8-14.

First Passage

Figure 27 presents the location of the theme entries in this passage.

8 d'Indy, op. cit., pp. 90-93.
Meter: Alla Breve (2/2).

Length and Location of the Passage: mm. 59 1/2-63 (4 1/2 measures) p. 6.

Length of Subject: Variable, 2 to 4 measures.

Order of Entry: BTAS (Conventional, WTC I 5; II 7, 9, 23.) Subject, Answer, Subject, Answer.

Fig. 27--Thematic graph, first passage, Missa Solemnis in D.

In this short passage two very short themes are presented as Subject and Answer respectively. The Subject is stated by the Bass, the Answer appears in the Tenor part in the key of the upper fifth, and the succeeding Alto and Soprano entries appear transposed into keys one octave above the Bass and Tenor entries respectively in conventional fashion. Each entry serves as a counterpoint for the succeeding entry and only the theme heads are strict.

Deviation: The Subject and Answer are quite different both in length and intervallic structure, and the passage is so short that only the first half, or theme head appears in the last two (Alto and Soprano) entries. Each part enters at a one-measure time distance in overlapping stretto fashion.

Countersubject: None used.

Codetta: None present.

Accompaniment: The voices are doubled by the orchestral accompaniment.
Second Passage

The Christe eleison, or central portion of the Kyrie, is best described as a free fugue of imitation during the course of which an ultra short text is reiterated within a polyphonic-harmonic four to eight part musical setting of the utmost complexity. The over-all outline of this passage resembles the shape of a three part fugue form featuring a loosely organized Exposition, a short episodic Modulatory Section and a Climax which is marked by the literal recapitulation of the theme in its original tonality.

The very short theme of this passage is divided into two parts corresponding to the two expressions which constitute the brief text. The twice repeated expression Christe is most frequently set by two descending minor thirds although other intervals often are substituted for the thirds, while the word eleison is given an undulating melismatic setting which frequently commences with an ascending melodic fourth. These two musical and verbal elements are presented both in succession and separately with the result that the musical component appears in more than one form. Hence, at the commencement of this passage an appearance of great complexity is achieved by the presentation of the two components of the theme both consecutively and simultaneously in the guise of a Double Subject. In general, it may be observed that the original length of the complete theme is four measures and that it begins in the Dominant region and shifts to the Tonic of the various keys in which it is found.
I. Exposition.

Figure 28 presents the location of the theme entries and the structural framework of this fugue.

Meter: 3/2.

Approximate Length and Location: mm. 88-95 (8 measures) pp. 8, 9.

Length of Subject: 4 measures.

Order of Entry: Unconventional and irregular. (See the explanation below and the graph of this fugue, Figure 28.)

Fig. 28—Thematic graph, second passage, Missa Solemnis in D.

As mentioned earlier, this Exposition is quite irregular and the presentation of the themes within it does not conform to any traditional order of entry and reply. The location of the various entries may be
visualized by making reference to the graph of this passage in conjunction with the ensuing verbal description.

Following a two measure introduction by the orchestra, the Solo Soprano states the first theme entry which commences in the Dominant region of the key of b minor. The Solo Tenor provides the first part of this entry with a simultaneous Countersubject consisting of the second half of the theme sung an octave below the upper entry. Two measures after the beginning of this dual theme entry the Solo Alto presents a second statement of the theme which appears a major sixth below the Soprano part and thus commences in the Dominant region of D Major. The Solo Bass doubles the first half of this entry below in simultaneous thirds. Two measures after the commencement of the Alto entry the Tenor presents a highly altered version of the theme which may be regarded as an upper companion to the Solo Bass part which presents a somewhat altered form of the theme beginning at measure 92. The first half of the Bass entry consists of two downward leaps of an octave on the second and third beats of two consecutive measures replacing the characteristic descending thirds which normally occur on the first and second beats in a comparable location. The rhythmic displacement of the first part of the Bass entry results in a semi-antiphonal presentation of the expression Christe in conjunction with the altered Tenor entry immediately above. It is interesting to note in this connection that the latter half of the previous Alto entry serves as a simultaneous Countersubject to the commencement of the double entry in the lower voices. The change in the form of the theme head makes it somewhat more difficult than usual to determine the tonality of the Bass entry, however, since the second half of this theme appears one octave lower than that of the immediately preceding Alto entry, it will be assumed that this theme is likewise in the key of D Major.

Because of the unconventional nature of this passage, it is difficult to determine whether the group of entries just described complete the Exposition and whether the succeeding group of theme entries comprise the beginning of the Modulatory Section, a counter Exposition or whether the Exposition should be considered to include both groups of theme entries.

With reference to the problem at hand, it should be noted that the Soprano entry next in sequence is accompanied by a shift of tonality to the Subdominant key of G Major which tonality is maintained throughout the succeeding group of entries and into the short episode following them. This tonal unity, when viewed in the light of the fact that the theme has just been presented
in some form by all the voices in a different tonality would seem to favor the establishment of the Counter Exposition hypothesis since no further modulatory action takes place and in spite of the fact that this subdivision lies in the Subdominant key.

Another point in favor of the Counter Exposition theory is the virtual division of the whole fugal passage into three parts by the entry of the Chorus with a compound statement of the theme at measure 104 followed shortly by the cessation of the Solo parts which when they re-enter at measure 113 commence the Climax portion of this passage. This arbitrary three fold division would, for mechanical reasons, tend to preclude the beginning of the Modulatory Section much earlier than with the commencement of the episode following the second group of theme entries.

There are, of course, arguments which could be advanced in favor of other solutions to the problem at hand. Because of the indefiniteness relative to the exact nature of this area of the passage, the second group of themes will be tentatively considered as a Quasi Counter Exposition in the Subdominant key.

Quasi Counter Exposition.

Approximate Length and Location: mm. 94-101 (8 measures) pp. 9, 10.

The Soprano entry, with which this subdivision is considered to commence, begins in measure 9^4 in the Dominant region of D Major but reflects a shift of tonality to the Subdominant key of G Major in its latter portion. The rhythmically displaced beginning of this theme is provided with a double Countersubject by the latter portions of the double Tenor and Bass Exposition entry. A second double entry in the Tenor and Bass parts immediately succeeds the conclusions of the previous themes in that form and this entry, which lies in a G Major tonality is provided with a Countersubject during its first portion by the concluding Soprano theme above. An Alto entry, also in G Major, next begins in measure 98. The beginning portion of this entry which manifests both rhythmic and slight melodic alterations is presented with a double Countersubject by the Tenor and Bass parts below and by the imitative Soprano part above. This Alto theme concludes the series of entries comprising this subdivision.
II. Modulatory Section.

Approximate Length and Location: mm. 102-112 (11 measures) pp. 10, 11.

The larger units of this section comprise a compound theme entry which is flanked by two short episodes.

The first episode follows and is constructed from the extensions of the themes of the Quasi Counter Exposition. These vocal parts lie in a tonality of G Major and cadence on its Dominant chord on the first beat of measure 104. At this point the Chorus enters with a theme entry in G Major in which the women's voices present the first half of the theme against the second half which is sung simultaneously by the men's voices in parallel thirds. The Solo voices during this compound entry echo the Chorus women's voices with homophonic chord structures setting the expression Christe in the semi-antiphonal fashion observed earlier in a simpler form.

A modulatory episodal passage sets in at measure 106 immediately following the initial two measures of the compound eight part theme entry. This passage for Chorus voices contains, besides the conclusions of the compound theme entry, a number of greatly altered forms of the theme plus sequential reiterations of thematic fragments. This episode commences with a Dominant chord in a minor and modulates through e minor to the key of b minor, the tonality of the initial Soprano theme entry. With the establishment of the b minor tonality the Climax Section commences.

III. Climax.

Length and Location: mm. 113-128 (16 measures) pp. 12-14.

This section features a strict recapitulation of the theme in its original tonality and location by the Solo Soprano, which entry is reinforced by the other voices of the Solo quartet and Chorus. Among the interesting musical events attending this Climax theme entry are a double Dominant Organ point in the Soprano and Bass Chorus voices, a semi-antiphonal echo of the expression Christe in three part harmony by the Chorus Altos and Tenors and the Solo Bass, a reinforcement in parallel thirds of the first half of the theme by the Solo Alto, and a simultaneous Countersubject consisting of the latter portion of the theme presented by the Solo Tenor. During the latter half of this Soprano theme entry the Solo Alto part drops out while the Solo Tenor and Bass present a
parallel and contrary motion accompaniment against a Dominant Organ Point assumed by the Chorus Altos and Tenors as the Sopranos and Basses drop out.

Only one other appearance of the theme occurs during the remainder of this passage. This is a highly altered entry presented by the Solo Tenor in measures 118 through 121, and it is accompanied by a sequential series of descending fifths in the Solo Bass part, by a melismatic roulade in the Solo Alto part, and by a very stately procession of descending whole and half notes sung by the Solo Soprano voice.

The musical texture following the Climax entry is polyphonic in the Solo voices and homophonic in the Chorus parts which combine to comprise an eight part texture for approximately five measures near the conclusion of this passage. Most of the polyphonic activity of the Solo voices is carried on in quarter note melismatic settings of the expression eleison while the homophonic Chorus parts consist of half note semi antiphonal repetitions of the expression Christe. This final portion of the passage commences in b minor and shifts to the Dominant region of that tonality for a time after which the Tonic harmony returns and is followed by a transient modulation to D Major. This major harmony is followed by b minor and f# minor harmonies in which latter key the whole passage is brought to a close.

Deviations: Since the first two sections of this passage manifest a high degree of irregularity, no earlier listing of deviations has been made, however, it should be noted in conclusion that the theme does not appear in separate Subject and Answer versions. Also, because of the irregular tonal relationships which exist between the entries there is little possibility of establishing their identity by that factor. The themes most frequently overlap each other for half their length.

Countersubject: The second half of the theme frequently appears as a Countersubject against the first portion in Double Counterpoint.

Codetta: None present.

Accompaniment: The orchestra doubles the vocal parts throughout this passage and supplies some harmonic reinforcement of the relatively consistent polyphonic texture in conjunction with the accompaniment of the expression Christe.
Passages in Gloria

Location: pp. 23-94.
The fugal passages include:
mm. 5-16 (12 measures), pp. 24, 25.
mm. 29-34 (6 measures), pp. 27, 28.
mm. 83 2/3 - 100 1/3 (16 2/3 measures), pp. 33-35.
mm. 103 2/3 - 117 1/3 (12 2/3 measures), pp. 35-37.
mm. 145-173 (29 measures), pp. 39-41.
mm. 211-226 (17 2/3 measures), pp. 46-48.
mm. 332-337 (6 measures), pp. 63, 64.
mm. 360-525 (165 measures), pp. 67-90.
mm. 525-534 (10 measures), p. 90.

First Passage

Figure 29 presents the location of the theme entries in this passage.

Meter: 3/4.

Length and Location of the Passage: Gloria, mm. 5-16 (12 measures), pp. 24, 25.

Length of Subject: 4 measures.

Order of Entry: ATBS (Conventional, WTC I 24).
Subject, Subject, Answer, Answer.

Fig. 29--Thematic graph, first passage, Gloria

In this passage the first entry is that of the Alto which states the Subject. This is followed by the Tenor which again presents the Subject, untransposed but for male voices. The third entry of the theme occurs in the Bass which presents it in the form of a Real Answer transposed into the key of the lower fourth below the Tenor. The final entry, another Real Answer, is presented by the Soprano transposed one octave higher than the Bass entry.
The theme is derived from five ascending tones in diatonic order beginning with the Tonic of the scale for the Subject entries, and with the Dominant of the scale for the Answer entries. All four entries are strict throughout their compass.

Deviations: Although the voices enter in a conventional order, the succession of two Subject entries followed by two Answer entries is unusual and precludes the formation of a fugue exposition in a traditional manner. The two Subject entries overlap at a distance of two measures, as do the two Answer entries, however, the Tenor Subject and Bass Answer do not overlap but one follows the other in succession. This implies a codetta if the other instances are considered the norm in spacing for this passage. They are then in stretto formation as can be observed from the graph. The overlapping of parts furnishes the only vocal counterpoint for this passage.

Countersubject: None used.

Codetta: Implied by the succession rather than the overlap of the Tenor and Bass entries.

Accompaniment: Divided; part of the orchestral accompaniment doubles the voices and part of it furnishes an instrumental second subject against the voice entries.

Second Passage

Figure 30 presents the location of the theme entries in this passage.

Meter: 3/4

Length and Location of the Passage: Gloria, mm. 29–34 (6 measures), pp. 27, 28.

Length of Subject: Variable 3 to 5 measures.

Order of Entry: SATB (Conventional, essentially similar to WTC I, 22).
Subject, Subject, Answer, Answer.
In this irregular passage the Soprano presents the first entry which is similar, except for the last note, to the Subject of the first passage. This is followed by the Alto entry which begins one octave lower and is strict for one and two thirds measures and then undergoes melodic and metric alterations which include extension for a fifth measure. The third entry of the theme occurs in the Tenor a minor third lower than the Alto entry. This theme likewise is changed in form. The final entry, presented by the Bass begins a fifth lower than the Tenor entry and is compressed into three measures, the first of which has the appearance of a premature or false entry. Also, the complete presentation of the text by this voice does not occur until in the adjacent homophonic cadence. The Soprano and Alto themes are strict for one and two thirds measures while the Tenor and Bass themes are different but show a relative similarity to each other for the duration of the first measure. The tonal and formal relationships among these themes indicate that they could be classified as Subject, Subject, Answer, Answer.

**Deviations:** Every aspect of this passage is unusual and irregular except for the metrical spacing of the entries which all begin at a one measure time distance in succession in a stretto formation. A semblance of similarity among the theme heads for a distance of one measure is apparent if the small melodic differences of the Tenor and Bass entries are overlooked. Other than that exception the tonal and metrical deviations in each theme prevent any comparison as to strictness and similarities are more visual than aural.

**Countersubject:** None used.

**Codetta:** None present.
Accompaniment: The voices are doubled by the orchestra which also presents an agitated independent accompaniment to this passage.

Third Passage

Figure 31 presents the location of the theme entries in this passage.

Meter: 3/4.

Length and Location of the Passage: Gloria, mm. 83 2/3 - 100 1/3 (16 2/3 measures), pp. 33-35.

Length of Subject: Variable, 5 to 6 measures.

Order of Entry: BTAS (Conventional, WTC I 5; II 7, 9, 23). Subject, Answer, Subject, Answer.

Fig. 31--Thematic graph, third passage, Gloria

In this passage the first entry is that of the Bass which states the Subject. This is followed by the Tenor which presents the Tonal Answer transposed into the key of the upper fourth. The third entry occurs in the Alto which states the Subject transposed one octave higher than the Bass Subject. The final entry, another Tonal Answer, is presented by the Soprano transposed one octave higher than the Tenor Answer.

The theme of this passage has two distinguishing characteristics: a syncopated beginning and the upward skip of an octave or a minor seventh immediately following an initial decent of a fifth or fourth. The syncopation results from the Subject and Answer entries beginning on the third beat of a measure with a sforzato. The first two notes of the theme are two quarter notes joined by a tie, thus the normal accent of the first beat of the measure is shifted to the preceding final beat of the former measure. The entries cannot be said
to be strict for any distance because of early tonal alterations but they are relatively strict for two and two thirds measures.

**Deviations:** As noted above the Tonal Answer is transposed into the key of the upper fourth instead of the customary upper fifth. The entries overlap each other in stretto fashion and the Bass Subject has a one measure greater length (three measures) before the entry of the Tenor Answer than the succeeding entry time distance interval (two measures).

**Countersubject:** None used.

**Codetta:** None present.

**Accompaniment:** The orchestra doubles the voices and embellishes them with a florid part which forms a dissonance with the first half of the theme notes. This dissonance is resolved on the second half of the theme notes and this part of the accompaniment may thus be likened to a succession of appoggiaturas.

**Fourth Passage**

Figure 32 presents the location of the themes in this passage.

**Meter:** 3/4.

**Length and Location of the Passage:** Gloria, mm. 103 2/3 - 117 1/3 (12 2/3 measures), pp. 35-37.

**Length of Subject:** Variable, 4 2/3 to 6 measures.

**Order of Entry:** TBSA (Conventional, WTC I 17).

Subject, Answer, Subject, Answer.

![Fig. 32--Thematic graph, fourth passage, Gloria](image-url)
In this irregular passage the Tenor part states the Subject and the Bass replies with a Tonal Answer in the key of the lower fourth. This pair of closely timed entries is followed, after a one measure delay, by the Soprano Subject, presented one octave above its previous Tenor location, and the Alto Answer which appears transposed into the key of the fourth below the Soprano entry.

The theme of this passage exhibits the same syncopated beginning and succeeding descent of a fifth and upward skip of an octave which characterized the theme head of the Subject entries in the previous fugal passage. Thereafter the themes of this passage continue with an inexact sequential repetition of the head motive before coming to differing conclusions. The Answer entries have their two slurred initial quarter notes on pitches a whole step apart, while the Subject entries begin with two tied quarter notes of the same pitch. The Tonal Answers are kept within the tonality of G Major by a lowering of their sixth note a half step below the pattern established by the Subject entries. The Subjects parallel each other for three and two thirds measures and the Tonal Answers are identical to each other for two and two thirds measures.

Deviations: The initial short distance of one measure between the first two entries is disregarded in the case of the Soprano (third) voice which enters after a one measure delay. The Soprano and Alto entries, however, have the same close entry distance as the lower pair of voices. The Alto part is continued without interruption as a link to the succeeding free polyphonic section which in turn gives way to a harmonic homophonic close. The parts overlap irregularly and serve as mutual counterpoints.

Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestra doubles the voices and embellishes them with a florid part. In contrast with the accompaniment to the third passage, the accompaniment for this passage is mostly consonant.

Fifth Passage

Figure 33 presents the location of the themes in this passage.

Meter: 3/4.
Length and Location of the Passage: **Gloria**, mm. 145-173 (29 measures), pp. 39-41.

Length of Entries: 8 2/3 measures.

Order of Entry: T(A)SB (Conventional, WTC I 18, 23; II 5, 16). Subject (Answer) Subject, Answer.

![Thematic graph, fifth passage, Gloria](image.png)

This is an irregular polyphonic passage, during the first half of which the voices of the Solo Quartet present the theme but are later superseded by the chorus which continues with a presentation of thematic variants.

The Solo Tenor introduces the theme of the passage and is followed by the Solo Alto voice whose free entry, beginning a major sixth above the Tenor theme, is a fragmentary presentation of segments of the theme. Following the appearance of the free Alto entry, the Solo Soprano presents the theme one octave above its original Tenor location in Subject to Subject relationship. This in turn is answered by the Solo Bass entry an octave and a fifth below the Soprano part. The theme is strict for five measures in the Tenor, Soprano and Bass entries after which it undergoes melodic and implied harmonic alterations. The Tenor entry shifts from B♭ to F Major while the Soprano entry commences its course in the same initial key as that of the Tenor entry but shifts to the Subdominant key of B♭ Major. The Bass entry commences and remains in B♭ Major throughout its course, beginning with the latter half of which the upper Solo parts terminate as the chorus voices enter. In this latter part of the passage, only the Tenor entry shows a tendency
to conform to the original theme pattern, and it is strict during the first four measures of its length which also coincide with the earlier Solo Bass entry in tonality and pitch location. The beginning of the Soprano, Alto and Bass chorus parts resembles that of the free Solo Alto part which, instead of beginning with the first beat of its initial measure, commences as two tied quarter notes, the first of which begins on the third beat of its initial measure. All parts of this passage as a whole bear a free thematic relationship to each other. The theme itself is rather long and ariose in nature and lends itself readily to allusive fragmentary quotation. The Solo voices enter at a four measure time distance with the exception of the free Alto part which enters two beats late.

Deviations: This free fugal passage may be said to consist primarily of deviations since it does not conform to any regularly established exposition due to the free Alto entry.

Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestral accompaniment throughout the passage consists of a doubling of the vocal parts. In addition to this, there is a pizzicato first beat confirmation of the harmony during each measure that a Solo part is in progress.

Sixth Passage

Figure 34 presents the location of the themes in this passage.

Meter: 3/4.

Length and Location of the Passage: Gloria, mm. 211-228½ (17½ measures), pp. 46-48.

Length of Subject: 1 2/3 measures.

Order of Entry: ST(A and B); STAB; and (S and T) (Unconventional, No parallel in WTC). Subject, Subject, Answer, Answer.
This brief passage consists of two and one half groups of very short imitative theme entries presented in succession after the manner of an irregular fugue exposition.

In the first group of entries the Soprano presents a theme motive which the Tenor promptly repeats in strict imitation one octave lower. These two theme statements may be considered as a pair of Subject entries because of their tonal identity. Next, the Alto at the same pitch as the Tenor, and the Bass one octave lower, combine simultaneously to present what may be considered as a pair of Tonal Answer entries because of their relatively different melodic design. In a strict sense, however, this second pair of entries does not deserve to be designated by the term Answer because its tonality is identical with that of the first pair.

The second group of entries is thematically different from the first set, but it follows a similar entry order in that the Soprano first states the Subject motive which the Tenor imitates one octave lower. In this instance, however, two chanted "Answer" entries by the Alto and Bass succeed each other rather than appearing simultaneously. They enter on pitches one octave apart and continue with long extensions during the course of which the Soprano and Tenor voices re-enter simultaneously at pitches relatively one octave higher and proceed to freely imitate the chanted Alto and Bass "Answers" and their extensions.

The pair of Subject entries of this group delineates a Dominant seventh chord in d minor while the chant-like "Answers" and their imitations are sung on octaves of A and acquire a Dominant and Tonic aspect at their inception in response to their orchestral harmonic environment.

Deviations: The tonality of the themes of this passage does not conform to the traditional Tonic-Dominant, Subject and Answer pattern for fugal passages. Because of this and the unconventional order of theme entries, this passage must be considered as a freely imitative exposition.
of thematic material for the purpose of emphasis rather than as an example of fugal composition. The entries overlap for short distances of one or two beats and their continuations dissolve into a familiar style texture.

Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestra provides an agitated musical environment for this passage mostly independent of the vocal parts.

**Seventh Passage**

Figure 35 presents the location of the themes in this passage.

Meter: 3/4.

Length and Location of the Passage: *Gloria*, mm. 332-337 (6 measures), pp. 63, 64.

Length of Subject: Only the first two measures of each entry are considered.

Order of Entry: BTAS (Conventional, WTC I 5; II 7, 9, 23).

Fig. 35--Thematic graph, seventh passage, *Gloria*

This passage is an example of what might be designated as a modulatory pseudo stretto. The staggered voice entries actually establish a homophonic texture immediately after stating a characteristic theme head motive and for this reason each entry is arbitrarily limited to include only the first two measures of its length.
The Bass entry begins on the Tonic of D Major and the Tenor enters a major third above thus continuing the original Tonic harmony. The Alto and Soprano entries commence with g' and e'' respectively and indicate a shift of harmony to the Dominant. Each entry represents an augmentation of the prevailing harmonic structure rather than serving to further the development of a polyphonic texture as would be the case in a true stretto. For this reason, no distinction as to Subject or Answer is apparent among the entries and the initial interval of reply is a relatively random matter dictated by harmonic rather than polyphonic considerations. A regular time distance of one measure separates the beginning of all entries and the rhythmic pattern of each theme head is identical for two measures except for a slight deviation in the second measure of the Alto entry. However, the individual entries show considerable melodic variety in the two measure portion of their length arbitrarily chosen for study.

Countersubject: None used.

Codetta: None present.

Accompaniment: The Bass and Alto entries only are doubled by the otherwise independent orchestral accompaniment.

The Gloria Fugue

This fugal passage includes:
mm. 360-525 (165 measures), pp. 67-90.
Subdivisions:
mm. 360-382½ (22½ measures), pp. 67-70.
mm. 382½-440½ (58 measures), pp. 70-78.
mm. 412½-422½ (10 measures), pp. 74, 75.
mm. 428½-435½ (7½ measures), pp. 76, 77.
mm. 440-459½ (19½ measures), pp. 78-81.
mm. 459½-525½ (65 measures), pp. 81-89.

This extended passage contains a nearly full complement of the various contrapuntal devices which, when taken as a whole, constitute a fugue. However, although Beethoven's observation of the structural rules for each device is strict, he has succeeded in attaining unusually dramatic results in this choral fugue through the use of dynamic and harmonic procedures not commonly considered as being a part of the fabric of a fugue. These will be mentioned as they occur during the course of this analysis.

Beethoven departs from traditional practice in this chorus as a whole in the matter of the setting of the
text. The usual practice is to treat *Cum sancta spiritu* fugally and at some length, but in this chorus, this phrase is given a brief homophonic presentation preliminary to the fugue on the words *In Gloria Dei Patris, Amen* and within the fugue only the most incidental reference occurs in subordinate polyphonic vocal parts or in the form of an obscure *cantus firmus* in the softly intoned chorus Bass and Tenor parts.

I. Exposition.

Figure 36 presents the entire thematic layout and structural framework of this fugue.

Meter: Common (4/4).

Length and Location of the Passage: mm. 360-382½ (22½ measures), pp. 67-70.

Length of Subject: 4½ measures.

Order of Entry: BTASB (No exact parallel in WTC, but except for the redundant Bass Subject entry it is similar to I 5; II 7, 9, 23). Subject, Answer, Subject, Answer, Subject.

The melismatic themes of this exposition are entirely regular in their Tonic-Dominant order and manner of entry, and all entries of the Subject and its Real Answer are strict throughout their whole length with the exception of the last four notes of the redundant Bass Subject entry which are a whole step higher than usual in order to provide the bass progression necessary for a modulation to e minor with which key the succeeding modulatory section begins. Each entry is provided with a simultaneous two measure fragmentary instrumental counterpoint during its second and third measures after the manner of a Double Subject, and at the conclusion of the theme each entry continues, thus creating a contrapuntal texture against the other parts upon the textual expression *Amen*.

Besides the florid, sequential nature of the theme there is a characteristic rhythmic pattern consisting of an initial whole note (beginning on the first beat of its measure) followed by a series of eighth notes which later give way to quarter notes with a single half note intermixed.

There is a two beat overlap of the entries except between the Tenor and Alto and the Soprano and redundant Bass entries in which cases there are one measure codettas.
GLORIA FUGUE

SECOND STRETTO, modulatory episode.

FIRST STRETTO, cadence.

STRETTO MAESTRALE

MODULATORY SECTION CONTINUED

CLIMAX

CODA

LEGEND

Subject
Answer
Homophonic
Countsuspect
COUNTERPOINT
Canus firmus
Simulated Ans.
Continuation
Augmented Theme
Theme A
Theme B
Theme C
Theme D
Countersubject: Instrumental, in the form of a Double Sub-
ject with each voice entry.

Codetta: One measure, between Tenor and Alto and Soprano 
and extra Bass entries.

Accompaniment: The orchestra doubles the vocal parts and 
provides the instrumental component of the above men-
tioned Double Subject.

II. Modulatory Section.

Figure 36 presents the location of the theme entries in this 
passage.

Meter: Common (4/4).

Length and Location: Gloria fugue, mm. 382\frac{1}{2}-440\frac{1}{2} (58 meas-
ures), pp. 70-78.

The modulatory section is marked by a number of 
interesting developments. This section is introduced 
by a Tenor entry which commences immediately upon the 
conclusion of the redundant Bass entry of the exposition. 
The metrical accent of this entry is shifted with respect 
to that of the previous entries in that its first note 
is a composite of two tied half notes the first of which 
begins on the third rather than the first beat of its 
initial measure. This theme has an instrumental Counter-
subject and begins in e minor, shifts to b minor and 
finally concludes in D Major and its surrounding contra-
puntal vocal and instrumental accompaniment confirm this 
modulatory tendency.

A two and one half measure episode intervenes be-
tween the e minor Tenor theme and a new entry, this 
time presented in C Major by the Alto part. This entry 
is similar to its predecessor in the matter of displaced 
rhythmic emphasis and begins also on the third beat of 
its initial measure. However, this entry remains in C 
Major while its contrapuntal environment shifts to various 
near related keys. After the manner of the established 
practice, this entry is also furnished with an instru-
mental countersubject.

The modulatory process which set in at the close of 
the exposition is continued during and beyond the short 
episodal passage (approximately six measures beginning 
at bar 394) following the C Major entry of the Alto part 
and progresses by means of the vertical harmonic sonori-
ties produced by the contrapuntal interplay of the Amen 
motives. These, as noted above, have arisen as the con-
tinuation of the vocal parts following the statement of
the theme entries. In this instance the tonalities traversed are (beginning one beat before bar 394) G Major, E Major, A Major, D Major, f# minor, b minor, e minor, D Major and b minor. These implied modulations, which conform to key orders found in the Circle of Fifths, become apparent only after each of the seventh chords of the progression has resolved to its successor.

Almost disguised near the end of this episodal passage are two truncated theme entries. The first of these shortened entries has a tonality of b minor and begins in the Tenor part on the third beat of measure 395. In this curious phrase, only two and one half measures in length as compared with the original four and one half measure Subject span, the value of the first note is halved and in the middle of the following measure the course of the theme is abruptly altered rhythmically and melodically by the appearance of two quarter notes which slow the speed of the notes to half their usual pace and break off the development of the first sequential pattern. The next measure completes this unusual entry which more nearly resembles an episodal motif than a subject statement.

The second truncated entry begins three beats after the commencement of the short Tenor entry on the second beat of its first measure. In this instance the first note is only a quarter note and the theme is less than two measures in length unless the Amen in the next measure is included because of its thematic similarity to the end of the short Tenor entry just concluded. In this case the Bass entry will have a length of two and one fourth measures and it exhibits an even greater irregularity than the Tenor entry. The Bass entry has a tonality of f# minor.

These truncated entries show a striking melodic resemblance to the original theme of the fugue for about one measure, and they actually belong in the category of false entries which frequently precede or follow the beginning of a complete theme entry in some other part. Such an entry is to be found in the Soprano part beginning one beat before measure 400. This entry has a tonality of b minor and is true to form except for the beginning note which has a composite length of five beats commencing on the fourth beat of its initial measure. Neither this entry nor either of the truncated entries have a regular instrumental Countersubject and for the period of their duration the modulatory process is retarded.

Coinciding with the next to the last note of this Soprano entry is the beginning of a theme entry by the Bass which is transposed one octave lower than the Soprano entry and appears in the Tonic Major key of B. This
represents a modulation to a distant key. This theme is also rhythmically displaced in a manner similar to the e minor entry which began this Modulatory Section in that it commences with a composite whole note on the third beat of its initial measure. The orchestra provides an instrumental Countersubject for this statement of the theme.

The next theme entry occurs in the Soprano part again, and in this instance the first note, while beginning on the third beat of the measure, is only two beats long so that the remainder of the entry is similar in rhythmic accent to the earlier themes found in the Exposition. However, this entry is somewhat irregular in that its second sequential pattern (measure 409) appears a whole step lower rather than the customary whole step higher level above that of the preceding measure (first sequential pattern). The form of the remainder of this entry bears traces of alterations induced by the modulatory activity of the other parts which shift the tonality from the key of g# minor with which the theme began to that of c# minor at its end. What seems to have been intended as an orchestral Countersubject for this theme appears in the Bassoon part about a measure before the beginning of the theme itself. The length of this entry is one half measure greater than usual.

First Stretto:

Figure 36 presents the location of the theme entries in this passage.

Meter: Common (4/4).

Length and Location: Gloria, fugue, mm. 412\frac{1}{2}-422\frac{1}{2} (10 measures), pp. 74, 75.

Length of Subject: Variable, 4 to 6 measures.

Order of Entry: ATBS (Conventional, WTC I 24).

With the completion of the Soprano entry just mentioned above there begins a series of four entries which as a group constitute a Stretto in the Dominant tonality of A Major. This short section within the more extensive Modulatory Section of the fugue represents traditional practice in that the themes are presented in stretto at less than the original entry distance (one half the distance in this case), but Beethoven goes beyond traditional practice in the matter
of tonality by permitting the Answers of this passage to lie in the region of the Dominant of the Dominant of the original key of D Major.

The Alto, which states the Subject, is the lead voice in this stretto. It is followed by the Answer in the Tenor which presents its entry in the key of the lower fourth. The succeeding Bass Subject appears one octave lower than its Alto predecessor and the Soprano Answer concludes the entry series with its appearance one octave above its Tenor counterpart. Each of the entries is rhythmically displaced by commencing on the third beat of its initial measure as a half note tied to an identical note in the succeeding measure after the manner previously established. The themes may be considered strict for a distance of three measures except for the fact that the third note of the Answers is lowered one half step from a theoretical d sharp to d natural in order to strengthen and maintain the fundamental A Major tonality of the expository passage. Only the Alto and Bass Subjects are here provided with an orchestral Countersubject. The beginnings of the entries succeed each other after a time distance interval of two measures.

Deviations: Some interesting alterations occur in these parts, other than those noted above, such as in the case of the Tenor Answer which proceeds quite normally for three measures only to be succeeded abruptly thereafter by a continuation setting the expression Amen which in turn leads to an apparently inexact truncated inversion of the theme (mm. 420½-422½). To this the Alto, in a simulated answer, chants the text in measures 421-422 3/4. The Bass Subject is lengthened to comprise six measures by the insertion of two additional sequential measures following the first two normal sequential patterns. The concluding Soprano entry of this section is more nearly normal with respect to length and is shortened only two beats by the substitution of a quarter note for the usual tied half and quarter notes appearing on the first syllable of Patris. A significant melodic change occurs on this word in that it is set to a rising Leading tone to Tonic progression in A Major rather than the usual stepwise descending pattern.

Countersubject: The orchestra provides instrumental Countersubjects for only the Alto and Bass Subjects.

Codetta: None present.

Accompaniment: The vocal parts are doubled by the orchestra.
At the close of the Soprano Answer which marks the end of the stretto, a modulatory episode ensues which resembles familiar style texture in that the Amen motives in the three upper voices begin and end in simultaneous groups. This short episode begins in A Major, modulates to F# minor, D Major, b minor and again to F# minor in which key the chorus is brought to a half with a half cadence on the Dominant C# Major chord which is sung piano as a sequel to a decrescendo.

It should be interpolated at this juncture that a cadence at any point except at the end of a fugue is considered foreign to its nature since it disrupts the flow of polyphony. However, the half cadence appears in fugues of the Viennese Classical school just before a stretto, apparently as a dramatic device whose purpose is to set the stretto off from the preceding polyphonic texture.

The progress of the fugue to this point has been relatively regular with reference to traditional compositional practices, but now an astonishing array of musical and contrapuntal devices appear. After a one beat rest following the whole note C# Major chord the voices of the Solo quartet enter dramatically in D Major with a second stretto constructed on a variant of the original fugue Subject under which the chorus basses intone the words Cum sancto spiritu, in long whole and half note values after the manner of a Cantus firmus which is in striking rhythmic contrast to the energetic eighth and quarter note polyphony of the Solo stretto above.

The shift at this point from the c# chord without any transitional modulation to the relatively higher Tonic harmony of D Major is an adaptation of a device employed by Haydn (as mentioned earlier) between adjacent sections in the development portions of movements in Sonata Allegro form in some of his string quartets. In the instance at hand, the harmonic "heightening" resulting from Beethoven's use of this device is not reflected by a change from the prevailing piano dynamic level which could possibly be even lower than that of the preceding chorus when the fact is considered that only one voice to a part is participating in the stretto.

Second Stretto:

Figure 36 presents the location of the theme entries in this passage.

Meter: Common (4/4).
Length and Location: Gloria fugue, mm. 428¾-435¾ (7¼ measures), pp. 76, 77.

Length of Subject: Variable, 2 3/4 to 3 3/4 measures.

Order of Entry: TSB (Conventional, WTC I 18, 23; II 5, 16). Subject, Answer, Subject, Answer.

In this stretto the Solo Tenor entry states the Subject and this is followed by the Answer presented by the Alto Solo voice in the key of the upper fourth. The Solo Soprano next presents the Subject one octave above the Tenor entry followed by the Solo Bass Answer one octave below its Alto counterpart. The first two theme entries are relatively strict for two and one fourth measures while the Soprano and Bass entries are relatively strict for one and one fourth and one and three fourths measures respectively. The themes cannot be said to be entirely strict during these spans due to the fact that the fifth note of the Answer entries is one half step lower than the comparable note of the Subject entries. The time interval between the beginnings of the themes is one measure.

Deviations: As stated earlier, the themes of this passage are variants of the original fugue subject. The most apparent deviation from the original pattern is found in the first note which has been reduced from a duration of four beats to only a single beat. Another difference arises due to the entry of these stretto themes on the second beat of a measure. This, however, places the metrical accent of the balance of each theme at the same point where it has fallen most frequently in the theme entries of the Modulatory Section as a whole. As noted above the Subjects are answered in the key of the upper fourth rather than that of the upper fifth. The time distance of one measure between theme entries is half that of the First Stretto or one quarter that of the Exposition.

This short passage is unusual in that it is constructed over the previously mentioned Cantus firmus which is intoned by the Bass voices of the chorus. The tonality alternates between D Major and b minor and finally reaches the distant Tonic Major key of B at the cadence formed from the theme extensions which constitute the end of this stretto. No instrumental Countersubjects appear during this contrapuntal device.

Countersubject: None used.

Codetta: None present.
Accompaniment: The orchestral woodwinds double the Solo voices and the bass Trombone doubles the chorus Basses.

A most interesting non-polyphonic modulatory episode commences with the closing chords of the cadence following the stretto. Beginning with the third and fourth beats of measure 434 a series of six rising modulations, each consisting of only four beats and each appearing a whole step higher than the preceding, is presented jointly by the Solo quartet and orchestra and is consummated within the space of only six measures. The key progression is as follows: B Major (cb Major), Db Major, Eb Major, F Major, g minor and A Major. This represents a variant of the Circle of Fifths progression in that the alternate keys do not appear.

During this modulatory process the Solo voices doubled by the woodwinds are twice answered antiphonally by the strings between pauses while the chorus Tenors accompanied by the tenor trombone are softly intoning *Cum sancto spiritu* to the stately pace of a Cantus firmus. This remarkable passage serves as a transition from the Modulatory Section to the Climax Section which commences with the A Major tonality established by the last modulation.

III. Climax.

Figure 36 presents the location of the theme entries in this passage.

Length and Location: Gloria fugue, mm. 440-459½ (19½ measures), pp. 78-81.

The Climax Section is composed of a stretto maestrale and a succeeding series of augmented theme entries all presented over an instrumental Pedal point.

Stretto Maestrale:

Meter: Common (4/4).

Length of Subject: Variable, 4 to 5½ measures.

Order of Entry: BTAS (Conventional, WTC I 5; II 7, 9, 23).
Answer, Subject, Answer, Subject.

In this stretto, which is for the chorus voices, the Bass part initiates the series of entries by presenting the Answer. This is followed by the Tenor Subject entry transposed into the key of the upper fourth. The Alto Answer and Soprano Subject entries, each transposed one octave above its respective Bass or Tenor
counterpart, complete the structure of the stretto. The Bass Answer and Soprano Subject conform strictly to the original theme pattern of the Exposition for three and one eighth measures, after which they continue with brief extensions. The Tenor Subject, during its first three and one eighth measures varies from the pattern only by two notes—both D naturals—in the second and third measures while the Alto Answer abandons the original pattern after two measures to modulate to the Subdominant key of G.

The Tenor, Alto and Soprano entries appear to have a one measure instrumental Countersubject during their second measures which differs from the two measure fragmentary Countersubject of the Exposition. As noted above, the rhythmic pattern of the original themes is duplicated by the stretto themes for about three measures. Both sets of themes begin on the first beat of their initial measures with a whole note which is followed by eighth notes for a certain distance. The stretto themes maintain their eighth note rhythm until their last note whereas the rhythmic movement of the Exposition themes becomes slower and irregular for a measure or so before their conclusions.

The high degree of temporal compression between the stretto entries may be judged from the fact that only seven and three fourths measures are required to present the four entries in this stretto as compared to the seventeen and one half measures needed for the statement of four theme entries in the Exposition. The close interval of entry is not apparent at first glance due to the long initial note of the themes, but each new entry occurs on the second note of its immediate predecessor.

A shift of tonality from D to G Major occurs at the fifth measure (444) of this stretto.

Deviations: In this stretto the Answer leads the Subject in order of entry, and the Subjects appear transposed into the key of the upper fourth above the Answer entries.

Countersubject: Instrumental Countersubject of one measure's duration is present with the Tenor, Alto and Soprano theme entries during their second measure.

Codetta: None present:

Accompaniment: The orchestra provides a Dominant Pedal point throughout and beyond this stretto on the note A. The vocal parts are doubled by the orchestra which also provides an instrumental Countersubject for the upper three entries.
While the three upper voices of the stretto are still occupied with their theme entries, the Bass part after a three beat rest enters with an impressive six measure augmented version of the Subject. The doubling of all note values which is characteristic of an augmentation is carried out faithfully in this entry with the exception of the first note which begins one beat early on the fourth beat of measure 444 and is thus a composite note of nine beat's duration. This entry follows the original Subject pattern for six measures and lies in the Subdominant region of D Major until its junction at the fourth beat of measure 450 with a more rapid entry in e minor.

Beginning two measures after the commencement of the above mentioned augmented Bass entry and continuing through measure 450 the Tenor supplies a free imitative sequential part at the original eighth note pace in the tonality of G Major.

Two beats after the beginning of the free Tenor part, the Alto presents a false augmented theme entry only three and three fourths measures in length. The initial note of this entry also follows the concluding Alto stretto entry without pause and commences on the second beat of measure 447. Thus it enters on a relatively weak beat and has a duration of only seven beats. The remainder of this entry which lies in the Subdominant region of G Major consists of only the first sequential theme pattern. This is followed by a long, freely imitative extension setting the expression Amen.

An exact duplicate of the Bass Subject entry is found in the Soprano part beginning on the fourth beat of measure 448. This entry duplicates every feature of the augmented Bass entry including its tonality with the one exception that it appears two octaves higher than the just concluding Bass part. The sequential pattern of this Soprano entry is dissolved into an extension, which, after reaching an immediate climax on high b', proceeds downward, largely by chromatic half steps, to an authentic cadence ending with a D Major chord.

There are two items of interest in the Tenor and Bass parts which commence about measure 450. The first of these is the pseudo entry in the Tenor part which, while exhibiting a rhythmic affinity to the original Subject pattern, follows a highly dissimilar melodic course during which it shifts from G Major to C Major before closing with a short chromatically altered extension. The second item of interest is that found in the Bass part. Immediately following the augmented Subject entry in that voice an e minor entry sets in having only a quarter note at its beginning. This is
followed by a relatively normal rendering of the thematic sequential patterns in eighth notes before dissolving into a chromatically altered extension. The particular point of interest here is to be found in the relative quickening of pace accomplished by the second Bass entry in contrast with the more ponderous character of the preceding augmented entry.

This Climax section is effectively brought to a triumphant close by a fortissimo D Major chord which has been preceded by a series of boldly executed modulatory progressions constructed over the continuing Dominant Pedal point through the interplay of the chromatically altered theme extensions and the orchestral accompaniment. The triumphant D Major chord mentioned above is identical with the terminal authentic cadence chord referred to in a preceding paragraph. A Coda follows this section.

IV. Coda.

Figure 36 presents the location of the theme entries in this passage.

Meter: Alla Breve (2/2).

Length and Location: Gloria fugue, mm. 459-525 (66 measures), pp. 81-89.

Table II presents pertinent information regarding the themes and their order of entry in this passage.

It has been frequently observed that Beethoven's codas are at least as significant as the preceding sections of a movement, especially in the case of those cast in Sonata Allegro form. This observation will be found to be equally applicable in the case of this choral fugue whose coda now proceeds to present three themes in simultaneous combination after the manner in which they are treated during the Climax of a triple fugue.

The low dynamic level and the unpretentious manner with which this Coda begins appear in striking contrast with the imposing majesty of the preceding Climax, however, the approximately doubled tempo and the multiple complexity of the polyphony found in this Coda exceed the comparable effects of the former passage. Also, the Solo voices which were silent during the Climax section now reenter and present the prominent features of the contrapuntal process while the chorus voices contribute a comparatively subordinate but related fugato which after a time merges into a homophonic texture. Then, while the Solo voices continue for a few additional measures in polyphony, the chorus parts are drawn to a contrasting unison chant which
### TABLE II

**DISPOSITION OF ENTRIES AND STRUCTURAL CHARACTERISTICS OF THE CODA THEMES IN THE MISSA SOLEMNIS GLORIA FUGUE**

<table>
<thead>
<tr>
<th>THEME</th>
<th>A</th>
<th>B</th>
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<tbody>
<tr>
<td>ORDER OF ENTRY</td>
<td>Alto</td>
<td>Soprano</td>
</tr>
<tr>
<td>REFERENCE TO CONVENTIONALITY</td>
<td>WTC I 16, 20; II 22</td>
<td>WTC I 5; II 7, 9, 23</td>
</tr>
<tr>
<td>SUBJECT-ANSWER SEQUENCE</td>
<td>Subject</td>
<td>Answer</td>
</tr>
<tr>
<td>MEASURE NUMBER OF ENTRY</td>
<td>463 467 471 474</td>
<td>463 % 467 % 471 % 474 %</td>
</tr>
<tr>
<td>LENGTH OF ENTRY</td>
<td>3 3/4 mm, 4 mm, 4 mm, 3 mm</td>
<td>2 3/4 mm, 2 3/4 mm, 2 3/4 mm, 2 3/4 mm</td>
</tr>
<tr>
<td>DISTANCE BETWEEN HEADS OF ENTRIES</td>
<td>4 mm, 3 mm, 3 mm</td>
<td>4 mm, 4 mm, 3 mm</td>
</tr>
<tr>
<td>TONALITY REGION OF ENTRY</td>
<td>D Major, D Major, D Major, D Major</td>
<td>D Major, D Major, D Major, D Major</td>
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**TABLE II -- Continued**

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<tr>
<th>THEME</th>
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<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORDER OF ENTRY</td>
<td>Bass</td>
<td>Tenor</td>
</tr>
<tr>
<td>REFERENCE TO CONVENTIONALITY</td>
<td>WTC I 5; II 7, 9, 23</td>
<td>WTC I 16, 20; II 22</td>
</tr>
<tr>
<td>SUBJECT-ANSWER SEQUENCE</td>
<td>Subject</td>
<td>Answer</td>
</tr>
<tr>
<td>MEASURE NUMBER OF ENTRY</td>
<td>415 415 415 415 415 415 415 415 415 415 415 415</td>
<td></td>
</tr>
<tr>
<td>LENGTH OF ENTRY</td>
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<td></td>
</tr>
<tr>
<td>DISTANCE BETWEEN HEADS OF ENTRIES</td>
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<td></td>
</tr>
<tr>
<td>TONALITY REGION OF ENTRY</td>
<td>Tonica, Dominant, Tonic, Dominant, Tonic, 0-4, 0-4, 0-4, 0-4, 0-4, 0-4, 0-4, 0-4, 0-4, 0-4, 0-4, 0-4</td>
<td></td>
</tr>
</tbody>
</table>
rises in intensity until at measure 488, while the Solo parts pause, the chorus, still in unison, triumphantly proclaims the primary text of the fugue to a slightly altered form of the original Subject over the full orchestra which also is in unison. The high intensity level of this passage except for a short contrasting piano episode (mm. 502-506), is maintained and even surpassed in the remaining homophonic and antiphonal conclusion of this fugue on the single expression Amen which is given a tremendous final assertion in measures 522 to 525. Although at this point the fugue is brought to a formal close, the chorus still continues with a recapitulation of some introductory material which contains a short example of polyphony to be described later.

In returning now to the matter of the analysis of the polyphonic portion of the Coda it is interesting to note that one of the themes of this passage develops from the unaccompanied Amen motives which introduce this section. As mentioned previously, three fugal themes are combined simultaneously in this passage. Actually there are four themes, but two of them are closely related. After the first round of the original Subject entries has been presented, a variant of those themes is introduced to replace them and to serve as a continuation of the polyphony of the Solo voice parts above the slower moving polyphonic themes and the later homophonic texture of the chorus.

The first of the two themes just mentioned is a slightly shortened version of the original fugue Subject which is presented by the Solo voices. This is provided with a simultaneous Solo voice Countersubject in double counterpoint which is derived from the previously mentioned introductory motives of the Coda. For purposes of reference, the first theme described in this paragraph may be designated as Theme A and its Countersubject as Theme B. The variant of Theme A which was mentioned in the previous paragraph will be designated as Theme D since it is the last to appear.

The remaining Theme C is the one presented by the chorus voices. It has the character of a Chant, and because of its location and relatively slow cadence it tends to assume the function of a Cantus firmus before it becomes involved in contrapuntal combination with its Answer.

Because of the close interrelationships among these themes, certain of their features will be presented in Table II. These characteristics and relative data include Order of Entry, Subject-Answer Sequence, Location and Length of Entries, Distance Between Entries, and their Tonality. Other properties of the themes will receive more individual attention in the following remarks.
In general, the interval of answer is a fifth above the Subject for all theme expositions except in the cases of one or two deviations where the last entry of the group is shifted from its traditional tonality to accord with a modulation in the other parts, or except in the cases of the variant theme D entries which are highly irregular in this and all other aspects.

Theme A always enters at the beginning of a measure while themes B and D enter on the second beat (with the exception of the fifth entry of the D group) and theme C begins on the third beat of its initial measure.

The first three entries of theme A are strict for two and seven eights measures and the first statement of the Answer (Soprano) is Real. The Tenor Answer of this theme group is irregular in that it is presented in its inversion after the first two notes which start this entry with the normal initial interval of an ascending fourth.

Theme B exhibits a syncopated rhythm and contains a diminished fifth, but it is otherwise the most consistent in the matter of the formal regularity of its four entries of any of the theme groups. All entries are strict for two and three fourths measures including the Real Answers except for a slight deviation by the second note in the fourth entry.

There is a negligible overlap of the entries in the instances of themes A and B.

Theme C has a completely regular theme head among all four of its entries due to the fact that the rhythm of each entry is the same at the beginning and the same pitch is used to intone all the syllables of the first word. The last entry is relatively a whole step (major ninth) above its earlier counterpart due to the changed key relationships imposed by a modulation in the other voices. The continuation of these C theme entries after the theme head is quite irregular in all respects and a variable amount of overlapping occurs among the four entries of this theme group.

The five entries of theme D are so irregular in the matters of their general form and initial key relationships that no attempt has been made to classify any entry as Subject or Answer. The second and fourth entries of this group begin with the normal initial interval of an ascending fourth but thereafter they continue with an inverted and prolonged version of the theme as does the fifth entry which, however, begins on the third beat of its first measure with a half note and an initial interval of a rising major second in place of the established initial dotted half note on the second beat of the measure and an ascending fourth. These themes overlap each other for varying distances.
From the commencement of the Coda to the statement of the original Subject in unison by all voices (mm. 488-492) a tonality of D Major is maintained as the key center with transient modulations to near related keys relieving the harmony of the principal key.

Accompaniment: The orchestra provides a relatively light independent homophonic accompaniment for the voices from the beginning of the Coda up to the measure preceding the statement in unison of the original Subject by the chorus and orchestra. At this point the instruments execute a crescendo to fortissimo which involves the whole orchestra. At measure 502 there is a sudden drop in loudness to piano after which a return to forte and fortissimo again involves the full resources of the orchestra through the remainder of the Coda and the following recapitulatory Presto section which conclude this chorus.

The homophonic conclusion of the Coda brings the fugue to a close in the spirit of Handel's concluding Hallelujahs, and the final Presto achieves a symphonic consummation of the whole chorus.

**Final Passage**

Figure 37 presents the location of the themes in this passage.

**Meter:** 3/4.

**Length and Location of the Passage:** Gloria, mm. 525-534 (10 measures), p. 90.

**Length of Subject:** 4 to 5 measures.

**Order of Entry:** TASB (Conventional, WTC I 18, 23; II 5, 16). Subject, Answer, Subject, Answer.

Fig. 37--Thematic graph, final passage, Gloria
This passage occurs in the final recapitulatory section of the Gloria chorus after the conclusion of the fugue. The themes follow a normal order of reply, a point which is of interest here in view of the fact that the first theme entry is identical with the statement of the Subject in the introductory (first) passage where a normal order of reply is not found. In this later passage there is another change which occurs when the Tenor rather than the Alto introduces the Subject entry. Other differences become apparent in the entries which follow.

After the presentation of the Subject by the Tenor, an altered Tonal Answer occurs beginning in the key of the upper fifth in the Alto part. This is followed by a similarly altered version of the Subject in the Soprano part beginning one octave above its previous Tenor location. The remaining Bass entry is unique in two respects: its form is considerably altered both melodically and rhythmically, and it appears transposed into a key which is a major second below its expected location.

Deviations: As noted above, the themes of this fugato undergo alterations which make them differ one from another. These changes are induced by a modulation from D to G Major which begins with the Alto entry and is confirmed during the course of the remaining entries. Instead of following the idatonic scale progression from Tonic up to Dominant as does the original pattern, the altered themes rise only a fourth or go beyond it to a major sixth as in the case of the Bass entry.

It is worthy of note that in spite of the modulatory process which sets in during the course of this passage the interval of reply is not disturbed until the last entry and whatever tonal compensations are necessary to care for the modulation are accomplished later in the entries. The time distance between the beginning of the entries varies from two measures between the first and second themes to only one measure between the remaining entries after the manner of a stretto.

Countersubject: None present.

Codetta: None used.

Accompaniment: The accompaniment assumes considerable importance in this passage due to the fact that the orchestra participates in the polyphony independently of and also in conjunction with the voices. The horns present two consecutive strict statements of the Subject beginning on measures 525 and 526 respectively before the Tenor voice entry. Also, during the extra measure between the
first and second voice entries, the trumpets present a two part entry (beginning with measure 528). These are restricted examples of *vox instrumentalis*, a device used by Schütz and Bach as noted earlier in Chapter III. The Tenor voice entry is not doubled by the instruments but the succeeding three vocal themes are doubled by the woodwinds. In all, there are seven theme entries, three instrumental and four vocal. The orchestra also provides a harmonic accompaniment which is relatively independent of the voices at first and later, after the vocal parts become homophonic, it develops a melodic character based upon motives which are fragments of the Subject or its altered forms in the fugato.

In closing, it should be observed that Beethoven’s accompaniment of the fugue in this chorus often emphasizes the harmonic aspect of the polyphony. This feature helps to account for the unusual musical character of this and similar passages in his choral works.

**Passages in Credo**

Location: Pages 95-163.

This chorus contains the renowned *Et vitam venturi* fugue and numerous imitative passages in free fugal texture. The first two of these passages are nearly identical and will be described together while the succeeding passages will receive individual attention in the order of their appearance.

The fugal passages include:

- mm. 5-12 1/2 (7 1/2 measures), pp. 95, 96.
- mm. 61-65 1/2 (4 1/2 measures), pp. 103, 104.
- mm. 68 3/4 - 70 1/2 (1 3/4 measures), pp. 104, 105.
- mm. 70-86 1/2 (16 1/4 measures), pp. 105-107.
- mm. 125-142 (18 measures), pp. 111-114.
- mm. 191-202 1/4 (8 1/4 measures), pp. 121, 122.
- mm. 257 1/4-286 (19 1/2 measures), pp. 131-134.
- mm. 309 2/3 - 438 5/6 (128 5/6 measures), pp. 137-158.
- mm. 438 5/6-474 (34 1/2 measures), pp. 158-163.

**First and Second Passages**

Figure 38 presents the location of the theme entries in both passages.

**Meter:** Common (4/4).
Length and Location of the Passages:

mm. 5-12½ (7½ measures), pp. 95, 96.
mm. 37-14 ¾ (7 ¾ measures), pp. 100, 101.

Length of Subject: Variable, 2½ to 4 measures (one irregular entry is 5 ¾ measures long in the second passage).

Order of Entry: BTSA (Unconventional, has no parallel in WTO).
Subject, Answer, Answer, Free entry.

Fig. 38--Thematic graphs, first and second passages, Credo.

In these irregular declamatory passages, only the theme heads, two measures in length, provide a recognizable evidence of polyphony, and the fourth entry in the Alto differs so much from the preceding three that it must be regarded as a free entry rather than a formal reply. The regular theme-head pattern is characterized by a descending third and fifth linked together by an ascending fourth. A characteristic rhythmic pattern is created by a dotted half note, quarter note and two half note sequence which is maintained fairly consistently in the cases of the first three entries. The Bass theme statement leads the group and its theme head lies in the Tonic and Dominant regions of Bb Major while the succeeding Tenor and Soprano Answers lie in the Subdominant and Tonic regions of that tonality--thus they commence in the positions of the upper fourth and upper twelfth above the Subject. The free Alto entry lies in the Tonic region of Bb. It begins with a dotted half note on the Dominant of the scale followed by the Tonic stated by two eighth notes a fifth below and a fourth above which in turn are succeeded by a repetition of the upper Tonic in two half and two quarter note time values. The over all harmonic progression of this passage consists of a Tonic, Subdominant, Tonic sequence.

Deviations: The entries do not follow a conventional order of entry or reply and they have irregular continuations.
The beginnings of the first three entries are separated by a time distance of two measures and the third and fourth entries are separated by only one measure. The entries of the second passage have a greater length than those of the first due to the requirements of a longer text.

Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestra doubles the voices in both of these passages.

Third Passage

Figure 39 presents the location of the thematic groups in this passage.

Meter: Common (4/4).

Length and Location of the Passage: Credo, mm. 61-65\(\frac{1}{2}\) (4\(\frac{1}{2}\) measures), pp. 103, 104.

Length of Subject: One measure.

Order of Entry: BATS; BATS (Unconventional, has no parallel in WTC).

Subject, Subject, Answer, Answer.

![Thematic graph, third passage, Credo](image)

Fig. 39--Thematic graph, third passage, Credo

This brief passage corresponds in type to the sixth passage of the Gloria chorus just preceding in that it consists of two groups of very short theme entries presented in succession after the manner of an unconventional fugue exposition.

In the first group of entries the Bass presents a one measure theme motive which the Alto promptly repeats in strict imitation one octave higher. These two theme
statements may be considered as a pair of Subject entries because of their tonal identity. The Tenor next enters with its motive a minor third above the former Bass entry and is at once imitated by the Soprano part one octave higher. These may be considered as two Answer entries because of their relatively different melodic design from that of the first two theme motives. In a strict sense, however, this second pair of entries does not deserve to be designated by the term Answer because its tonality is identical with that of the first pair.

The Bass entry of the second group is thematically different from the first set but it is followed by the Alto entry which is identical in form with the Answer entries of the first group. It also commences a fifth above the Bass entry of the second group but maintains the C Major tonality of the lower entry and because of this tonal identity with the Bass part it will be considered as a pseudo Subject. The Tenor next presents the "Answer" a minor third lower than the Alto part and the Soprano replies an octave higher as an "Answer."

The theme motives of the first group all delineate a G Major triad in two different inversions. The themes of the second set appear as three different positions of a C Major triad. The two Soprano entries represent two different tonalities due to slight alterations of their end notes which conform with a shift of tonality that occurs during their courses. Thus, this passage may be said to lie in the Dominant region of C Major for the first half of its length after which it progresses to the Tonic region of that key for the final half of its course.

Deviations: The tonality of the themes of this passage does not conform with the traditional Tonic-Dominant, Subject and Answer pattern for fugal passages. Because of this and the unconventional order of theme entries, this passage must be considered as a freely imitative exposition of thematic material for the purpose of emphasis rather than as an example of fugal composition. The entries overlap for the short distance of two beats, which is half the length of each entry, after the fashion of a stretto.

Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestra provides an agitated musical environment for this passage in which the woodwinds double the vocal parts.
Fourth Passage

Figure 40 presents the location of the thematic fragments in this passage.

Meter: Common (4/4).

Length and Location of the Passage:
Credo, mm. 68 3/4 - 70 1/2 (1 3/4 measures), pp. 104, 105.

Length of Subject: 3 beats.

Order of Entry: BAS (Conventional, WTC II 19, 20).

Although this passage is only imitative in nature, and not fugal, it is given consideration here because of its similarity to an earlier prototype in the Cum sancto spiritu fugue of the Mass in C. In the case of the earlier example, this modulatory device was interpolated between the Exposition and Modulatory section of a fugue. In the present instance the passage immediately precedes what may be designated as a free fugato and thus it appears in a relatively similar function as a modulatory introduction to a fugal passage.

As in the earlier instance, only three voices participate in this passage, and in this case the Bass leads, singing the tones CAF of the F Major triad in descending order. This melodic fragment is promptly repeated by the Alto part one octave higher. The Soprano entry completes the sequence by singing FDBb, the tones of the Subdominant triad a fourth above the Alto entry. Thus this passage accomplishes a much less extensive modulation than its archetype. Both modulations are to the Subdominant, but this one is executed by the voices in a low to high sequence in contrast to the descending arrangement of parts in the previous passage.
Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestra approximately doubles these descending triads with five note figures which not only contain the triad tones but the intervening diatonic tones as well.

Fifth Passage

Figure 41 presents the location of the theme entries in this passage.

Meter: Common (4/4).

Length and Location of the Passage: Credo, mm. 70-86½ (16½ measures), pp. 105-107.

Length of Subject: 4½ measures.

Order of Entry: TABST (Conventional, similar to WTC I 12, 14 but has an extra entry).

Subject, Answer, Answer, Subject, Subject.

Fig. 41--Thematic graph, fifth passage, Credo

This passage is unique in that after the initial Subject entry there are two Answer statements which are followed by a pair of nearly simultaneous Subject entries. The initial Subject entry is presented by the Tenor and this is followed by a Real Alto Answer in the key of the upper fifth which is strict throughout its length. The next entry, also an Answer, is presented by the Bass. It has an irregular beginning on c instead of f as the introductory note throughout the first measure. This apparently false start is rectified in the next measure by a rhythmically altered series of f's which set the concluding two syllables of the first word plus a rapidly repeated enunciation.
of part of the same word so that the rest of the entry from the third measure onward may have a normal prosody and tonal location one octave below the Alto Answer. Chromatic and intervallic alterations, however, cause this statement of the Answer to assume a Tonal form. The following Subject entry, presented by the Soprano one octave above the original Tenor statement, is strict throughout its length except for a very unimportant rhythmic alteration at the end of the second measure while its closely associated reiteration one octave below in the Tenor part undergoes melodic alteration after three and three quarters measures of strict conformity to the original Subject pattern.

The theme head of these entries has an insistent rhythmic nature consisting of four quarter notes which repeat the same pitch. These are followed by a dotted half note which skips to the perfect fourth above. After this introduction the theme takes on a gently falling and rising diatonic character accompanied by a regular rhythmic pattern. The themes lie in the Subdominant region of their tonalities which are B♭ for the Subjects and F for the Answers. These tonalities serve the whole passage with the exception of the last three measures which progress from B♭ to E♭ Major, C minor, A♭ and D♭ Major after the theme entries have completed their courses. The continuations of the early theme entries serve as counterpoints against the later entries which join in the polyphony and complete the passage.

Deviations: The uncommon succession of two Answer entries followed by two Subject statements has been noted above. Also, the unusual beginning portion of the second Answer which is Tonal rather than Real has been pointed out. The unequal time distance between the beginning of the various theme entries varies from an original interval of three measures to two, and finally is reduced to only one measure between the concluding pair of Subject entries. These temporal relationships are shown on the graph for this passage which also indicates the slightly greater length of the irregular Bass Answer.

Countersubject: A free instrumental Countersubject is provided for the first four entries by the strings.

Codetta: None present.

Accompaniment: The orchestra both doubles the vocal parts and provides an agitated Countersubject against the first four theme entries.
Sixth Passage

Figure 42 presents the location of the theme entries in this passage.

Meter: Common (4/4).

Length and Location of the Passage:
  Credo, mm. 125-142 (18 measures), pp. 111-114.

Length of Subject: Variable, 6 to 8 measures.

Order of Entry: (T)ASBT (Last four entries conventional, WTC I 16, 20; II 22).

This passage for Solo voices poses a problem in that there are five entries, the first of which is like the second, but the first is relatively isolated from the other entries in point of distance. There is some disagreement among various editions of the score at this point as to whether this entry should be given to the chorus Tenors rather than to the Solo Tenor because of its possible special function as a recitative. In this analysis the first theme statement will be regarded as an extra, preliminary entry unrelated to the polyphony of the passage while the later, highly irregular Tenor part will be considered as the legitimate polyphonic passage entry.

This passage is also unusual in that it is the first instance of Beethoven's use of the church modes. Donald F. Tovey observes relative to this fact that Such harmony had not been heard since the time of Palestrina, except in a modernized form in certain works of Bach which Beethoven did not know, and in academic exercises by persons who themselves regarded such modes as archaic. Beethoven was enormously in advance of his time in recognizing that they are nothing of the sort; . . . The Incarnatus
is set to mysterious and devout strains in purest Dorian tonality (pure, that is, from Palestrina's point of view). 9

The themes of this passage are unusual in several respects other than their Dorian tonality. Their unusual length results from the extended text, and in the cases of the Soprano, Tenor and Bass entries, from a repetition of expressions within the text before its conclusion. The fragmentary structure of the themes results from the interspersed pauses between the three short phrases of the text and between repeated expressions in the cases of the longer entries.

As noted above, the Subject is first presented by a special Tenor entry. At the conclusion of this statement the Solo Alto repeats this theme one octave higher and in strict form for a distance of three and one quarter measures. At a time distance of one measure after the beginning of the Alto entry the Solo Soprano presents the theme in the key of the upper fourth. This statement conforms to the original theme pattern quite faithfully for three and one quarter measures and may be considered an Answer. This is joined, after a one measure time delay, by the Solo Bass entry an octave and a fifth below which presents the theme in a considerably altered servion. The final entry which begins an octave higher in the Solo Tenor part is the longest and most irregular of all the theme statements although it begins one measure after the commencement of the Bass entry in conformity to the established time distance interval. The earlier theme entries have continuations which unite with this last mentioned Tenor entry in a polyphonic texture. The passage is brought to a close with a half cadence setting of the reiterated word Virgine.

Deviations: The unconventional intervals of reply by the themes have been noted above. This irregularity makes it difficult to differentiate Subject or Answer entries and no attempt at classification of the themes in this respect has been made. The four contrapuntal entries all overlap after the manner of a stretto with a one measure time distance separating the beginnings of the themes. The unusual melodic character of the themes is due to their derivation from the scale of the Dorian mode. The preliminary entry is preceded by an initial exclamatory utterance of the word ét, a dramatic device occasionally employed by Beethoven.

9Tovey, Essays, pp. 171, 172.
Countersubject: None used.

Codetta: None present.

Accompaniment: The vocal parts are doubled by the strings while the woodwinds provide a soft accompaniment to this passage.

Seventh Passage

Figure 43 presents the location of the theme entries in this passage.

Meter: Alla Breve (2/2).

Length and Location of the Passage:
Credo, mm. 194-202½ (8½ measures), pp. 121, 122.

Length of Subject: Variable, 4 3/4 to 6½ measures.

Order of Entry: BTAS (Conventional, WTC I 5; II 7, 9, 23).

Fig. 43--Thematic graph, seventh passage, Credo

This passage provides a musical setting for its text as well as illustrating it in tonal imagery. The words Et ascendit in coelum are set by themes which consist of two half notes and a quarter note on a single pitch followed by an ascending scale passage in eighth notes which after a one octave ascent reaches a tonal plateau formed by a half and two quarter notes, again all on a single pitch. The soprano entry has slight alterations which extend its range to embrace an octave and a perfect fourth.

This excerpt is mechanically similar to the modulatory pseudo stretto of the seventh passage in the preceding Gloria chorus in that the entries commence with a one measure time interval between their initial notes and follow the same order of entry. In this instance the themes show a greater length of similarity
(three measures as against two in the former passage) and they have a melodic as well as a rhythmic character which permits them to engage in a limited quasi polyphonic activity.

The Bass entry of the present passage begins on the root of a C Major triad and the Tenor enters a fifth higher while the Alto and Soprano entries both commence on the third of that chord a major sixth above the Tenor entry. Each new entry thus represents an augmentation of the C Major tonality. However, during the course of the fourth entry in the Soprano part both the intrusion of a Bb and the statement of a terminal high a'' introduce a modulation to an F Major tonality which is partially confirmed by the F Major scale appearing in an extension of the Bass part and by the participation of all voices in the formation of a prolonged F Major chord.

No distinction as to Subject or Answer is apparent among the entries and the initial interval of reply is a relatively random matter dictated by harmonic rather than polyphonic considerations.

Countersubject: None used.

Codetta: None present.

Accompaniment: The orchestral accompaniment both doubles and augments the vocal parts.

Eighth Passage

Figure 44 presents the location of the theme entries in this passage.

Meter: Alla Breve (2/2).

Length and Location of the passage: Credo, mm. 241-264 (22 3/4 measures), pp. 127-131.

Length of Subject: Variable, 3½ to 5 measures.

Order of Entry: TSBA, Irregular and Unconventional (has no parallel in WTC).
This irregular polyphonic passage begins with fragmentary statements of the theme rather than with an organized formation of Subject and Answer entries, and when the complete statements of the theme appear, they are presented in such an irregular manner that no recognizable formal plan is apparent.

The first complete theme entry appears in the Tenor part in the key of g minor and it is imitated strictly for three measures by the succeeding Soprano entry one octave higher and then imitated freely by the following Bass entry at unison pitch level. The delayed and much altered Alto entry begins in the key of the upper fourth only after the Tenor and Soprano parts each have nearly completed presenting second versions of the theme in c minor and Bb Major respectively.

The themes are so varied and follow such a random succession of entry that no formal description can be found to apply either to them or to the passage as a whole except that the passage may be said to resemble an irregular Modulatory Section of a fugue. The irregularity of theme presentation here consists of groups of two theme entries introduced by the same part in immediate succession but in different keys. Toward the homophonic close of this passage, irregular theme fragments replace the longer, complete entries and these give evidence of modulatory activity in their chromatic alterations. Thus, this passage resembles an irregular example of the modulatory center section of a fugue without, however, having either an Exposition or Climax to complement it.

The graph of this passage shows the relative position and beginning tonality of the various theme entries.

Countersubject: None used.

Codetta: None present.
Accompaniment: The voices are supported by the orchestra in a homophonic accompaniment which also doubles some of the theme entries.

**Ninth Passage**

Figure 45 presents the location of the theme entries in this passage.

**Meter:** Common (4/4).

**Length and Location of the passage:**
*Credo*, mm. 267-286 (19½ measures), pp. 131-134.

**Length of Motive:** 2 measures.

**Order of Entry:** Unconventional (see explanation below).

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![Thematic graph, ninth passage, Credo](image)

Although this passage exhibits polyphonic characteristics, it cannot be treated in the same manner as four part fugal texture since the two upper and two lower voices associate in pairs as a result of their being constructed of different thematic materials.

A number of interesting developments are to be noted on pages 131 through 134 with reference to the use of the *Credo* motives discussed earlier under the heading of the First and Second Passages of this chorus. On pages 131 and 132 the motives appear in the Tenor and Bass parts while the Soprano and Alto voices chant the Articles of Faith above. This disposition of the text and voice parts is reversed beginning with the second half of measure 280 on page 133 so that the *Credo* motives appear above the chanted Articles which now are declaimed below them by the Tenor and Bass parts. The first *Credo* motive in the Bass on page 131 and its counterpointed Article of Faith in the Alto part above have a direct parallel in inverted counterpoint beginning with the second half of measure 280 on page 133.
where the counterpointed Article is chanted below by
the Tenor and the Credo motive appears in the Soprano
part above it. This special effect is limited to these
two instances.

Another point of interest is found in the more
rapid incidence of the Credo motives as the passage
progresses so that they overlap each other, first in
inexact statements on page 132, and then in more strict
form beginning with their presentation in the upper
parts on page 133. This results in a relative intensifi-
cation of their effect over the preceding two pages
where they followed each other in close succession or
overlapped in inexact form.

There are apparently no points of interest other
than those mentioned above, or those which can be
visualized by an inspection of the graph of this
passage.

Accompaniment: The voices are doubled by a sustained orches-
tral accompaniment and are provided with an interesting
obbligato by the woodwinds.

The Et Vitam Venturi Fugue

This fugal passage includes:
mm. 309 2/3 - 438 2/3 (128 5/6 measures), pp. 137-158.
Subdivisions:
mm. 309 2/3 - 330 1/6 (20 1/2 measures, approxi-
mately), pp. 137-140.
mm. 327 2/3 - 356 2/3 (28 measures), pp. 139-143.
mm. 356 2/3 - 372 2/3 (16 measures), pp. 143-146.
mm. 372 2/3 - 378 5/6 (6 1/6 measures), pp. 146,
147.
mm. 378 5/6 - 387 5/6 (9 measures), pp. 147-149.
mm. 387 5/6 - 401 5/6 (14 measures), pp. 149-151.
mm. 393 5/6 - 399 1/6 (5 1/3 measures), pp. 150,
151.
mm. 399-401 (3 measures), p. 151.
mm. 401 5/6 - 438 2/3 (36 2/3 measures), pp. 151-158.
mm. 412 2/3 - 415 5/6 (3 1/6 measures), p. 154.
mm. 438 2/3-472 (34 2/3 measures), pp. 158-163.

The complexity and intensity of this passage display
Beethoven's skill as a choral fugue writer at its zenith,
and these qualities remain unsurpassed by any other
excerpt of similar application and texture from among
his works. This example is technically described as a
Double Fugue, and as such it fulfills the requirements
for both meanings of that term in that it is based upon
a Double Subject, the two components of which are
developed simultaneously, and it contains two distinct or complementary fugues in succession. The various contrapuntal devices are well represented throughout this passage as a whole and they will be discussed in the order of their appearance.

The Antecedent Fugue

I. Exposition.

Figure 46 presents the entire thematic layout and structural framework of this fugue.

Meter: 3/2.

Length and Location of the Passage:
mm. 309 2/3 - 330 1/6 (20½ measures, approximately), pp. 137-140.

Length of Subject: 8 to 9 measures.

Order of Entry: SATB (Unconventional, has no exact parallel in WTC).
Subject, Answer, Subject, Answer.

The primary themes of this Exposition follow a regular sequence of entry and reply. As an added feature, each primary theme is provided with a vocal Countersubject in the form of a Double Subject in double counterpoint which commences regularly during the second complete measure of the primary theme and progresses in quarter notes at a rate twice that of the half note pace pursued by the main element. Thus, the Soprano Subject, accompanied below by its Countersubject in the Tenor part, is given a Tonal Answer by the Alto theme entry in the key of the lower fourth (Dominant) whose Countersubject is found below in the Bass part. The Tenor Subject appears next in turn one octave lower than its Soprano counterpart in which upper voice the Countersubject in now situated. This double entry is given a Tonal Answer by the Bass part one octave below the Alto entry in that form which higher part now presents the Countersubject above its lower primary theme. The accompanying graph of this passage indicates the relative position and the relationship of the Countersubjects to their primary themes.

The theme heads of the primary Subject and Answer entries exhibit an insistent character due to their repeated initial notes. This preliminary mood of insistence is succeeded by a peaceful, ariose melody having both harmonic and melodic elements in its composition.
while the complementary Countersubjects have an active quality which is interrupted by several rests in conjunction with the skip of a minor sixth which in turn leads to a concluding portion having some syncopation in its later course.

The primary themes of this Exposition have a number of characteristics in common with the themes of the *Cum sancto spiritu* fugue of the Mass in C. Both sets of themes are quite long and have an extended note just past their halfway point which would seem to suggest a break in their continuity. However, either the texts or the nature of the melodic lines preclude any break at this point, and in the case of the Mass in C theme, an arbitrary and somewhat artificial division of the theme into Subject and Countersubject components is necessary to account for its application in those two functions. The extended primary themes of this currently discussed antecedent fugue have no need of such a consideration, however, since their concluding portions assume no regularly established and definitely defined melodic or contrapuntal function.

**Deviations:** These are no irregularities apparent in this Exposition, but it should be noted in passing that the beginnings of all theme entries are separated by a time distance of four measures so that the themes overlap for about half their length in stretto fashion.

**Countersubject:** A vocal Countersubject is presented with each theme in double counterpoint.

**Codetta:** None present.

**Accompaniment:** The vocal parts are all doubled by the orchestral accompaniment.

**II. Modulatory Section.**

Figure 46 presents the location of the theme entries in this passage.

**Meter:** 3/2.

**Length and Location of the Passage:**

<table>
<thead>
<tr>
<th>Measure Range</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 327 2/3 - 356 2/3 (28 measures)</td>
<td>pp. 139-143</td>
</tr>
</tbody>
</table>

This section is apparently introduced by two entries in close succession in the Alto and Soprano parts which commence before the conclusion of the last entry of the Exposition. Upon inspection, the Alto entry is found to be a false, highly altered version of the theme and
it is thus an example of the practice of preceding a real theme entry one measure prematurely by a pseudo entry in another part. The genuine Soprano entry beginning on a high $bb^1$ is a statement of the Answer which appears two octaves above the just concluding Exposition Bass Answer. The identical nature of these two themes serves to join the Exposition and Modulatory Section in the closest possible manner both tonally and thematically. The Countersubject to this theme is found below it in the Tenor part. At the conclusion of the Soprano Answer the Alto presents a statement of the Subject which lies in an $Eb$ Major tonality. Its Countersubject appears above it in the Soprano. The counterpoint to all these entries along with the Countersubjects have as their text the expression Amen which is reiterated constantly during the passage to these integrating elements. During the course of the Alto Subject, the Bass enters with a statement of the Subject in its inverted form accompanied by a properly inverted form of the Countersubject in the Alto part. This entry carries the tonality of the passage farther into the Subdominant region through the keys of $Eb$, $Ab$ and $Db$ Major. Shortly before the conclusion of this entry a statement of the Answer is presented by the Tenor part. This new theme deviates slightly in its method of entry in that the initial note has a preliminary quarter note tied to the usual beginning half note. This entry and its Countersubject in the Bass part continue the modulatory process to the rare key of $Gb$ and near the end of their courses the Soprano, after a period of rest, presents a second inverted Subject entry accompanied by an inverted Countersubject in the Alto part. Closely following the beginning of the inverted Soprano entry is a statement of the Subject by the Bass part which in conjunction with its Countersubject in the Tenor and the Soprano counterpoint achieve a modulation to $eb$ minor. Upon the conclusion of its first three measures this Bass entry embarks upon a rising modulatory sequence consisting of five repetitions of the content of the third measure. This is paralleled by the corresponding segment of its Countersubject in the Tenor. The Alto part enters shortly after the inception of this sequential episode and presents the first two measures of the Subject theme. The triad portion of this theme fragment is repeated twice again in a rising sequential development in conformity with the relatively similar activity in progress in the lower voices. The Soprano part is the last to join in this sequential episode and it contributes three repetitions of the first three notes of the themehead, each group rising a whole step above the pitch of the preceding group. The whole purpose of this episode is to effect a return to the
original key of B♭ Major from the key of E♭ minor via E♭ Major and to develop a climax. Concurrently with the realization of this goal, the Soprano presents the Subject with a slight rhythmic alteration in the original key of B♭, which entry constitutes the inception of the Climax of the first of the two fugal components (the Antecedent Fugue) which comprise this Double Fugue.

III. **Climax.**

Figure 46 presents the location of the theme entries in this passage.

**Meter:** 3/2.

**Length and Location of the Passage:**

mm. 356 2/3 - 372 2/3 (16 measures), pp. 143-146.

The beginning of this section is marked by a return of the original B♭ Major tonality which occurs concurrently with the entry of the just mentioned Soprano Subject and its accompanying Countersubject in the Bass part. A continuing mood of expectancy is generated and maintained in the various vocal parts of this section by a number of chromatic alterations which prevent a sense of harmonic and tonal finality from crystallizing before the final modulatory cadence effects a change of tonality to the key of d minor.

Upon the conclusion of the Soprano Subject mentioned above, a two measure episodic interim occurs. This is followed by a group of three theme entries without Countersubjects whose initial notes are separated by a time distance of only one measure. The first of these is a statement of the Subject theme head in the Dominant region of B♭ by the Tenor part. The second entry occurs in the original Tonic region of B♭ Major and is an abbreviated Subject entry presented by the Bass part. The third theme, also a Subject entry, is stated in a rhythmically altered and shortened form by the Soprano part commencing on a climactic high B♭. All four parts shortly reach a B♭ Major chord on the third beat of measure 368 after which an impressive climactic modulatory cadence ensues whose prolonged G and A Major triads lead to the transient key of d minor. This point marks the conclusion of the first half of the fugue as a whole which has been designated as the antecedent fugue.

IV. **Orchestral Interlude.**

Figure 46 presents the location of the theme entries in this passage.
With the commencement of this unusual passage for orchestra, the pace of the fugue appears to be more than doubled due to a hastening of the tempo and the tentative appearance of fragments of the Subject in diminution over a statement of the Subject itself in its original half note values in g minor. This theme entry, presented by the lower orchestral strings, is attended not only by fragments of the Subject in its new diminished form, but also by head motives of the new Countersubject presented by the upper strings and woodwinds. A modulation during this transitional passage from d minor through the related harmonies of g and c minor and the Subdominant and Dominant chords of Bb Major terminates with an F Major chord. This chord is immediately succeeded by the Exposition of the second half of the fugue as a whole which is designated as the consequent fugue.

The Consequent Fugue

In this second division of the whole fugue, contrapuntal events of the most complex nature take place and since the characteristics of the themes have a strong influence upon the contrapuntal activity of this passage, the features of these themes will be presented at this point rather than later as has been the case in the preceding analyses.

The three thematic elements presented in the Exposition are variously designated either as a primary theme, a Countersubject or a secondary Countersubject according to their function and their distinctly individual melodic characteristics. The primary themes show a strong resemblance to the primary themes of the antecedent fugue whose insistent repeated note theme heads and succeeding ariose melodic portions have been retained while the extended notes have been eliminated. In this new location these former themes may be said to undergo rhythmic alterations which include diminution and syncopation. Their diminution results in a compression of length and a doubling of pace due to the fact that quarter notes now replace the former half note values, etcetera. Also, these reconstructed themes now commence with a quarter note on the last half of the third beat of a measure which is tied to a note of similar value on
the first beat of the next measure. This lends a syncopated aspect to these themes which was largely absent in the primary theme entries of the antecedent fugue.

The new Countersubjects are constructed of eighth notes. Thus they progress relatively at twice the pace of the primary themes of this second fugal passage. These Countersubjects have the appearance of rather long sinuous melodies after the manner of an irregular roulade whose progress is briefly suspended by a number of ties which result in the generation of a syncopation in keeping with a similar characteristic of the primary themes.

Finally, the Amen portions of the Subject and Answer entries which consist of a series of intermixed intervals function as secondary Countersubjects against the Countersubjects proper. At times these secondary Countersubjects assume an independent status and appear separately from the primary themes. These secondary Countersubjects usually consist of two major sixths or a major sixth and a perfect fifth which are linked by a major third in such a way that the second large interval is a perfect fourth higher than the first. The detached secondary Countersubjects maintain this form quite regularly while those which are attached to a primary theme are expanded in length by a preliminary conjunctive major third and manifest an irregular form in the Alto and Bass parts. The last secondary Countersubject of the Exposition appearing at the end of the Bass Tonal Answer is very irregular and accomplishes a modulation from the Dominant of B♭ Major to the Dominant of g minor.

V. Exposition.

Figure 46 presents the location of the themes in this passage.

Meter: 3/2.

Length and Location of the Passage:
mm. 378 5/6 - 387 5/6 (9 measures), pp. 147-149.

Length of Subject (including the Amen secondary Countersubject section): 2 2/3 measures.

Order of Entry: TASB (Conventional, WTC I 18, 23; II 5, 16). Subject, Answer, Subject, Answer.

In this portion of the fugue the Tenor leads the sequence of primary theme entries and presents the new diminished version of the Subject in the tonality of the original Subject which was situated in the Tonic
region of B♭ Major. This entry is attended by the new Countersubject in the Soprano part and reciprocates with that part by supplying it with a secondary Countersubject.

The next primary theme appears in the Alto part, whose statement of the Tonal Answer in the Dominant region of B♭ Major is accompanied by its Countersubject in the Bass part. This second Countersubject of the Exposition is provided with two secondary Countersubjects. The first of these appears in the Tenor part as a detached fragment which comes relatively early in the course of the Countersubject while the later secondary Countersubject appears at the usual location for such an entry and is presented by the Alto part.

The Soprano continues the series of primary theme entries with its statement of the Subject one octave higher than its earlier Tenor counterpart which latter voice now appears with the Countersubject against which the Alto part introduces another relatively early detached secondary Countersubject. This is followed by the reciprocal Soprano secondary Countersubject appearing at the usual location for this device.

The final primary theme entry of this Exposition is the Bass Tonal Answer which appears one octave lower than the earlier Alto Tonal Answer and in this case the Alto serves to present the accompanying Countersubject. This latter extended contrapuntal theme is provided with an early secondary Countersubject by the Soprano and with an altered and extended reciprocal secondary Countersubject by the Bass part whose relative conclusion coincides with the end of the Exposition on the fifth quarter note of measure 387.

Deviations: There are no irregularities present in this Exposition other than thematic permutations of an incidental nature.

Countersubject: A vocal Countersubject is presented with each primary theme entry in Double counterpoint. A secondary Countersubject follows each primary theme and also appears incidentally as an independent thematic motive against the Countersubject.

Codetta: None present.

Accompaniment: The vocal parts are all doubled by the orchestral accompaniment.

VI. Modulatory Section.

Figure 46 presents the location of the theme entries in this passage.
During this section the primary themes appear in various altered and incomplete forms as well as in a number of tonalities. The Countersubject is presented in conjunction with the primary themes and also in an independent, complete four voice modulatory Exposition. The secondary Countersubject appears more free in form than previously and assumes considerable importance as a Countersubject against the Countersubject proper in the Exposition just mentioned. At the close of this section a passage over a Dominant pedal point leads to the Climax section of this consequent fugue.

The Modulatory Section is introduced by a series of four primary theme entries which occur successively in the Soprano, Tenor, Alto and Bass voices with a one measure time interval separating the initial notes of each. The Soprano part states an Answer version of the primary theme beginning on g'' in the Dominant region of g minor and shifting to the Dominant region of c minor. It is accompanied by a Countersubject in the Alto part which emerges from the extension of the Countersubject that accompanied the previous Bass Tonal Answer of the Exposition. The Tenor part presents the second entry of this group in the form of a primary Subject beginning on d' in the Dominant region of c minor and shifting to the Tonic region of that tonality. A short Countersubject for this entry appears in the Bass part. The third entry of this series is a Subject version of the primary theme presented by the Alto. It begins in an irregular fashion on c'' and d'' after which the melody skips down to g' and continues largely in the Tonic region of c minor. The Countersubject for this theme entry occurs in the Soprano and this is presented with a reciprocal secondary Countersubject by the Alto as the concluding portion of its theme entry. The fourth primary theme of this group is stated by the Bass commencing on g in the form of a Subject entry. This theme is accompanied by a Countersubject in the Tenor part which is presented with an independent secondary Countersubject by the Alto, and by a greatly altered secondary Countersubject in the Bass along with a fragment of the Amen secondary Countersubject motive in the Soprano.

These themes all lie in a tonal region dominated by c minor harmonies and could be said to have a Tonic, Tonic, Dominant, Tonic tonal relationship while their forms assume an Answer, Subject, Subject, Subject contour.
The next event of interest in this section consists of two rhythmically displaced primary themes in the Soprano and Alto parts. The first of these is a truncated false Subject entry beginning in the original B♭ Major tonic Tonality with a single quarter note on the last half of the first beat of measure 393. The second of these themes, an Alto Subject entry, begins on the last half of the second beat of the same measure a fifth lower in the Subdominant Tonality of E♭ Major, and its rhythmically displaced Countersubject in the Bass doubles also as the first of four entries of that theme which next appears in a four voice Exposition.

Exposition of the Countersubject.

Figure 46 presents the location of the theme entries in this passage.

Meter: 3/2.

Length and Location of the Passage:
mm. 393 5/6 - 399 1/6 (5 1/3 measures), pp. 150, 151.

Length of Theme: Variable, 1 1/2-2 1/2 measures.

Order of Entry: BTAS (Conventional, WTC I 5; II 7, 9, 23).
(Subject, Answer, Subject, Answer.)

In this sub-section the Countersubject theme begins on the last half of the third beat of its initial measure in all four voices rather than on the last half of the second beat of a measure as was the case previously. Also the primary themes are absent during the major portion of this short Exposition while the secondary Countersubjects appear in the role of Countersubject against the Countersubject themes proper which have now temporarily assumed the function of main themes. The length of the secondary Countersubjects is increased during their new role and they exhibit a slightly altered form which consists of a rising sequential pattern of consecutive sixths, the lower notes of which are a note higher for each new interval.

This Countersubject Exposition is introduced by the entry, in the Bass part, of the former Countersubject theme in its new role as a Subject. This theme also serves briefly in its former capacity as a Countersubject against the concluding primary theme Subject entry in the Alto part. The Alto then continues according to the previously established pattern to present a secondary Countersubject, this time against the Countersubject in the Bass in its newly acquired function as a main theme.
This Bass theme, in order to accomplish its double role is provided with an extra measure of length and apparently begins one measure prematurely with reference to the entry pattern of the remaining themes of the Exposition. The next theme entry of this Exposition appears transposed into the key of the upper fifth as a Tonal Answer and is presented by the Tenor part. The Soprano furnishes this entry with an independent Countersubject which has the form of the earlier secondary Countersubject themes. A third theme entry next commences in the Alto part beginning one octave higher than the first theme in the Bass which has recently reached its conclusion. The tonality of this Alto theme would justify its being designated as a Subject entry although it deviates somewhat in melodic contour from the pattern of the former Bass entry. The Bass part in the present instance presents a Countersubject against the Alto entry in the form of an extended secondary Countersubject theme. Both Subject and Countersubject components comprising the composite third entry have rising sequential extensions which serve to complete the harmonic structure of the measure following which contains the major portion of the fourth theme entry. Of the two themes which comprise the fourth entry, the main element, a Tonal Answer, is presented by the Soprano part a minor ninth above its former Tenor counterpart. The purpose of the tonal dislocation of this theme is disclosed by the fact that the theme participates in a modulation from a tonality of Eb Major to a transient Dominant harmony of Bb Major. The Tenor furnishes a Countersubject against the Soprano theme in the form of an extended secondary Countersubject melody.

The four composite theme entries which comprise this Countersubject Exposition actually constitute an ascending modulatory introduction to a transitional passage based upon a Dominant Pedal Point in the Bass. The establishment of this Pedal Point occurs during the third beat of the last measure of the Countersubject Exposition (measure 398).

Deviations: Due to the irregular forms of the themes comprising this Exposition their identity as Subject and Answer has been established with reference to their order of entry and their tonal relationship to the first theme statement in the Bass. In this respect a fairly regular pattern of entry and reply is maintained. There is a time distance of one measure between the initial notes of all entries except the lead entry in the Bass which, as mentioned above, contains an extra measure that comes before the beginning of the second entry. The
harmonic intervals between the beginning notes of
the entries are conventional with the exception of
the case of the final entry. This theme appears a
half step above its expected location. The one and
one half overlap of the early entries is not ap-
parent in the case of the third and fourth entries
due to a one measure extension of the third main
theme which parallels the entire span of the fourth
entry and concludes with it.

Countersubject: In this Exposition each main entry is
provided with a Countersubject which is presented
simultaneously with it in double counterpoint.

Codetta: None present.

Accompaniment: The orchestra doubles the vocal parts
in this sub-section.

Transition.

Figure 46 presents the structural layout of this passage.

Meter: 3/2.

Length and Location of the Passage:
mm. 399-401 (3 measures) p. 151. Preceding the
Climax Section.

Although these three measures which follow the
Countersubject Exposition actually should be considered
as part of the Modulatory Section, they, when taken as
a unit, manifest a definite similarity to a transition
bridging the Development and Recapitulation of a compo-
sition in Sonata Allegro form.

Commencing with the establishment of the Dominant
Pedal Point in the Bass near the conclusion of the
Countersubject Exposition, the course of this fugue is
turned out of what might be expected to constitute its
normal channel of development by a succession of events
of the most extraordinary nature. An unsettled atmosphere
of great expectation is achieved by a relative slackening
of pace caused by the appearance of half notes in the
Soprano and Tenor parts coupled with the cessation of
all motion in the sustained Bass Pedal Point. These
longer note values contrast sharply with the eighth and
quarter notes of the Countersubject Exposition and their
effect is emphasized by the overwhelming support they are
given by the full orchestral accompaniment. Another
factor contributing to the mood of suspense is supplied
by the appearance of a syncopated theme composed largely
of half notes in the Soprano part which commences immediately upon the conclusion of the Countersubject Exposition. This theme, taken by itself, seems to lie in a C minor tonality and may be said to spring from a sector of the original Soprano primary theme of the Antecedent fugue commencing with the third beat of measure 313 and ending with the long C' of measure 315. Two melodic elements of a less prominent nature are presented by the inner voices. The Alto part, after a silence of approximately one measure's duration following the Countersubject Exposition, enters with an altered and interrupted presentation of the diminished version of the primary theme while the Tenor presents the three initial notes of the original primary theme twice in succession on B natural and E♭. Probably the most outstanding factor in the creation of the uncertain atmosphere of these three measures following the Countersubject Exposition is the indeterminate Diminished seventh chord (B D F A♭) harmony generated by the interplay of the three upper parts. This chord reaches a natural resolution in a C minor chord which is followed by a shift to Dominant harmony in B♭ Major. This passage is repeated in an altered form following the first section of the Climax which commences immediately.

VII. Climax.

Figure 46 presents the location of the theme entries in this passage.

Meter: 3/2.

Length and Location of the Passage:
mm. 401 5/6 - 438 1/3 (36 2/3 measures), pp. 151-158.

This part of the Consequent fugue actually consists of two climax sections, each of which is marked by the primary theme in its original key of B♭ Major. Interposed between these larger sections is an altered repetition of the Transition sub-section as mentioned above, and which will be described subsequently.

First Climax.

Location of Primary Theme:
mm. 401 5/6 - 404 1/3 approximately, in the Tenor part, pp. 151, 152.

The portentous events of the Transition which precede and usher in the presentation of the primary Subject theme in its original tonality give it a
relative quality of wonderful certainty and inevitability causing it to stand in relief against its musical surroundings. The appearance of this theme in the Tenor is emphasized by the trombone accompaniment which fortifies that vocal part and compensates for the fact that it occurs in an inner part and lies relatively low in pitch.

This significant entry of the primary theme is surrounded and followed by a series of interesting musical developments. One of these is found in the Soprano part, commencing a half beat before the entry of the primary theme (last beat of measure 401). It consists of a presentation of the repeated half notes of the original Subject theme head on c'' and f'' followed by a threefold rising sequential repetition of the succeeding triad portion of the theme in a manner comparable to the similar passage in the Alto part just preceding the Climax theme entry of the Antecedent fugue. In the present instance the Soprano presentation combines with the Tenor theme in what may be described as a simultaneous partial presentation of the primary theme in its original and diminished forms.

Another point of interest is found in the rising sequential treatment of the last portions of the Tenor primary Subject theme and the altered and interrupted theme of like category begun earlier by the Alto part. These rising sequential progressions develop over the Bass Pedal Point and all parts suddenly cease their polyphonic activity on the third beat of measure 406 where they join in two tremendous and sustained outbursts in homophonic texture consisting of Eb Major chords which progress to Bb Major chords in both instances. These relatively long chord progressions are followed by a series of short exclamatory presentations of the expression Amen set to a cadential sequence of detached chords which effect an over all modulation from the sustained Eb Major chords to the Dominant chord in Bb Major.

Following the series of chords just described, the polyphonic texture is again re-established beginning with the third beat of measure 412. Commencing at this point the previous Transition sub-section is repeated in a somewhat altered form.

Repetition of the Transition.

Figure 46 presents the structural layout of this passage.

Meter: 3/2.

Length and Location of the Passage:
mm. 412 2/3 - 415 5/6 (3 1/6 measures within the Climax Section), p. 154.
In this second version of the Transition sub-section the Bass part resumes the Dominant Pedal Point while the Tenor repeats exactly the syncopated theme formerly presented by the Soprano one octave lower in pitch than formerly. The Alto part in this instance repeats the three initial notes of the original main theme twice in succession on b natural ' and eb'' one octave above their former pitch location while the Soprano repeats, an octave higher than previously, the altered and interrupted primary theme which was presented earlier by the Alto part. The melodic materials of this passage are like those of the former Transition sub-section but they have a different effect in this instance because of their relocation among the voice parts.

Second Climax.

Location of Primary Theme:

mm. 415 5/6 to 418 1/3 approximately, in the orchestral parts, pp. 154, 155.

In this passage the Climactic primary Subject theme does not appear in the vocal parts at all. Instead, it is presented by the orchestra. Also, in this instance, all parts join the Tenor in unison in a presentation of the second group of repeated half notes of the original Subject theme head on f' followed by the threefold rising sequential repetition of the succeeding triad portion of the theme which latter event assumes the ascendancy over the lower instrumental primary Subject theme by virtue of its superior location and its dominating vocal and instrumental implementation.

Another homophonic section follows the merging of the unison sequential theme into a fortissimo Eb Major chord on the third beat of measure 420. This is not unlike the first homophonic section but it is somewhat longer and continues into the Grave or third portion of the fugue as a whole.

During the second homophonic section just preceding the Grave tempo marking there occur the sustained Eb Major chords and the cadential sequence of detached chords which repeat the musical material of the earlier homophonic section. These are superseded by a group of three long, sustained chords which achieve a return to an Eb Major tonality. Then, on the last half of the third beat of measure 432, the Soprano commences with a presentation of the original primary Subject theme in a slightly altered and shortened form. This entry corresponds in tonality and pitch with the rhythmically altered and shortened version of the theme presented by the Soprano part on high bb'' during measures 365 through
near the impressive climactic cadence which marked the end of the Antecedent fugue. In the present instance a homophonic accompaniment replaces the former polyphonic accompanying texture and the Bb Major chord on the third beat of measure 368 is replaced by a g minor, or Submediant, chord in measure 435. The Deceptive Cadence so formed gives way to an ornate Grand Cadence whose conclusion recedes into the distance. The hushed terminal Bb Major chord of this Grand Cadence marks the close of the Climax section of the Consequent fugue and separates it from the ensuing Coda.

Accompaniment: During the sections of this fugue which follow the Countersubject Exposition, the orchestra doubles the vocal parts. The upper strings become separated from body of the tonal mass during the brief sub-sections consisting of homophonic chord structures and engage in a florid ornamental descent.

VIII. Coda.

Figure 46 presents the thematic and structural layout of this passage.

Meter: 3/2.

Length and Location of the Passage: mm. 438¾-472 (34½ measures), pp. 158-163.

This Coda, composed of imitative and harmonic homophonic structures, reaches a climax in measures 463 and 464 which contain four fortissimo and staccato Bb Major chords. These accompany two emphatic declamations of the expression Amen. The remaining measures of the Coda are performed at a pianissimo dynamic level.

One of the imitative passages of this Coda occurring during the course of measures 451 through 454 with an extension through measure 456 is of interest because of its quasi contrapuntal nature. Five melismatic and arpeggiated theme fragments occur in the four measures which constitute the main body of this passage. The first three entries are two measures in length. The initial measures of these three fragments contain a rising roulade and the second measures consist of a descending arpeggio. The first entry which is for the Solo Soprano begins prematurely on the last half of the third beat of measure 450 with a quarter note on f tied to an eighth note over the bar line and this theme fragment lies in the Dominant seventh and Tonic tonal regions of Eb Major. The Solo Alto presents the beginning of the next entry simultaneously with the descending arpeggio conclusion.
of the first theme fragment. This second entry begins on \( \text{Eb} \) and lies in what may be considered the Tonic region of \( \text{Eb} \) Major in its ascending portion and in the Dominant seventh tonal region of \( \text{Bb} \) Major in its descending arpeggio section. The third entry, presented by the Solo Tenor, commences on \( f \) and lies in the Dominant seventh and Tonic regions of \( \text{Bb} \) Major tonality. The fourth and fifth entries occur simultaneously in tenths in the Bass and Alto Solo voice parts and consist of only the rising roulade portion of the theme fragment. The Bass begins on \( \text{Bb} \) and the Alto on \( d' \) and both parts lie in the Tonic region of \( \text{Bb} \) Major. These ascending entries occur simultaneously with the descending arpeggio portion of the previous theme fragment in the Tenor part.

The next two measures (455 and 456) may be considered as an extension of this passage since the rising roulade of the theme fragments is replaced by a succession of rising diatonic scale sectors presented in measure 455 by the Alto and Soprano Solo voices in thirds and singly by the Solo Soprano voice in measure 456. This latter part achieves a conclusion for this imitative passage on high \( \text{bb}'' \). Aside from the fact that these entries have a one measure time distance between their initial notes and enter in a descending order, they cannot be said to constitute a conventional contrapuntal exposition formation due to the fact that they do not follow a regularly constituted tonal pattern of entry and reply.

This imitative passage for Solo voices is provided with a homophonic choral and instrumental accompaniment.

The Et vitam venturi fugue taken as a whole displays Beethoven's ability as a choral fugue writer at its highest point of development. In view of this fact it is interesting to note that the Climax portions of both Antecedent and Consequent fugues shade off into homophonic textures and the Coda to the whole fugue and Credo chorus as well achieves a symphonic conclusion which also is largely homophonic in texture. Thus, even in the most intensely polyphonic of all his fugal works for voices Beethoven continues to manifest those structural characteristics which are common to nearly all of his compositions in this category but which are foreign to the nature of a piece written according to traditional conceptions of fugue structure. In this particular and in a number of other features including the modulatory process involving a Circle of Fifths progression are found characteristics which give an original fashion to Beethoven's choral fugues.
Passages in Sanctus

The fugal passages include:
mm. 34-51½ (17½ measures, half of which are semi-polyphonic), pp. 168-172.
mm. 52 2/3 - 78 1/3 (25 2/3 measures), pp. 173-175.
mm. 175 3/4 - 184 1/2 (8 3/4 measures), pp. 191-192.
mm. 213 3/4 - 222 3/4 (9 measures), pp. 198-200.

First Passage

Figure 47 presents the location of the theme entries in this passage.

Meter: Common (4/4).

Length and Location of the Passage:
Sanctus, mm. 34-51½ (17½ measures, half of which are semi-polyphonic), pp. 168-172.

Length of Subject: 2½ measures.

Order of Entry: STAB (Unconventional, has no parallel in WTC).
Subject, Answer, Subject, Answer.

![Thematic graph, first passage, Sanctus](image)

This passage for the Solo quartet is unusual in that although the themes enter during the Exposition in a regular sequence order, they do not maintain a traditional tonal relationship to each other. There is also a certain dissimilarity evident between the Subject and Answer forms of the theme which makes possible a euphonious simultaneous combination in parallel tenths of the Subject in the Soprano and the Tonal Answer in the Tenor following the four voice Exposition and also establishes the identity, whether Subject or Answer, of each entry.
The Solo Soprano leads the series of theme entries by presenting a statement of the Subject in the Tonic region of D Major. The first four notes of this theme constitute a melodic D Major triad in second inversion (a' d'' f#'' a''). This entry is followed by a Tonal Answer presented by the Solo Tenor which curiously also lies in the Tonic region of D Major. The first four notes of this entry consist of f# a' d' f'', a melodic first inversion D Major triad beginning a minor tenth below the Soprano part. The third theme entry is a statement of the Subject by the Solo Alto. This theme, whose first four notes spell a second inversion G Major triad (d' g' b' d''), lies a minor sixth above the Tenor entry in the Subdominant key of G Major and coincides with a shift of tonality to that key. The Solo Bass presents the fourth entry, a Tonal Answer also in the key of G Major. The first four notes of this entry lie a minor tenth below their Alto prototype and constitute a first inversion G Major Triad (B d g b).

The simultaneous theme entry, mentioned above occurs in measures 45 and 46, three measures following the conclusion of the last Exposition entry. In this double entry the Solo Soprano exactly duplicates its first presentation of the Subject and the Solo Tenor Answer theme reappears in its former location, a minor tenth below, but it undergoes a few minor changes in this instance to accommodate the harmonic structure created by the other voice parts. A two-fold sequential presentation of the contents of the second measures of these themes follows the completion of their normal courses and this in turn gives way to a declamation of the words gloria tua which is presented mostly in unison chant style.

The themes of this passage consist of two melodic constituents. The first of these parts is a delineation of an ascending major triad and the other part is a melismatic descending flourish which accompanies the word gloria. The four Exposition theme entries succeed each other with a slight overlap of only one beat which is a rare circumstance in Beethoven's vocal fugal writings.

Deviations: As mentioned above, the themes in the Exposition exhibit a non-observance of the traditional tonal relationships commonly found in such a contrapuntal structure and their identity is established by their form rather than their tonality. This situation is accounted for partly by the function of the themes in the overall contrapuntal scheme of the passage and by the fact that the passage modulates from the Tonic region of D Major to the Tonic region of G Major.
Immediately following the Exposition, the modulatory process continues from G Major through e minor, D Major and finally A Major harmonies in the Tonic region of which latter key a dynamic climax is reached just before the double entry of measure 45. The final portion of this passage lies in the tonality of D Major but shifts at its close once more in a temporary reference to the Subdominant region of that key.

Countersubject: A freely organized two measure Counter-subject follows each of the first three Exposition theme entries and serves as a counterpoint to the succeeding Answer or Subject entry.

Codetta: None present.

Accompaniment: The Solo voices in this passage are accompanied by the full orchestra plus organ. Only one instrument doubles the vocal part for each theme entry while the rest of the instrumental resources engage in an animated and highly ornamented obbligato.

Second Passage

This excerpt may be described as a miniature fugue which has a regular Exposition and a Climax but no Modulatory Section.

I. Exposition.

Figure 48 presents the location of the theme entries in this passage.

Meter: 3/4.

Length and Location of the Passage:
Sanctus, mm. 52 2/3 - 70 2/3 (18 measures), pp. 173-175.

Length of Subject: 4 measures.

Order of Entry: SATB (Unconventional, has no exact parallel in WTC).
Subject, Answer, Subject, Answer.

The themes of the Exposition portion of this passage follow a regular pattern of entry and reply. Thus, the Soprano presents a Subject entry which is given a Tonal Answer by the Alto part in the key of the lower fourth. The Tenor next presents a Subject entry one
octave below its Soprano prototype and the Bass completes the sequence of entries by stating the Tonal Answer one octave below its former location in the Alto part.

Fig. 48--Thematic graph, second passage, Sanctus

These four entries comprising the Exposition are all followed by Countersubjects which are rather arbitrarily judged to begin at the point where the text has been fully stated by each voice. Although the Countersubjects in this short passage serve no other purpose than to provide counterpoints against the succeeding theme entries of the Exposition, they maintain a fairly regular form consisting of a descending sequential setting of the expression Osanna which is followed by a rising melody for the second presentation of the complete text.

The energetic main themes of this passage are characterized by two descending fifths, a diminished and a perfect, in close succession which are followed by a smoothly rising diatonic melody. Both Subject and Answer versions of the theme adhere to this pattern quite faithfully with the exception of their beginning and ending notes, and these themes succeed each other in the Exposition with no overlap.

Deviations: This Exposition may be considered as a rare specimen of its kind in Beethoven's choral works in that it is perfectly regular in form.

Countersubject: As mentioned above, a Countersubject follows each theme entry of this Exposition. The positions and relatively long spans of these melodies may be observed of the accompanying graph of this passage, Figure 48.

Codetta: None present.

II. Climax.

Figure 48 presents the location of the theme entries in this passage.
Meter: 3/4.

Length and Location of the Passage:
mm. 70 2/3 – 78 1/3 (7 2/3 measures), p. 175.

The Climax portion of this miniature fugue commences with the reappearance of the Subject in the Soprano part. However, there are two measures of polyphony bridging the end of the Exposition and the commencement of the entry of the Subject in its original form.

Following the close of the fourth theme entry of the Exposition, the Bass part continues with its version of the Countersubject. The Tenor at this point is completing the presentation of its Countersubject while the Alto enters with a greatly altered statement of the main theme. One measure after the commencement of this Alto entry the Soprano presents a statement of the Subject which is preceded by an extraneous Osanna.

The Soprano entry mentioned above, after its presentation of the extraneous introductory Osanna continues with a strict reiteration of the Subject in the original tonality of D Major. This constitutes the main theme of the Climax section. Two other theme entries serve to complete the polyphonic structure of this Climax, the first of which occurs as an inexact melodic inversion of the main theme in the Bass part. This entry immediately follows the completion of the Exposition Bass Countersubject and its beginning coincides with the orthodox commencement of the Soprano Subject on the third beat of measure seventy. One measure after this point the Tenor presents a similarly masked entry of the Subject one octave below its Soprano counterpart. This entry appears severely attenuated in length due to the chant-like alteration of its final measures which participate in a homophonic texture concomitant with the inception of the extended Deceptive Cadence with which this passage concludes. The close sequence of these four entries comprising the extremely compact climax section serve as an illustration of the intense integration of polyphonic materials which is characteristic of Beethoven's late fugal works.

The predominating D Major tonality of this passage is relieved by incidental excursions to the Dominant and Subdominant keys of A and G Major.

Accompaniment: The voices are doubled and embellished by the orchestra during this fugal passage. However, this accompaniment, which rises gradually to the full intensity of which that body is capable, precludes the
use of solo voices alone as indicated by Beethoven. Hence, this miniature fugue is presented by the chorus rather than by the Solo quartet.

**Third Passage**

Figure 49 presents the location of the theme entries in this passage.

**Meter:** 12/8.

**Length and Location of the Passage:**
Sanctus, mm. 175 3/4 - 184 1/4 (8 3/4 measures), pp. 191, 192.

**Length of Subject:** Variable, approximately 4 to 5 measures.

**Order of Entry:** T-A, B-S (Unconventional due to Double Subject relationship).

**Subject, Answer.**

![Thematic graph, third passage, Sanctus](image)

This short passage consists of two statements of a Double Subject, the two components of which are presented simultaneously in a contrapuntal form which resembles the first half only of a Double Subject Exposition. The arrangement of the two double entries is such that the themes always bear the same relationship toward each other. Thus, the upper voice may be said to present the y component and the lower part the x element in both theme presentations.

The Subject entry is presented jointly by the Solo Tenor and Alto parts in the key of C Major while the Answer is stated by the Solo Bass and Soprano voices in the Dominant key of G Major. During the statement of the Double Subject the Solo Bass presents a free lower part which resembles a Cantus firmus. The length of the two companion themes which comprise the Subject is relatively indeterminate since they continue with
their presentation of the text throughout the succeeding Answer entry and do not complete this part of their mission until the end of the passage. The melodic nature of the Subject themes suggests that an arbitrary division between the theme portions and free contrapuntal extensions might be made on the third compound beat of measure 180 which point roughly corresponds with the entry of the Answer and which location provides a theme portion of approximately five measure's span.

The two components of the Answer are four measures in length and the y or Soprano element continues for three compound beats beyond the termination of the lower voices in a tonality confirming cadential extension.

The lower, x element of the theme assumes the form of an undulating diatonic melody which begins on the fourth compound beat of its initial measure, two compound beats before the commencement of its upper companion. The y component consists of two or three descending scale segments connected by upward leaps of an octave.

As noted earlier, this passage begins in C Major and modulates to G Major upon the entry of the Double Answer theme. The passage concludes in D Major as a result of a chromatic alteration which sharpens the c's and makes possible a Dominant-Tonic Authentic Cadence in that tonality.

Deviations: The length of the Subject entry and the distance which it is overlapped by the Answer is relatively indeterminate since the lead entry does not present its complete text before the close of the passage. The arbitrary division of this entry into theme and free contrapuntal extension sections is indicated on the graph of this passage. The latter portion of the Subject entry is shown by the zigzag line commonly used to indicate counterpoint or polyphony.

Countersubject: Two themes are presented simultaneously in this passage of which the upper component may be considered the Countersubject.

Codetta: None present.

Accompaniment: The orchestra provides an independent accompaniment for this passage.
Fourth Passage

Figure 50 presents the location of the theme entries in this passage.

Meter: 12/8.

Length and Location of the Passage:  
Sanctus, mm. 213 3/4 - 222 3/4 (9 measures), pp. 198-200.

Length of Subject: 2½ measures.

Order of Entry: BTASB (First four entries are conventional,  
WTC I 5; II 7, 9, 23).  
Subject, Answer, Subject, Answer, Subject.

This brief modulatory fugato contains five entries, the last of which is a redundant Subject presented by the Bass part in the Subdominant key of C Major. The Bass in this instance also presents the leading Subject entry which lies in the Tonic region of G Major. This theme is given a Tonal Answer by the Tenor part in the key of the upper fifth. After a one measure delay, the Alto enters with a Subject entry one octave above the initial Bass Subject and the Soprano enters next in turn with a presentation of the Tonal Answer one octave above its Tenor archetype. The redundant Bass entry, as mentioned above, consists of a Subject version of the theme presented in the key of C Major. A sudden return to the Dominant region of G Major is accomplished by the last two notes of this entry. An abortive sixth entry appears in the Alto part in the measure following the beginning of the redundant Bass Subject consisting of little more than the initial perfect fourth of the theme head. A contrapuntal texture is maintained by the extensions of the theme entries up to the point where the fifth theme enters and from the commencement of that entry onward the texture gradually assumes a homophonic character.
This passage lies chiefly in the Tonic regions of G and D Major but makes a temporary digression to C Major after which it is brought to a conclusion by an unexpected return to a Dominant first inversion chord in G Major.

The themes are characterized by an initial upward leap of a perfect fourth followed by a descending diatonic progression whose length varies with the individual entries and whose progress is interrupted by an upward leap of a seventh or a sixth.

Deviations: The themes of this passage overlap irregularly due to a one measure delay between the second and third entries. In the cases of the redundant bass theme and the third entry, there is an overlap of two compound beats with the preceding themes, while an overlap of approximately one measure occurs between the remaining entries. These features may be observed on the accompanying graph of this passage, Figure 50.

Countersubject: None apparent.

Codetta: None present.

Accompaniment: The orchestra doubles the voice parts during this passage.

Passages in Agnus Dei


The fugal passages include:

- mm. 107 1/3 - 126 5/6 (19 1/2 measures), pp. 216-219.

First Passage

Figure 51 presents the location of the theme entries in this passage.

This passage consists of the exposition of a Double Subject, the two components of which are presented simultaneously in Double Counterpoint. For the sake of convenience in making reference to the two thematic elements, and in order to quickly establish their relative positions in the four entries, these two components will be designated as themes X and Y. Although neither component has any outstanding melodic features, theme X may be identified by the fact that it begins one pulse before Y and has an undulating diatonic melodic contour while
theme Y, which begins on the second compound beat of its initial measure is marked by skips of a fourth and a fifth during its course. Both themes develop incidental organ point extensions intermittently; thus, the Y theme is extended in the first and third entries while the X theme exhibits an extension only in the second entry. This passage is brought to a close by a four measure sub-section in homophonic texture the last measure of which contains a Plagal cadence.


Length and Location of the Passage:
mm. 107 1/3 - 126 5/6 (19½ measures), pp. 216-219.

Length of Subjects: Variable and Irregular, 4 to 8 measures, approximately.

Order of Entry: Table III indicates the order and classification of theme entries.

TABLE III
THEME ENTRY ORDER IN THE FIRST FUGAL PASSAGE OF THE AGNUS DEI

<table>
<thead>
<tr>
<th>Entry</th>
<th>Classification</th>
<th>Tonality</th>
<th>Voices</th>
<th>Themes</th>
<th>First Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>Subject</td>
<td>D Major I</td>
<td>Soprano</td>
<td>X</td>
<td>d'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bass</td>
<td>Y</td>
<td>d</td>
</tr>
<tr>
<td>Second</td>
<td>Tonal Answer</td>
<td>A Major I</td>
<td>Alto</td>
<td>Y</td>
<td>a'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tenor</td>
<td>X</td>
<td>a</td>
</tr>
<tr>
<td>Third</td>
<td>Subject</td>
<td>D Major I</td>
<td>Soprano</td>
<td>Y</td>
<td>d''</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bass</td>
<td>X</td>
<td>d</td>
</tr>
<tr>
<td>Fourth</td>
<td>Tonal Answer</td>
<td>A Major I</td>
<td>Alto</td>
<td>X</td>
<td>a'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tenor</td>
<td>Y</td>
<td>a</td>
</tr>
</tbody>
</table>

The theme entries of this passage succeed each other in an alternating Subject and Tonal Answer sequence. In so doing, the outer voices present the Subject entries and the inner parts state the Answers.
An interesting distinction is made between the first and second pairs of theme entries due to the fact that in both the third and fourth entries the two thematic components are presented in a relatively inverted relationship as compared with the positions of the X and Y components in the first and second entries. This relationship may be observed in the accompanying table of theme entry order (Table III) and on Figure 51, the graph of this passage.

Because of the great variety of theme lengths in this expository excerpt, no regular distance of theme overlap can be established. As mentioned above, the Y component of the first entry is extended by an Organ Point and the X component of the second and the Y element of the third entries develop similar Organ Point extensions. The length of the X and Y themes of the fourth entry is limited by the concluding sub-section in homophonic texture. The themes may be considered strict for approximately the first two and one half measures of their length and the tonality of this passage alternates regularly from D to A Major in conjunction with the succession of Subject and Answer entries. The homophonic conclusion of this passage returns the A Major tonality of the fourth entry to D Major.

Deviations: Considerable variety of theme length is evident in this passage and no regularly established distance of overlap among the entries is apparent. The X and Y components of the third and fourth entries are relatively inverted with respect to the positions of these elements in the first and second entries in order to prevent any given part from presenting two X or two Y elements in succession.

Countersubject: No regularly constituted Countersubject follows the theme entries of this passage. However, the Y component of the Double themes may be considered as a simultaneous Countersubject to the X thematic element.
Codetta: None present.

Accompaniment: The orchestra doubles the vocal parts and some of the strings provide a florid descant against them during the polyphonic portion of this passage. The homophonic concluding sub-section is sung without accompaniment.

**Second Passage**

Figure 52 presents the location of the theme entries in this passage.

This modulatory passage contains five theme entries, the last of which occurs in the Bass, which part presented the lead entry. The first four theme statements conform to a regular expository pattern of entry and reply while the fifth entry appears to be somewhat delayed and dislocated tonally in order to comply with its modulatory environment.

**Meter:** 6/8.

**Length and Location of the Passage:**
Agnus Dei, mm. 216-240 (25 measures), pp. 232-235.

**Length of Subject:** The average length of the themes is approximately 8 measures.

**Order of Entry:** BTSAB (Unconventional, has no parallel in WTC).
Subject, Answer, Subject, Answer, Subject.

![Fig. 52--Thematic graph, second passage, Agnus Dei](image)

The first entry of this passage, a Subject version of the theme, is stated by the Bass. This entry is chromatically altered so that it begins in the tonality of the Subdominant key of G Major. The succeeding Answer by the Tenor part is strict for nearly four measures.
after which it submits to chromatic and other melodic changes. This entry appears in the key of the upper fifth and lies at first in the Tonic region of D Major but shifts to a G Major tonality at the conclusion of its fourth measure. The Soprano next presents a statement of the Subject. This entry appears two octaves above its Bass prototype and follows the melodic pattern of that theme strictly for five and one half measures. The fourth entry of this fugato occurs in the Alto part one octave above its former location where it was presented by the Tenor and it parallels this earlier theme strictly for five and one half measures. It is interesting to note that the Answer themes are consistently strict for five and one half measures when compared to each other and the two Subject themes bear a like mutual relationship to each other for an equal distance but the Subject and Answer versions of the theme are strict for only about three and five sixths measures. Another interesting observation consists of the fact that the Subject versions of the theme appear in the two outer voices while the inner parts present the Answers.

The tonality of this passage up to one measure before the next entry has remained in the Subdominant and Tonic regions of G Major and the Tonic region of D Major. A modulation to e minor follows the D Major tonality and the fifth entry, a redundant Subject presented by the Bass, is thus begun in e minor commencing a major sixth above the lead entry in this part. During the course of this fifth theme entry the tonality shifts, after a transient allusion to A Major, to the key of b minor which tonality is maintained until a sudden cadential modulation in its concluding measure shifts the tonality to the Dominant region of D Major.

The heads of the rambling themes of this passage are characterized by an initial descending minor sixth followed by an ascending fourth, a descending major sixth and another ascending fourth after which a more conjunct vocal character is established and maintained for the remainder of the themes.

In this passage a polyphonic texture results from sequentially presented fragments of the themes following their conclusions and during the fifth entry in the Bass the three upper voices all engage in a sequential polyphony in which the Soprano maintains a smoothly undulating melodic line while the Alto presents a series of twice repeated melodic descending sixths each set of which is a note higher than the preceding group. At the same time the Tenor sings a series of ascending five note groups in two varied patterns which also accomplish a
gradual rise in tessitura. The incomplete cadential progression at the close of this passage is resolved in the succeeding antiphonal section in which the men's and women's voices answer each other.

Deviations: This passage is irregular in that the fifth entry appears in a tonality not previously encountered in the earlier entries. The most common time distance between the initial notes of the entries is three measures which accounts for an overlap of more than half the length of the themes. A one measure span increases the space between the first notes of the second and third entries to four measures while a time distance of five measures exists between the beginning notes of the fourth and fifth entries. All themes follow a tendency to shift toward the Subdominant region of the tonality in which they lie. The unconventional entry order and other features of this passage may be observed on the accompanying graph, Figure 52.

Countersubject: None present.

Codetta: None present.

Accompaniment: The orchestral accompaniment doubles and embellishes the vocal parts as well as providing them with harmonic support.

Fugal Passages in Symphony Number 9
in D Minor, Op. 125 (1817-1823)

Reference: Volume III, Series 1, Number 9.

The fugal passage includes:
mm. 655½-730 (75½ measures), pp. 240-252.
Subdivisions:
mm. 655½-687 (32½ measures), pp. 240-245.
mm. 688-720½ (32½ measures), pp. 245-250.
mm. 720½-730 (10½ measures), pp. 250-252.

This passage comprises the first portion of the seventh choral section of the fourth movement. It is a Double Fugue in the sense that it is based upon a Double Subject, the two components of which are presented in exposition simultaneously in Double Counterpoint. The two thematic components may be designated as themes X and Y for the sake of convenience in referring to them. The energetic theme X is derived from the Joy theme of the first choral section and appears in this section in
a rhythmically altered form while the stately theme Y originates in the fifth choral section. There are six entries of these dual themes in this passage, the first four of which comprise the Exposition. The fifth entry is a duplicate of the first and is separated from the Exposition group of four by a distance of six measures while the sixth entry represents the Climax of this fugue since it appears also in the same tonality as the first entry but occurs at the close of the passage under a Dominant Soprano Organ Point. The Modulatory Section of this fugue contains only transitory allusions to related tonalities and a few fragmentary false entries beside the fifth entry in the Tonic key.

I. Exposition.

Figure 53 presents the location of the theme entries in this passage.


Length and Location: mm. 655½-687 (32½ measures), pp. 240-245.

Length of Subject: 8 measures.

Order of Entry: Table IV indicates the order and classification of theme entries.

<table>
<thead>
<tr>
<th>TABLE IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPOSITION THEME ENTRY ORDER OF THE CHORAL DOUBLE FUGUE IN THE FOURTH MOVEMENT OF THE NINTH SYMPHONY</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Entry</th>
<th>Classification</th>
<th>Tonality</th>
<th>Voices</th>
<th>Themes</th>
<th>First Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>Subject</td>
<td>D Major I</td>
<td>Soprano Alto</td>
<td>X Y</td>
<td>f♯' ′ d''</td>
</tr>
<tr>
<td>Second</td>
<td>Real Answer</td>
<td>D Major V</td>
<td>Tenor Bass</td>
<td>Y X</td>
<td>a' c#'</td>
</tr>
<tr>
<td>Third</td>
<td>Subject</td>
<td>D Major I</td>
<td>Tenor Bass</td>
<td>X Y</td>
<td>f♯' ′ d'</td>
</tr>
<tr>
<td>Fourth</td>
<td>Real Answer</td>
<td>D Major V</td>
<td>Soprano Alto</td>
<td>Y X</td>
<td>a'' c#''</td>
</tr>
</tbody>
</table>
The theme entries of this Exposition succeed each other in a regular pattern of entry and reply as may be observed from the accompanying Table IV and the Graph, Figure 53. The relative positions of themes X and Y are inverted in the Real Answer entries.

The X themes of the Answer entries exhibit a slight chromatic modification in that the seventh degree of the Dominant Tonality wherein they lie appears as a g natural in their descending passages and as a g# in their rising portion included in the fourth through the sixth measures of their span. It is interesting to note a similar deviation in the X theme of the third (Subject) entry which at the close of its fourth measure displays a c natural in place of a c# in a descending portion of its span. In this passage the x theme appears as a kind of galloping version of the Joy theme due to the alternation of half and quarter notes during its course while the Y themes begin a half measure before their companion X theme with a dotted half note tied to one of like value over the bar line and thus manifest an initial suggestion of syncopation. The first note of the third entry Y theme deviates from this pattern by commencing with a quarter note instead of the customary dotted half note value.

This passage is unusual in that there is only a two pulse overlap between the first and second and the third and fourth theme entries. The great majority of Beethoven's choral Exposition theme entries occur with
considerable overlap in stretto formations. The themes are strict for six and one half measures except for the slight alterations mentioned above. The voices not engaged in presenting a theme entry continue with free contrapuntal parts which complete the harmony of the theme entries in progress.

Deviations: This is one of the most regular of Expositions in Beethoven's choral works and this is true in spite of the complication introduced by the Double themes. Only slight alterations in melody and rhythm occur during the course of the themes in this passage.

Countersubject: No regularly constituted countersubject follows the theme entries of this passage. However, the Y component of the Double themes may be considered as a simultaneous Countersubject to the X thematic element.

Codetta: None present.

Accompaniment: The orchestra doubles the vocal parts, reinforces them harmonically and embellishes theme X with a florid variation of its melody.

II. Modulatory Section.

Figure 53 presents the location of the theme entries in this passage.


Length and Location:
mm. 688-720½ (32½ measures), pp. 245-250.

This section of the fugue commences approximately at measure 688 which marks the conclusion of the fourth Exposition theme entry. During the measure before this a modulation to an F# Major triad occurred which may be regarded as the Dominant chord of a transient modulation to B Major. The Tenor and then the Alto parts become engaged in syncopation about this point and continue with this rhythmic displacement almost up to the commencement of the fifth theme entry. Meanwhile the B Major tonality shifts to E Major and then e minor, d minor and D Major in very rapid sequence.

This five and one half measure episode gives way to the fifth theme entry which corresponds in tonality and part placement with the leading Exposition entry so that theme X appears in the Soprano and Y is presented
by the Alto part. The ends of both these themes are altered by the appearance of sharps in conjunction with each g in the last three measures of their span and their melodic contours are altered near the end to aid in the accomplishment of a modulation to A Major.

Immediately upon the conclusion of the fifth theme entry a highly altered entry commences in A Major Tonic tonality in which the Soprano states the Y theme in an interrupted version and the Alto commences with a sequential three fold presentation of the first two measures of theme X which appear in three successive tonalities. The cause for the shift in tonality manifested by the second of these two measure sequential presentations is found in the fact that the Bass enters with a truncated and altered form of the Y theme in b minor while the Soprano is silent for one and one half measures (mm. 704, 705). When the Soprano re-enters it presents the Y theme in a modulatory form that begins in F# Major and progresses to the Dominant region of E Major which in turn gives way to a tonality that oscillates between b minor and B Major. This latter variable tonality is accompanied by another altered entry of the theme in the Tenor and Bass parts. The Tenor in this instance presents a variant of the Y theme and the Bass joins it with another threefold sequential presentation of the first two measures of the X theme. The b minor-B Major variable tonality reaches a g# minor chord on the second compound beat of measure 714 which subsequently appears to have assumed the role of a Mediant chord in E Major. This tonality gives way to that of A Major whereupon the Soprano commences its tenure on the high a'' Dominant Organ Point which continues until the end of the fugue. The lower voices one by one drop out for a brief rest about the time of the inception of this Organ Point and when they re-enter the Tenor doubles the Soprano for three measures an octave lower on a' and the Alto and Bass voices enter with the presentation of the sixth theme entry in the original key of D Major which marks the end of the Modulatory Section and the beginning of the Climax.

During the Modulatory Section of this fugue the parts which are not active in the statement of the themes present an imitative counterpoint against the voices actively carrying the themes.

III. Climax.

Figure 53 presents the location of the theme entries in this passage.

Length and Location:
mm. 720\(\frac{1}{4}\)-730 (10\(\frac{1}{4}\) measures), pp. 250-252.

This section is marked by the return of the original D Major tonality and by the appearance of the sixth theme entry mentioned above. In this instance the Alto part presents theme X and the Bass states theme Y. The Tenor, after quitting which doubles the Soprano Organ Point, presents a highly altered form of theme Y beginning on d'.

Both components of the sixth theme entry undergo considerable melodic alteration in their latter portions. The Alto X theme in its fourth and fifth measures (mm 724 and 725) is altered by the appearance of two natural c's and an octave upward leap. This lowering of the seventh degree in D Major shifts the tonality of this passage briefly to the Subdominant key of G. The Alto X theme is further altered by the establishment of a rising sequential pattern that sets in shortly after the second natural c and continues to the end of the theme which terminates on d". The Bass Y theme maintains a strict adherence to its original form for about six measures, after which it becomes altered to conform with the Dominant and Tonic harmonies of the concluding measures of this section. The effect of the climax is enhanced by the gradual rising tendency of the vocal parts until they reach the high regions of their respective tessituras. An increased dynamic level is also maintained throughout this final theme entry.

Accompaniment: As stated earlier the orchestra doubles the vocal parts, reinforces them harmonically and embellishes theme X with a florid variation of its melody. It should also be noted that the accompaniment gradually becomes fuller as the passage progresses.

The termination of the fugue does not coincide with the conclusion of the seventh choral section of the fourth movement. This passage as a whole may be cited as an example of a chorus which contains a fugue as its first and longest part. The final part, thirty-three measures in length, is homophonic and is considerably changed in mood.

It has been the purpose of this chapter to present a detailed analysis of fugal excerpts from Beethoven's choral...
works. During the course of this study a number of interesting particulars have been found by their frequent appearance to constitute points of style characteristic of Beethoven's manner of contrapuntal expression. These and a number of additional observations relative to his fugal technique will be assembled and presented in concise form along with certain references to significant information contained in the earlier chapters of this thesis. The value of such a synopsis is indicated by the extensiveness and diffuse nature of the material in this and the foregoing chapters.
CHAPTER VI

ANALYTICAL SUMMARY AND CONCLUDING REMARKS

The purpose of the preceding chapters has been to provide a broad field of historical and technical information from which significant conclusions might be drawn relative to Beethoven's techniques of composition as are illustrated in the specific application of choral fugal writing. It will be the function of this chapter to summarize the extensive analytical studies of the preceding chapter and to relate the important findings thus disclosed to the historical background furnished by the earlier chapters in order that the concluding remarks may have a high degree of relevancy and authenticity.

Throughout the course of Chapter V, several items of information reappear quite regularly in the various detailed analyses. These have been segregated and condensed to form the basis for the statistical tables which appear below. This attempt at presenting certain information in concise form should be interpreted with due caution for several reasons. Because of the infinite variety with which musical ideas may be presented, it is frequently difficult to organize the smaller units into absolutely defined categories. Thus, although the statistics appear to be precise and reliable,
there is the inevitable probability that errors have crept into the mathematical and graphic representations as a result of the interpretation placed upon and the disposition made in the instances of certain doubtful cases and this consequently affects the validity of the tabulation as a whole. Some of the items tabulated apply over all to relatively large excerpt units such as an entire fugue, while other factors have been abstracted from the numerous small passages into which the larger units readily separate for purposes of detailed analysis. Because of this difference of numerical aggregation from table to table, each factor should be related to the total number of items within its table rather than to some estimated whole number of items at large. Although considerable precaution has been taken to insure the accuracy of the information presented below in tabular form, it is suggested that conclusions drawn from these graphic representations should be regarded as indicating trends rather than representing scientifically established facts.

An attempt to catalogue the various passages examined in the analyses for the purpose of general comparison has resulted in the development of Table V below. Although it is inevitable that some obscure passages have eluded tabulation, the following list may be considered complete enough to indicate the relative number of passages within the various categories.
TABLE V

RELATIVE DISTRIBUTION OF FORMAL TYPES
AMONG THE PASSAGES ANALYZED

<table>
<thead>
<tr>
<th>Type of Passage</th>
<th>Number of Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imitative Passages in Stretto Formation</td>
<td>23</td>
</tr>
<tr>
<td>Conventional Fugati and Expositions in Stretto Formation</td>
<td>20</td>
</tr>
<tr>
<td>Irregular Fugati in Stretto Formation</td>
<td>13</td>
</tr>
<tr>
<td>Conventional Fugati and Expositions with No Thematic Overlap</td>
<td>6</td>
</tr>
<tr>
<td>Real Fugati and Expositions in Stretto Formation</td>
<td>3</td>
</tr>
<tr>
<td>Real Exposition with No Thematic Overlap</td>
<td>1</td>
</tr>
<tr>
<td>Double Subject Expositions (Vocal)</td>
<td>2½</td>
</tr>
<tr>
<td>Modulatory Stretti Maestrale</td>
<td>2</td>
</tr>
<tr>
<td>Modulatory Sections</td>
<td>9</td>
</tr>
<tr>
<td>Modulatory Episode</td>
<td>1</td>
</tr>
<tr>
<td>Fugal Climaxes</td>
<td>6</td>
</tr>
<tr>
<td>Pseudo Fugal Climax</td>
<td>1</td>
</tr>
<tr>
<td>Total of Passages</td>
<td>38</td>
</tr>
</tbody>
</table>

Of particular interest relative to the various items just presented in Table V is the number of imitative passages in stretto form, sometimes referred to as "sham stretti" (23) when compared with the number of conventional Expositions and contrapuntal stretto formations (23). To the latter group may be added the irregular fugati in stretto formation (13) and the modulatory strettì maestrale making a total of thirty-eight contrapuntal as against twenty-three "sham" or imitative passages in stretto formation. Two other points of interest are found in the relatively small number of Expositions and fugati with no thematic overlap (7) as compared with the
contrapuntal passages in stretto formation (38) and the infrequent incidence of fugal Climaxes (6 or 7).

A study of voice entry order and Subject-Answer sequence discloses a number of interesting features which are presented below in the next three tables. The first of these presents statistics relative to theme entry order in regular, four-voice composition. As mentioned in Chapter V, the standard of reference used to determine whether a given order is conventional or unconventional is the tabulation found on pages 72 and 73 of James Higgs' book, *Fugue*, which presents information relative to Bach's practices in the *Well-Tempered Clavier*, a series of instrumental fugues and associated preludes. It is fitting, therefore, in the table submitted below to indicate the relative frequency of usage for the various theme entry orders by both composers, and separate columns under appropriate headings have been provided for that purpose. Furthermore, the matter of conventionality has been indicated by the division of the frequency of usage column into two parts in the case of the tabulation of Beethoven's practices.

With the obvious exceptions of the SATB(S) and ASTB orders, the incidence of usage of the remaining "conventional" orders may be said to indicate an analogous similarity of practice by the two composers. Most of these entry orders feature the optimum presentation or exposition of the several voices. By this it is meant that a lower voice is followed
TABLE VI

BEETHOVEN'S THEME ENTRY ORDERS; THEIR FREQUENCY OF USAGE IN FOUR VOICE EXPOSITIONS COMPARED WITH THE PRACTICES OF J. S. BACH

<table>
<thead>
<tr>
<th>Order of Entry</th>
<th>Frequency of Usage by Beethoven</th>
<th>Frequency of Usage by Bach (Conventional)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Conventional</td>
<td>Unconventional</td>
</tr>
<tr>
<td>BTAS(B)*</td>
<td>14</td>
<td>. . . . . .</td>
</tr>
<tr>
<td>TASS(T)</td>
<td>10</td>
<td>. . . . . .</td>
</tr>
<tr>
<td>SATB(S)**</td>
<td>6</td>
<td>. . . . . .</td>
</tr>
<tr>
<td>ASBT(A)</td>
<td>5</td>
<td>. . . . . .</td>
</tr>
<tr>
<td>STAB(S)</td>
<td>. . . . . .</td>
<td>5</td>
</tr>
<tr>
<td>TABS(T)</td>
<td>3</td>
<td>. . . . . .</td>
</tr>
<tr>
<td>BATS</td>
<td>. . . . . .</td>
<td>3</td>
</tr>
<tr>
<td>ATBS</td>
<td>2</td>
<td>. . . . . .</td>
</tr>
<tr>
<td>TSBA</td>
<td>. . . . . .</td>
<td>2</td>
</tr>
<tr>
<td>BTSA(B)</td>
<td>. . . . . .</td>
<td>2</td>
</tr>
<tr>
<td>TBSA</td>
<td>1</td>
<td>. . . . . .</td>
</tr>
<tr>
<td>ASTB</td>
<td>1</td>
<td>. . . . . .</td>
</tr>
<tr>
<td>BAST(B)</td>
<td>. . . . . .</td>
<td>1</td>
</tr>
<tr>
<td>SBTB</td>
<td>. . . . . .</td>
<td>1</td>
</tr>
<tr>
<td>Totals</td>
<td>42</td>
<td>14</td>
</tr>
</tbody>
</table>

*In this tabulation there is no distinction made between Expositions having only one entry to a part and those having a redundant entry. These extra entries are indicated by a letter in parenthesis wherever they are included with a four-entry group. It should be noted that with single isolated exceptions relative to each of the two groups marked by asterisks in this table, Bach's practice consistently makes use of only the first four voices listed in a group. However, since the redundant entry which is relatively more common in Beethoven's works does not impair the purpose for which this table was devised, it was thought best to condense the information presented by combining four and five entry groups of similar initial arrangement into a single category. The first group is essentially similar to WTC I 4.

**This group is essentially similar to WTC I 22, listed curiously by Higgs as SSATB.
in order by the successively higher parts, or that the inner parts are presented before the outer voices. The superiority of these arrangements becomes obvious when it is recalled that the melodic line of a higher part or of both outer voices (e.g., Soprano and Bass) is more easily perceived than the activity of the inner parts which are relatively subordinate to the outer parts due to their less favorable location in the over all tonal scheme.

Of the sixteen possible entry order arrangements in this tabulation, Beethoven is credited with having used fourteen as against the eight employed by Bach. Beethoven, by his use of the "unconventional" entry orders, appears to have been less sensitive to the partial masking of the inner and lower parts when they enter after the appearance of the more exposed voices than was his Baroque precursor although the Viennese master by contrast may be credited with being more venturesome and less bound by tradition in so doing.

It is appropriate to remark here that although both composers frequently "reinforced" the several vocal parts in polyphonic passages through instrumental doubling, Beethoven dramatized this practice by assigning a single instrument of suitable power and pungency of timbre to accompany each part and by this means he validated his unconventionality in a musical manner although it must be observed that the use of this expedient resulted in some loss of purely vocal integrity as well as a loss of textual intelligibility.
In this connection it is of special interest to note one outstanding example of specific instrumental doubling of a vocal part which occurs in the Et Vitam Venturi fugue of the Missa Solemnis. In this instance the chorus Tenors are supported by the trombones in their presentation of the primary theme during the first Climax Section of the Consequent fugue. Except for the instrumental support, it is quite likely that this significant statement of the Subject would pass without notice because of the overwhelming fortissimo of the passage and because of the disadvantageous location of the theme in the lower inner vocal part.

Table VII, presented below, is actually a continuation of the previous listing. However, inasmuch as the present table contains examples of theme entry order groupings from unusual sources such as the Modulatory Sections of the longer fugati, it was thought best to isolate these groupings from the more regular examples of the previous table. In a few theme entry formations one or two parts do not participate, and in other instances one or more parts are very irregular and they cannot properly be classified as theme entries. The letter symbol for the irregular part will be found enclosed in parentheses in the Order of Entry column. When two letters appear within a parenthetical grouping, such an instance indicates that both parts so symbolized are sung simultaneously.
TABLE VII
UNUSUAL THEME ENTRY GROUPINGS; THEIR FREQUENCY OF USAGE COMPARED WITH SIMILAR GROUPS IN THE COMPOSITIONS OF J. S. BACH

<table>
<thead>
<tr>
<th>Order of Entry</th>
<th>Frequency of Usage by Beethoven</th>
<th>Frequency of Usage by Bach</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Conventional</td>
<td>Unconventional</td>
</tr>
<tr>
<td>BAS</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>SAT*</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>TS</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>S(T)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>SAB(T)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>T(AS)SB</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>(AS)(BT)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>(TA)(BS)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>BT(AS)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>A(TS)B</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>S(TB)A</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>(A)S(B)T**</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>5</td>
<td>8</td>
</tr>
</tbody>
</table>

*This group is essentially similar to Bach's SAB (WTC I 3, 6, 7, 13, 15, 19, 21, 24; II 8, 10, 11, 12, 15, 18) although Beethoven's example is part of an otherwise four-part texture.

**This group is found in the Climax section of a fugato in the Sanctus (mm. 52 2/3 - 78 1/3) of the Missa Solemnis, thus it does not exactly correspond to the Exposition applications of Bach. The S symbolizes the appearance of the Subject in the Soprano part.

No exact parallels can be drawn from the data in this table. The material here presented is highly irregular and is shown only for the sake of completeness.

The next table presents a resume of Beethoven's practices with reference to the sequence of Subject and Answer in his
more regular Expository passages. The purpose of this listing is to indicate the extent of the composer's apparent preference for the conventional sequence patterns (SASA or SASAS) as well as to present examples of the more unusual arrangements he occasionally used.

**TABLE VIII**

**BEETHOVEN'S SUBJECT-ANSWER SEQUENCE PATTERNS AND THEIR RELATIVE FREQUENCY OF USAGE**

<table>
<thead>
<tr>
<th>Sequence Order</th>
<th>Usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>SASA</td>
<td>22</td>
</tr>
<tr>
<td>S(A)SA*</td>
<td>1</td>
</tr>
<tr>
<td>SSAA</td>
<td>5</td>
</tr>
<tr>
<td>SASAS</td>
<td>7</td>
</tr>
<tr>
<td>SASS</td>
<td>2</td>
</tr>
<tr>
<td>S(AS)S**</td>
<td>1</td>
</tr>
<tr>
<td>ASAS</td>
<td>2</td>
</tr>
<tr>
<td>ASSS</td>
<td>1</td>
</tr>
<tr>
<td>SAA Free***</td>
<td>1</td>
</tr>
<tr>
<td>SAASS</td>
<td>1</td>
</tr>
</tbody>
</table>

*Very irregular first Answer.

** Answer and Subject are presented as simultaneous pair.

***Fourth entry is an imitative part manifesting only rhythmic likeness to the others.

Somewhat related to the foregoing material is the subject of interval of reply. Table IX has been prepared to present information relative to the size and direction of the interval formed between the first two entries of the Expositions and fugati studied in the previous chapter. Quite frequently the remaining entries appear at the normal octave above or below their prototypes. Modulatory fugati
and Expositions, of course, show some deviation in this respect. Since the table contains data based on a survey of all types of formations: strict, free, polyphonic, homophonic and modulatory; a few figures based on representative formations will be of interest. Out of a group of thirty-three contrapuntal Expositions, fugati and stretti treated in the foregoing detailed analysis, there are fourteen examples which display a completely regular interval of reply throughout their course as against twelve specimens which are irregular in this respect. The remaining seven are modulatory Expositions, fugati and stretti which normally exhibit some deviation in the interval of reply between two or more of their complement of entries.

In returning once again to a consideration of the data contained in the table below (Table IX) which contains figures based upon all types of expository formations, it is apparent that Beethoven in general tends to be unconventional or irregular in the matter of reply between the first two entries more often than he was conventional. The great number of "sham stretti" is largely responsible for this situation and any evaluation of the following tabulation should be made with this factor in mind.

There are a number of interesting observations to be made relative to the characteristics of Beethoven's fugue themes. During the earlier portions of this thesis it has been mentioned that his themes are instrumental in character
### TABLE IX

**DATA RELATIVE TO THE INTERVAL OF REPLY BETWEEN THE FIRST TWO ENTRIES OF SIXTY-FIVE EXCERPTS EMBRACING ALL TYPES OF EXPOSITORY FORMATIONS**

<table>
<thead>
<tr>
<th>Interval</th>
<th>Conventional</th>
<th>Unconventional</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upper Fifth</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>Lower Fourth</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Upper Fourth</td>
<td>. . . . .</td>
<td>10</td>
</tr>
<tr>
<td>Lower Fifth</td>
<td>. . . . .</td>
<td>1</td>
</tr>
<tr>
<td>All Other Intervals</td>
<td>. . . . .</td>
<td>26</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>28</td>
<td>37</td>
</tr>
</tbody>
</table>

and that they also frequently exhibit an ariose, emotional quality which reflects the import of the text. His tendency to write outside the comfortable range of the voices has also been alluded to, but of special interest in a technical sense is the observation of William McNaught which was quoted at length on pages x and xi of the Introduction. He writes that Beethoven ". . . chose subjects or themes that were apt for the processes (repetition, dissection, allusion and all the rest) by which fragmentary ideas could be worked into a continuous texture . . ."¹ This observation is found to be especially relevant with reference to the later themes of which the Gloria fugue theme of the Missa Solemnis is a good example. The Subject of this fugue exhibits the composer's great power of invention as well as a high degree of shaping.

and moulding ability. The application of these skills is apparent in the sequential structure of this theme, the melodic quality of which is not impaired in spite of the academic nature of this device. At the same time, the unusually long initial note is very effective in marking the entry of this theme in its numerous appearances. A graceful conclusion for this Subject is achieved through the use of longer note values near its close than are prevalent throughout its earlier course.

In general, it is often found to be the case that Beethoven arbitrarily lengthened the initial notes of his theme heads by the use of preliminary tied notes of the same pitch in order to emphasize the entry of a theme. This procedure frequently results in the development of a temporary syncopation of that entry. The practice of moving the initial note of a fugue subject from its original location to other beats within a measure results in a more extensive syncopation and serves to provide considerable rhythmic complications. This is a favorite device of Beethoven which he uses with telling effect in the Modulatory Sections of his more extensive fugal passages.

Beethoven's themes, in his late works, are permeated with spiritual depth combined with a perfection of form and a structural firmness that assigns every note to its foreordained place in the harmonic scheme. The late themes often avoid the broadly prepared perfect cadence. They begin with
a well defined harmonic foundation which becomes more and more irresolute until at the point a perfect cadence is expected, the melody comes to an end with a relatively indecisive plagal cadence. An interesting parallel may be drawn between this treatment of melodies and the tendency of Beethoven's fugues to shade off into homophonic Climaxes although this latter practice prevails in choral fugues representing all periods of his creative activity.

A survey of the theme length notations in the analyses of Chapter V reveals that the shortest themes have a span of about one measure and the longest examples have a length of sixteen measures. The average length of all the themes studied is 4.45 measures which may be regarded as a fair indication of the rather terse nature of Beethoven's vocal themes in contrapuntal and imitative passages. The Subjects of the more outstanding fugues are very little longer on the average although the Subject of the Antecedent Et Vitam Venturi fugue of the Missa Solemnis is eight measures in length and that of the corresponding fugato of the Mass in C is six measures long. These figures must be balanced with those of the theme spans of the Consequent Et Vitam Venturi fugue of the Missa Solemnis (two and two thirds measures) and of the Gloria fugue from the same work (four and one half measures), however, to reach some sort of a realistic estimate. The figure representing the average length of these four themes is 5.29 measures.
One of the features of the previously conducted detailed analytical studies is the record of the incidence of Countersubjects. As a result of this aspect of the studies it was found that three types of Countersubject were used by Beethoven. They are characterized as follows: a complementary or consecutive Countersubject consisting of a regularly constituted thematic entity immediately following and joined to the theme, and counterpointed against the statement of the succeeding entry; a simultaneous vocal Countersubject, or Double Subject, counterpointed against the theme itself; and a simultaneous instrumental Countersubject counterpointed against the vocal theme constituting thus a Double Subject, one of the elements of which is instrumental. There are seven instances in which the first type was used, seven examples of the second type and five cases illustrating the use of the third making a total of only nineteen applications of this contrapuntal device.

The comparative rarity of Countersubjects of all types and especially of the consecutive type in Beethoven's choral fugal composition may be related to his rather consistent practice of casting his expository passages in stretto formation. In this connection, it may be recalled that there were only seven Expositions and Fugati with no thematic overlap as compared with thirty-eight similar contrapuntal passages which were in stretto formation. The low incidence of Countersubjects with reference to the high number of passages in
stretto formation significantly parallels Bach's practice in this respect. In the section dealing with Bach's techniques in Chapter III Donald F. Tovey is cited as stating that in Bach the ideas of stretto and of Countersubject almost exclude one another except in the very largest fugues. Thus, in this respect, the two composers are in agreement. It should be observed in this connection that when an Exposition or fugato is devised so that the themes enter in close succession and overlap each other for a distance of about one half their span, the purposes of counterpoint are served by the statements of the Subject and its Answer without the aid of a Countersubject.

Beethoven's customary practice of casting his expository passages in stretto formation resulted in other characteristic manifestations beside the exclusion of Countersubjects. For example, the close contrapuntal integration of a stretto also precludes the existence of a Codetta between the entries, mostly because the absence of a Countersubject necessitates the close succession of theme entries to maintain the continuity of contrapuntal activity. The demands of the close mutual relationships imposed by the various elements that make up an Exposition result in the setting up of the complicated rules of procedure so characteristic of good contrapuntal writing. The Codetta, which is common in the relatively expansive Expositions of Bach's fugues, is virtually nonexistent in Beethoven's choral fugal passages. There are
only two rather insignificant instances of its appearance in his works, one of which is found in the Real fugato of the Sanctus in the Mass in C and the other, having a length of only one half measure, is located in the Real Exposition of the Gloria fugue in the Missa Solemnis. In the first instance, it is significant to note that the small Codetta occurs between the fourth and redundant entries of the fugato, and that a rudimentary Countersubject is also found following the themes of the passage. In the second instance, the succession of Subject and Answer entries is so widely spaced that there is very little overlap of the themes, and the half measure Codetta occurs between the second and third and the fourth and fifth (redundant) entries.

A condition which occurs frequently in connection with thematic Expositions in Beethoven's choral compositions is the dropping out of one or more parts immediately upon the conclusion of the statement of the theme by that part or parts. This situation is related to the foregoing discussion in that it is partly due to the absence of a Countersubject with which the longer continuation of the tone line for a given part would be more or less insured, and at other times it is partly due to the fact that the fugal Exposition is interjected into a predominantly homophonic texture from which it is semi-detached. There may also be an obscure historical premise for the dropping out of parts which Beethoven could have acquired from Mozart. In the section on
Mozart in Chapter III, it was established that Mozart's Salzburg precursors, Biechteler and Biber developed a simplified style of fugue composition, ostensibly for four voices but really only for three, because with the entry of the fourth voice the first rested and only cadences and homophonic passages used the full chorus. Eberlim, in the next generation, developed this practice still further. Since Mozart is known to have copied and studied Eberlin's works, he undoubtedly was influenced by this method of part writing and thus in turn could have influenced Beethoven, whose technique in this respect, however, would at most only represent an approximation of this method since the latter composer was careful to maintain a four-voice contrapuntal texture by bringing in the temporarily silenced parts after only a short period of rest.

A subject somewhat related to the continuity of the parts is the matter of redundant entries which were so highly esteemed by the Viennese Classical composers. This device serves in several valuable capacities other than that of providing the above suggested occasion for the re-entry of the first voice after a period of silence. The most significant office of a redundant entry is that of providing an opportunity for the Countersubject (when present) to be presented by all four voices in the Exposition of a fugue or fugato. Otherwise the fifth entry serves to firmly establish the Tonic tonality of a conventional Exposition or
to provide a thematic modulatory bridge to the second main section of a fugue in the case of a modulatory Exposition. In the passages studied in Chapter V there are found eleven instances in which a redundant entry occurs. Among these are five conventional or non-modulating Expositions two of which have vocal Countersubjects, five passages of a modulatory or imitative nature and one passage in which a very irregular redundant entry is found (Theme D Exposition in the Coda of the Gloria fugue in the Missa Solemnis). These eleven applications of this device in Beethoven's choral fugal compositions may be compared numerically with the two examples found in Bach's Well-Tempered Clavier to indicate a definite preference for the fifth entry upon Beethoven's part although no preponderance of preference for the redundant entry seems to be signified thereby.

A certain amount of information relative to Beethoven's fugati and fugue Expositions has already been presented incidentally in this chapter and elsewhere in this thesis and it is pertinent to recall some of the more significant points at this juncture. In harmony with Viennese Classical practice and Neapolitan tradition, Beethoven frequently introduced fugati into his choral compositions. The interpolation of these contrapuntal passages into compositions which consist mainly of a homophonic texture affords musical contrast and the opportunity for a limited repetition of the text. It has been shown that most of Beethoven's expository
passages are cast in stretto formation and his fondness for this contrapuntal device led him to pursue its use to the extent that he often exceeded the limits of strict polyphony and introduced "sham stretti" into his choral works. In these imitative structures the outward appearance of strict polyphony is simulated by the regular entry of the voices, whereas, the thematic structure of the various parts is quite irregular with respect to strictness and length, and in some instances the passage is more homophonic than polyphonic. The use of unconventional intervals of reply is also a characteristic of these passages and has been treated statistically earlier in this chapter.

The methods by which Beethoven integrated these quasi polyphonic and genuine contrapuntal passages into a basically homophonic texture reveal considerable ingenuity. A few instances exist in which he blended the entry of a fugato so skillfully into its surroundings that the effect is similar to the entries of the "masked fugues" of Bach in the St. Matthew Passion and elsewhere. In these instances the theme entries are commenced in the lower voices of a chorus which is apparently composed in syllabic counterpoint or in "familiar style" homophony and little indication of the presence of an expository passage is sensed until the theme rises to the upper voices. This practice, in general, stands in strong contrast with the dramatically prominent role assigned to fugal components within Viennese Classical choral works.
The appearance of polyphony is more readily apparent in these otherwise predominantly homophonic compositions because of the more sharply distinguished dissimilarity of textures, and, moreover, the beginning of a fugato is frequently set off from the rest of the composition by a foregoing perfect cadence. The dramatic treatment accorded to fugati appearing in Viennese Classical homophonic compositions is also representative of the method of introducing stretti within the choral fugues of that period. It is a remarkable coincidence that the last words of Donald F. Tovey's incomplete book, Beethoven, bear directly upon this subject. He observes that "the device of causing the subject and answer to overlap in stretto is regarded by these masters [Haydn and Beethoven] as a special effect of climax, and is in Haydn's case marked off from the earlier stages of a fugue by a rhetorical pause."² The most dramatic example of this rhetorical pause to be found in any of Beethoven's choral fugues is located in connection with the second stretto in the Gloria fugue of the Missa Solemnis. (See pages 231 and 232 of this thesis for a detailed description of this example.)

It is not an overstatement to say that even greater skill is manifested in the dissolution from polyphony to homophony in the process of returning to a homophonic texture

²Donald Francis Tovey, Beethoven (London, 1944), p. 136.
after the interpolation of a fugato within a homophonic chorus than is evident in the preparation necessary to present the contrapuntal insert. Some of the means used in achieving this transition are: shortened themes (the last entry in some instances states only the theme head), "free themes" or entries which are strict for a very short distance after which the characteristic contour of the melody is smoothed out so that it blends with the homophonic texture being re-established by means of harmonically coordinated motives in the other parts, and last, the sense of finality established by a cadence after which a homophonic texture can appear as a natural continuation of the musical thought.

A certain kinship exists between Beethoven's inwrought or interpolated fugati and the Expositions to his longer fugal passages in that all of these contrapuntal structures constitute part of a larger choral entity which is basically homophonic in texture and nearly all of the Expository passages are cast in stretto formation. However, certain other characteristics are manifest in the Expositions to his choral fugues and extended fugati which place them in a class above most of the short fugato passages. There is, for example, a more consistent regularity in theme length, a greater adherence to convention in the matters of theme entry order, interval of reply, Subject-Answer sequence and tonal stability. The traditional features of these technical matters are presented in Chapter IV under the sub-title
Fugue Writing, and their specific applications in representative Expositions may be found in the detailed analyses of Chapter V of the Cum Sancto Spiritu fugue and Et Vitam Venturi fugato from the Mass in C, the Gloria and Et Vitam Venturi fugues from the Missa Solemnis and the Double Fugue from the Ninth Symphony.

Perhaps the most interesting fugato passages are the irregular excerpts since they demonstrate Beethoven's individuality and contain an element of surprise within their composition. As mentioned earlier in this chapter, they constitute a significant proportion of the total number of passages in this form. Of special interest at this point are the modulatory fugati and Expositions, which, because of their less stable tonal characteristics and irregularities, achieve unusual musical effects not found in the conventional expository passages.

Modulation is most frequently accomplished by means of the tonal displacement through transposition of one or more of the theme entries of an Exposition to some key other than the Tonic or Dominant of the first entry. This results in the appearance of an unusual interval of reply. The modulatory process also frequently involves diatonic and chromatic alteration of the intervals of the themes in order that the leading tone of the new key may appear in the Exposition.

Some unusual expository passages are the result of thematic transposition for just the opposite result: that of
localizing several or all of the entries in one key so that even the customary appearance of the Answer in the tonal region of the Dominant is precluded. In such a case all entries appear at the unison or octave. The first, third and fourth excerpts from the Ruins of Athens, described in Chapter V, are an example of this technique. In other less extreme instances a number of the entries may commence upon the root, third and fifth of a given triad and by means of thematic alterations maintain the tonality of that triad for a certain length of time. An example of this procedure is found in the first passage from the Sanctus of the Missa Solemnis, also described in Chapter V. A variant of this method of key retention may be seen in the occasional use of the double entry in which one voice presents the theme while a second part doubles it simultaneously in parallel thirds or sixths. The Quasi Counter Exposition of the free fugue of imitation in the Kyrie of the Missa Solemnis and the last passage from Christ on the Mount of Olives are instances of this method of writing. Another example of an unusual expository passage may be found in the recapitulation of the introductory passage of the Gloria chorus in the Missa Solemnis (the final passage described for that chorus on pages 241 and 242 of this thesis). In this passage there are seven statements of the theme presented in stretto formation, three of which are instrumental of which one is composed of a double presentation of the theme by the Trumpets.
The use of instrumental "voices," a venerable practice known as vox instrumentalis, is a feature of composition used by Heinrich Schütz and J. S. Bach among others. However, Beethoven uses it in a very localized application in this fugato, whereas the Baroque composers were prone to continue it throughout an entire chorus. Perhaps the most unusual and irregular of all passages in Beethoven's choral works is the free fugue of imitation found in the Kyrie of the Missa Solemnis. Only the detailed analysis of that passage in Chapter V will suffice to describe its intricacies.

The subject of modulation assumes still greater importance and scope in the Modulatory section of fugues, as it is one of the means of providing interest and variety available to the composer of contrapuntal works. Three of Tovey's succinct remarks concerning the practices of Beethoven's precursors relative to modulation will be repeated below in order to provide a historical setting for this topic.

Bach's modulations are normally confined to a narrow range of five very directly related keys. Outside this there is a large region which Haydn and Beethoven explored thoroughly, ... But when Bach goes outside his narrow range he never anticipates Beethoven in treating remoter keys as related; he always heads abruptly ... in other words, he modulates enharmonically.3

Tovey further elucidates, "When Bach modulates more widely than to the directly related keys mentioned above"
his purpose is, like that of Handel . . . not to explain, but to astound."

With reference to Haydn's accomplishments in enlarging the scope of modulation, Tovey continues:

In the general history of music one of the greatest of Haydn's achievements was his exhaustive exploration of remote key-relationships. He did not, like J. S. Bach, live in a harmonic world of close key-relations liable to miraculous invasions from unknown regions . . . But he also did not achieve, or attempt to achieve, Beethoven's processes, by which the whole scheme of remoter key-relations became as definite as Newtonian astronomy.\(^5\)

Beethoven's outstanding contributions in the field of modulation consist of his modulatory harmonic strains which are based upon Segments of the Circle of Fifths, and his use of secondary Dominant chords by means of which he caused distant keys to appear closely related to the preceding harmony. In the second method, the chromatic alteration of the secondary triads usually is treated so that the altered note becomes the leading tone of a new key. Both of these methods appear constantly in the Modulatory Sections of his fugues and longer fugati as well as in some of the expository passages of lesser dimensions along with the less original Tonic minor to Major modulation. Some of the more interesting specimens of Beethoven's modulatory techniques are found in the following excerpts which are treated in the detailed analyses of Chapter V. A segment of the Circle of Fifths

\(^{4}\)Tovey, *Musical Articles*, p. 58.

\(^{5}\)Tovey, *Essays*, p. 126.
type modulation in the Subdominant direction by means of a series of Dominant seventh chords appears in the third passage of *The Cantata on the Accession of Leopold II*, and a passage similar in harmonic progression is found in the irregular modulatory stretto in the Modulatory Section of the *Et Vitam Venturi* fugato from the *Mass in C*. In this passage, the chromatic alterations which make possible the formation of the Dominant seventh chords frequently serve as leading tones and thus promote the modulatory activity. An example of the secondary Dominant type of modulation occurs in the Exposition to the extended fugato of the *Hallelujah Chorus* in the oratorio *Christ on the Mount of Olives*. In this case the transient modulation is in the Dominant direction and is effected through an altered (Major) Supertonic chord in an otherwise C Major tonality. Two instances of the Tonic minor to Major relationship are exemplified in the Modulatory Section of the extended fugato described under the caption "Third Passage" in the analysis of fugal passages in the cantata *The Glorious Moment*, and in the Modulatory Section of the *Gloria* fugue in the *Missa Solemnis*. Also contained in the latter reference is a segment of the Circle of Fifths modulation in the Subdominant direction which is accomplished by means of a series of seventh chords. A most interesting variant of the segment of the Circle of Fifths type of modulation is found in the non-polyphonic modulatory episode which concludes the Modulatory Section of the *Gloria* fugue.
of the Missa Solemnis. In this instance, a sequence of keys leading in the Dominant direction is traversed, but only every other key is represented in the ladder like progression which rises harmonically a whole step with each change of key.

In this connection it is interesting to take note of one of Haydn's dramatic modulatory devices of which Beethoven made skillful use just preceding the second stretto in the Modulatory Section of the Missa Solemnis Gloria fugue. This device consists of drawing the activity of the passage to a halt on a particular chord (C# Major, the Dominant of f# minor, in this instance) and following it, after a short period of silence, with another section in a key one half step higher (the second stretto, in this case, in the key of D Major) with no transitional modulation of any kind to relate the two foreign tonalities to each other. This passage is also the same one referred to earlier as illustrating the use of a rhetorical pause to set off a stretto.

As a result of the analytical studies conducted in Chapter V, it was found that a greater number of the passages had a tendency to modulate than to maintain a given tonality. Thus, out of a total of eighty-seven, there were forty-nine modulatory and thirty-eight non-modulatory passages. It was mentioned earlier that Haydn indicated a preference for the Subdominant region and the same preference is manifested by Beethoven, who, in nineteen instances modulated to the Subdominant in contrast with only eight cases of a similar
character in which he modulated to the Dominant. In many passages a modulation in one direction is balanced by another in the opposite manner, and since they indicate no definite trend, they were not included in this survey.

When Beethoven desired to maintain a given tonality for a period of time in his Modulatory Sections, he either established the desired tonality by a series of Subject and Answer entries which determine the Tonic and Dominant of the key to be fixed, or he stated a single entry in the relative major or minor key and followed it with tonality confirming theme entries.

In a general sense, the Modulatory Sections of Beethoven's choral fugues display considerable variety of structural features ranging from the relatively irregular simplicity manifested in the Et Vitam Venturi fugato of the Mass in C to the intense contrapuntal activity of the masterly fugue on the same text in the Missa Solemnis. There are instances in which the modulatory activity is the dominating feature as is the case in the Gloria fugue of that work as compared again with its renowned companion piece, the Et Vitam Venturi fugue, in which the involved contrapuntal processes eclipse all other considerations; examples in which imposing blocks of homophony interrupt the contrapuntal continuity, as in the final fugato of The Glorious Moment; and contrapuntal display pieces in which more than one stretto intensifies and dramatizes the polyphonic processes, of which the Gloria fugue of the Missa Solemnis is an outstanding example.
Some of the significant techniques employed by Beethoven to accomplish these extensive achievements in the Modulatory Sections of his fugues and extended fugati are listed briefly as follows:

These passages contain a high proportion of the various contrapuntal devices even though they are comparatively short.

Most Modulatory Sections begin immediately at the conclusion of the Exposition although there are instances in which there is a pause in the vocal parts before the Modulatory Section commences, and there are other instances in which the first theme statement of the latter section commences before the last Exposition entry has completed its course, and still other cases in which a short episode intervenes between the main sections.

The themes, or Subjects, submit to a considerable variety of permutations and combinations such as: "False entries" which take the form of altered and shortened themes and anticipate the appearance of a genuine theme entry usually by one measure's distance. (This technique was used by composers before Beethoven, notably Bach and Haydn.)

The initial theme head note is prolonged by being tied to a preliminary note of the same pitch.

Themes are displaced rhythmically by having their initial note moved to different beats within a measure.

The themes and their countersubjects are inverted.

Themes undergo augmentation and diminution.

Liberties, in the form of melodic alteration and attenuation of length, are taken with the theme when it appears in combinations--especially in stretti.

Increased independence of voice leading is manifest in the later works, however.

The demands of the linear processes are kept in agreement with the harmonic progression and give evidence of Beethoven's power of synthesis which is further demonstrated by greater refinement and sensitiveness in part writing and a greater feeling for the depth and significance of the smallest details.
Portions of themes are given sequential treatment particularly in "bridge passages" to the Climax Section.

Themes are broken down to provide motivic material suitable for contrapuntal combination with themselves, thus they lend themselves doubly to the development of a highly integrated polyphonic texture.

The main theme, or Subject, dominates the Modulatory Section in relatively uninterrupted polyphony and, as a result, it precludes the development of extensive episodes.

Episodes in Beethoven's Modulatory Sections in his choral works are usually very short and some contain foreign material of a modulatory nature cast in a homophonic texture. Table X below presents statistics on this topic.

The homophonic episodes frequently conclude with a cadence which is followed by a multiple presentation of altered versions of the theme. Some of these multiple entry groups resemble stretto formations.

At times, the foreign matter introduced in the homophonic episodes injures the unity of the passages in which the episodes occur and makes them diffuse.

Some homophonic cadencing interpolations dramatize the following stretto by setting it off from the earlier part of the passage with a rhetorical pause.

Bridge passages of a sequential or homophonic nature join the Modulatory Section of the larger fugues with the following Climax Section in a manner similar to that accomplished by retransitions in movements cast sonata allegro form.

Beethoven's Modulatory Sections tend to dissolve their polyphonic texture into imitative homophony near their conclusions whether or not a Climax follows.

Preparation for the Climax is sometimes accomplished over a Dominant Organ Point.

The following remarks are based upon information gained from a study of Beethoven's comparatively rare fugal Climaxes in his choral works. These portions of the larger fugal passages, when compared with their associated Expositions
TABLE X

QUANTITY, TYPE AND DURATION OF EPISODES IN THE MODULATORY SECTIONS OF CHORAL FUGAL PASSAGES

<table>
<thead>
<tr>
<th>Work</th>
<th>Location</th>
<th>Quantity</th>
<th>Type</th>
<th>Duration (mm.)*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mount of Olives</td>
<td>&quot;Hallelujah Chorus&quot;</td>
<td>2</td>
<td>Polyphonic</td>
<td>2 1/2, 2 1/4</td>
</tr>
<tr>
<td>Mass in C</td>
<td>&quot;Cum Sancto Sp. Fugue&quot;</td>
<td>2</td>
<td>Polyphonic</td>
<td>1, 6 1/2</td>
</tr>
<tr>
<td>&quot;</td>
<td>&quot;Et Vitam Fugato&quot;</td>
<td>1</td>
<td>Homophonic</td>
<td>4</td>
</tr>
<tr>
<td>&quot;</td>
<td></td>
<td>2</td>
<td>Instrumental Homophonic</td>
<td>2 1/2, 8</td>
</tr>
<tr>
<td>Glorious Moment</td>
<td>&quot;Final Passage&quot;</td>
<td>2</td>
<td>Homophonic</td>
<td>9 3/4, 9 3/4</td>
</tr>
<tr>
<td>&quot;</td>
<td></td>
<td>2</td>
<td>Homophonic</td>
<td>5 1/4, 15</td>
</tr>
<tr>
<td>Missa Solemnis</td>
<td>&quot;Kyrie Imit. Fugue&quot;</td>
<td>2</td>
<td>Polyphonic</td>
<td>2 1/2, 6 2/3</td>
</tr>
<tr>
<td>&quot;</td>
<td>&quot;Gloria Fugue&quot;</td>
<td>2</td>
<td>Polyphonic</td>
<td>2 1/2, 5 3/4</td>
</tr>
<tr>
<td>&quot;</td>
<td>&quot;Credo Et Vit. Fugue&quot;</td>
<td>1</td>
<td>Polyphonic</td>
<td>1 1/2</td>
</tr>
<tr>
<td>Ninth Symphony</td>
<td>&quot;Choral Fugue&quot;</td>
<td>2</td>
<td>Polyphonic</td>
<td>5 1/2, 19</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Average length of episodes is approximately 5.8 measures.
and Modulatory Sections, are found to exhibit the greatest variety of form and texture. It is difficult to determine whether all of the six or seven excerpts in question should be included in a category labeled Fugal Climaxes since some are altogether homophonic. The presence of the main theme in the original key in such instances is the only reason which can be advanced in defence of their being included in the general category. When the small number of these Climaxes is compared with the numerically much larger proportion of Expository passages listed in Table V, it is apparent that the great majority of Beethoven's choral fugal passages seldom achieve a climax, but rather are limited to just the four voice exposition of a theme followed in a few instances by a Modulatory passage and still less frequently by a Climax Section.

A list of technical practices illustrated by the Climax Sections and a synopsis of the characteristics of these passages is presented as follows:

Beethoven is usually content to state the main theme, or Subject, only once in a Climax and sometimes this occurs in a lower voice. In contrast, Bach, through the use of more than one theme statement, asserts the Tonic key of the passage and achieves a more convincing polyphonic Climax.

Beethoven's Climax Sections present the main theme with an imitative or homophonic vocal accompaniment which is also doubled by the instrumental accompaniment.

Climax passages either shade off into a completely homophonic texture or have homophonic cadence formulas interjected into a polyphonic or imitative texture.
The methods by which earlier composers brought their choral fugues and fugal choruses to a close reveal the use of some interesting practices which stand in contrast or agreement with Beethoven's techniques as illustrated by the various conclusions he devised for his choral works. For example, Bach ends his fugues and choruses punctually with no supplementary chords in evidence while Beethoven uses supplementary chords as a dramatic and symphonic device to fill in architectural space apart from the harmonic requirements of the closing melody. Handel used the Adagio cadence on numerous occasions while Beethoven used it only once in his choral fugues. However, the termination of a fugue does not always coincide with the conclusion of a chorus in the cases of all three composers. In the cases of two of his most significant fugues, the Et Vitam Venturi and the Gloria, in the Missa Solemnis, Beethoven followed the Climax Sections with Codas which display highly important developments and ingenuity of structure. In the case of the Coda to the Et Vitam Venturi fugue, the principle of free imitation causes the homophonic element to be relegated to second place while the intense contrapuntal activity associated with the simultaneous exposition of three themes and the further development of one of those themes in the Coda of the Gloria fugue exceeds the contrapuntal complexity of the fugue itself.

There are four passages which contain examples of specialized techniques that found significant but rather limited
or localized application in Beethoven's choral fugal works, and these special items will be presented briefly at this juncture.

The composition which marks the transition between the early and later choral works, The Glorious Moment, contains a number of important features in the first extended fugato (described under the caption, "Third Passage," on page 194) relative to the structure and treatment of its theme. The Subject of this passage manifests a distinct antecedent and consequent phrase organization. This development in a fugue theme was avoided by the Baroque masters who saw in it a threat to the unity of a fugue. While it is true that Handel's long fugue subjects had a tendency to periodize, he avoided difficulty by stating his themes in their entirety. One of the characteristics of Viennese Classical melodies is their rigidly regular period structure which separates them into fore and after phrases. This feature is especially prominent in Mozart's themes and is to some extent found in Haydn's melodies. When Mozart's fugue subjects periodize, he most often develops only the first phrase in the Modulatory Sections of his fugues. It is significant, in this connection, to note that Beethoven's fugue subjects nearly always are highly unified, and in this single instance where the theme breaks into two sections, and as a result the second phrase is employed as a Countersubject in the Exposition, the theme is quite consistently presented as a whole in the Modulatory
Section. In his treatment of the theme in this manner, Beethoven may be said to have followed the practice of the Baroque masters rather than that of his contemporaries.

However, in the Modulatory Section of the passage referred to above, he manifested some evidences of compromise. In a few instances he permitted the consequent portion of the theme to become separated some distance from its antecedent phrase, and in two cases the antecedent half appears without its after phrase. The separation of the consequent phrase from its antecedent in the Alto part may be regarded as an example of the subordination of contrapuntal events to the harmonic progression. In this instance the consequent phrase may be said to have been delayed in order that it might participate in a cadencing modulation to B♭ Major in which all voices take part. It is remarkable that although the Modulatory Section of this passage displays much independent voice leading due to thematic combinations, the demands of the linear processes are maintained in full agreement with the harmonic progression. In closing, it should be mentioned that this passage is one of the finest examples of Beethoven's method of dissolving a polyphonic to a harmonic texture.

Two excerpts from the Missa Solemnis contain a number of interesting technical details to which brief attention will now be given. In general, it may be said that both the Gloria and the Et Vitam Venturi fugues exceed the bounds of traditional three-part structure in their composition. Some
mention of the fact that both fugues contain significant Codas has been made previously. Both these fugues, although in particular the latter, exhibit a broad development of the less important parts. In both examples, the counterpoints are motivic and are derived from elements of the theme, a feature which results in a high degree of integration.

In the Gloria fugue the contrapuntal process is shared simultaneously by the voices and accompaniment in the form of a Double Subject in which the voices present the main theme which is ornamented by an instrumental Countersubject. The voices and orchestra may be said to appear alternately in a somewhat homophonic texture during the modulatory episode which follows the second stretto of the Modulatory Section and which precedes the Stretto Maestrale. This stretto constitutes the finest example of a fugal Climax in any of Beethoven's choral fugues.

In this fugue the bass progresses diatonically for considerable distances and repetition of a note or motive is accompanied by a rich change of harmonic function. Chromaticisms are usually treated as leading tones in the modulatory sequences which consist of key successions that conform to segments of the Circle of Fifths. Clearly recognizable distant key relationships are indicated and modulations are effected without enharmonic change through the use of secondary Dominants and the Circle of Fifths progressions. This system of modulation is very broad when compared with the Baroque
enharmonic and closely related key activity. In the modulatory processes of the *Gloria* fugue, accent octaves among the highest parts function as the resolution of incomplete consonances. These devices are related to the *Amen* motives in which upward leaps are answered in another part by downward skips.

An interesting feature relative to the accompaniment of this fugue is found in the fact that during the course of the main body of the passage the orchestra largely doubles the voices but yet manages to stress the harmonic progressions carried on by the *Amen* motives to such an extent that the linear processes delineated by the theme entries are subordinated to quite an extent and as a result much of the contrapuntal character of this fugue is lost. Thus, this excerpt does not sound like a traditional fugue. At the outset of the Coda, on the other hand, when the contrapuntal activity is so involved that it is difficult to unravel aurally, the orchestral accompaniment is relatively sparse and is largely independent of the vocal parts, supplying only a subordinate harmonic reinforcement of the vocal polyphony. As the Coda progresses, the orchestra more and more regains its important function of outlining the harmonic progression against the vocal polyphony of the Solo quartet. After the unison passage for all parts, the accompaniment assumes an actively independent function against the vocal parts which have now become mostly homophonic in texture.
A reference to Figure 36 will serve to illustrate the fact that the voice entry orders for each of the five Exposition and stretto formations except one in the fugue and Coda is different. In the cases of the apparently similar formations of the Exposition and Stretto Maestrale, it is important to note that the initial entry of the Exposition by the Bass presents the Subject in the Tonic region of D Major while the corresponding entry of the stretto presents the Answer in the Dominant region of the same key. Thus, even in apparently similar passages Beethoven is careful to insure the continuity of interest by virtue of variety of treatment in some significant detail.

The celebrated Et Vitam Venturi fugue is Beethoven's preeminent contrapuntal showpiece in the realm of choral composition. It is a double fugue in two senses of the term: its primary theme is a Double Subject, and within the confines of its outer dimensions there are two fugues in consecutive order. Beethoven divided the whole passage into three parts marked by three different tempi. The first part consists of the Antecedent fugue and is marked Allegretto non troppo; the second section, marked Allegro con moto, contains a short orchestral interlude and the greater part of the intensely contrapuntal Consequent fugue, while the third section is marked Grave and consists of the final part of the homophonic conclusion of the Consequent fugue and the imitative passage work of the Coda.
Some of the more outstanding features of this fugue are enumerated below:

The Antecedent fugue commences with a regular Exposition of a relatively long eight measure Subject presented in stretto formation with its simultaneous Counter-subject.

This Double Subject is presented in inverted form in the Modulatory Section.

"False entries" anticipate some statements of the Double Subject in the Modulatory Section.

A portion of the harmonic progression of the Antecedent fugue Modulatory Section embraces a segment of the Circle of Fifths moving toward the Subdominant keys.

A sequential development of thematic material constitutes a bridge passage to the Climax Section.

The Climax Section is marked by statements of the primary theme by the Soprano and Bass voices which present it in the Tonic key.

The harmony becomes uncertain in tonality during the Climax Section which terminates in a homophonic modulatory cadence.

The second section of the fugue as a whole is introduced by an orchestral interlude which presents fragments of the diminished version of the primary theme along with its new Countersubject over a statement of the original primary theme by the orchestral basses.

A Secondary Countersubject which is counterpointed against the new simultaneous Countersubject as well as succeeding primary theme entries in the Consequent fugue Exposition originates as an extension of the diminished primary theme.

The new version of the primary theme exhibits a syncopated head in addition to its diminished aspect.

The motivic figurative element due to the contrapuntal interaction of the diminished primary theme, the new Countersubject and the Secondary Countersubject is so complex that the Consequent fugue almost appears to have the character of an instrumental fugue and seems to develop more in that direction throughout its course.

An unusual feature of the Consequent fugue consists of the presentation of the Countersubject in a four-voice Exposition near the end of the Modulatory Section of this fugue.

The various themes undergo some rhythmic displacement in the Modulatory Section.
A bridge passage over a Dominant Pedal Point leads from the Countersubject Exposition to the first Climax. This passage resembles the retransition between the Development and Recapitulation sections of a sonata allegro movement.

The Consequent fugue is exceptional in that it contains two Climaxes separated by a repetition of the bridge passage mentioned above. The various thematic elements of the first bridge passage are assigned to different voices during the second appearance of the passage.

The primary theme in the first Climax appears in the Tenor part where it is reinforced by the trombones. A simultaneous partial statement of the primary theme in its original and diminished forms occurs in the first Climax.

The primary theme in the second Climax is presented largely by the orchestral basses in instrumental form only, against a rising sequential repetition of the triad portion of the original theme sung in unison by the chorus voices and accompanied in similar fashion by the upper instruments of the orchestra.

Homophonic cadence formulas are interjected into the polyphonic structures of both Climax sections of the Consequent fugue and the Climax sections of both the Antecedent and Consequent fugues dissolve into a homophonic texture.

The third section of the fugue as a whole is taken at a very slow tempo and contains an altered version of the primary theme in conjunction with a Grand Cadence which marks the end of the Consequent fugue. The third section then continues with the Coda in which free counterpoint relegates the related homophonic element to a secondary role.

An interesting feature of the accompaniment to this fugue is found in the combining of single instruments with given vocal parts while the rest of the orchestra furnishes a light independent accompaniment.

A significant fact should be noted with reference to the conclusion of this fugue: In spite of the fact that this is the supreme example of contrapuntal writing among all of Beethoven's choral works, the dissolution of the contrapuntal texture in the Climax Sections of the Consequent fugue and also during the course of the Coda to a form of imitative homophony
and interpolated cadence formulas is similar to the treatment accorded the lesser fugues and the extended fugati and thus represents a practice which is a distinctive feature of his choral fugal technique. The importance of this disclosure is enhanced when it is recalled that such a practice is at variance with and foreign to the procedure of Bach who with Beethoven shares the distinction of being a great fugue writer.

The choral portion of the Ninth Symphony contains a fugue on a Double Subject which in a number of respects manifests a greater compliance with traditional procedures of fugue writing than the more complex fugues of the Missa Solemnis. The Exposition of this fugue is in complete harmony with traditional practice in that there is almost no overlapping of the themes, a rather rare circumstance in Beethoven's expository passages, and in that the passage is perfectly regular with respect to the order of entry and reply of the themes. The Modulatory Section is distinguished by the fact that it is less dominated by the main theme than usual and that it contains the longest episode found in Beethoven's vocal fugues. Another feature worth noting is the comparatively narrow scope of modulatory activity which, with one exception, is limited to closely related keys and avoids a Circle of Fifths progression. A shift to the minor mode precludes further modulation while affording a change of
emotional value. The Climax Section is somewhat unique in that it is contrapuntal up to the final chord and has a Dominant Organ Point in the Soprano part.

The important fact illustrated by this fugue is the same as that demonstrated in many of the Expositions to the more extensive fugal passages: Beethoven could be perfectly regular and remain within the limits of traditional practice and still achieve remarkable individuality of expression when he so desired. The question then arises, why did he choose so often to display his originality in unorthodox practices? Part of the answer is found in the fact that the form of choral works is, to a considerable extent, dictated by the requirements of the text and that many of the fugal passages are interpolated into works of contrasting musical texture because of the effectiveness of the contrast so achieved in setting the text. Beethoven was also influenced in his choral writing by the attempts in the field of instrumental writing to achieve a fusion of forms, chiefly of sonata allegro and rondo with the fugue. These experiments and the influence of the meaning of the verbal text tended to result in the unconventional conclusions his fugal Modulatory and Climax Sections assumed and suggested the insertion of the episodic bridge passages between those sections in the larger choral fugues in his later works.

There are a few remaining items of interest, one of which deals with the subject of vocal scoring. It has been mentioned
earlier that Bach's polyphony frequently involved more than four parts, whereas Beethoven seldom wrote for more than four voices in a contrapuntal texture even when the solo quartet appears simultaneously with a four-part chorus. His usual procedure consists of assigning polyphony to one group while the other sings a homophonic obbligato or is silent. These methods are both well illustrated in the Modulatory and Climax Sections of the free fugue of imitation in the Kyrie of the Missa Solemnis. An example of the combining of both chorus and solo in polyphony is found in the triple Subject Exposition of the Coda in the Gloria fugue from the same work while the Coda of the Et Vitam Venturi fugue, also from the Missa Solemnis, provides an instance in which both groups are simultaneously employed with imitative homophony.

A tabulation of the several types of accompaniment used by Beethoven as related to their frequency of application in the various fugal passages in his choral works reveals some interesting statistical information which is presented in Table XI. A study of this table reveals that there are only fifteen passages having an independent or obbligato accompaniment as against sixty-five which feature the doubling of the vocal parts plus an additional form of accompaniment. About one fifth, or seven, of the Expositions and fugati are given an independent accompaniment, the balance of which are provided with some combination of voice doubling and other kind of accompaniment, while about one third, or seven, of the
TABLE XI
TYPES OF ACCOMPANIMENT AND THEIR FREQUENCY OF APPLICATION IN THE VARIOUS PASSAGES

<table>
<thead>
<tr>
<th>Type of Passage</th>
<th>Independent Accompaniment</th>
<th>Accompaniment and Doubles Voices</th>
<th>Independent and Voice Doubling</th>
<th>Florid Ornamentation and Voice Doubling</th>
<th>Voice Doubling, Imitative and Homophonic</th>
<th>Voice Doubling and Obbligato</th>
<th>Voice Doubling and Imitative</th>
<th>Obbligato</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expositions and Fugati</td>
<td>7</td>
<td>19</td>
<td>7</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Imitative Passages</td>
<td>7</td>
<td>6</td>
<td>6</td>
<td>2</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modulatory Sections</td>
<td></td>
<td>3</td>
<td>4</td>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Climax Sections</td>
<td></td>
<td>2</td>
<td>3</td>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>14</td>
<td>30</td>
<td>20</td>
<td>8</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Imitative passages are treated in this manner. This would seem to indicate that the greater freedom of form accorded these latter passages is, in a way, paralleled by the greater proportion of independent accompaniments alloted to them. It is apparent that the Modulatory and Climax Sections which make up the remainder of the tabulation all have some type of accompaniment in which voice doubling by the accompaniment is a factor.
Another item of general interest is that of meter. Table XII contains a synopsis of the various meters used and the frequency of their usage in the passages analyzed in Chapter V. In this connection, it is significant that Beethoven employed such a limited variety of meters, that most of his meters can be classified as simple, and that there is an absence of combined meters. The delayed appearance of compound meters toward the conclusions of his late choral works (the Sanctus and Agnus Dei of the Missa Solemnis and the choral portion of the Ninth Symphony) would tend to indicate a trend toward greater rhythmic flexibility although this premise cannot be substantiated entirely by his other works. His preference for the simple meters, however, is noteworthy.

**TABLE XII**

**FREQUENCY OF USAGE OF THE VARIOUS METERS IN BEETHOVEN'S CHORAL FUGAL PASSAGES**

<table>
<thead>
<tr>
<th>Type of Meter</th>
<th>Frequency of Usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/2</td>
<td>9</td>
</tr>
<tr>
<td>2/4</td>
<td>3</td>
</tr>
<tr>
<td>3/2</td>
<td>2</td>
</tr>
<tr>
<td>3/4</td>
<td>5</td>
</tr>
<tr>
<td>4/4</td>
<td>10</td>
</tr>
<tr>
<td>6/4</td>
<td>1</td>
</tr>
<tr>
<td>6/8</td>
<td>1</td>
</tr>
<tr>
<td>12/8</td>
<td>1</td>
</tr>
</tbody>
</table>

The statistics presented in this table, when reduced to their basic groupings disclose that duple simple meter leads
the categories with a total of twelve instances of employment, followed in order by quadruple simple with ten, triple simple with seven, duple compound with two and quadruple compound with but one instance of use. More important than these statistics, however, is the fact that within these relatively few metrical groupings Beethoven achieved such a wide variety of rhythmic patterns.

This concludes the portion of this chapter devoted to the analytical summary. In turning now to the concluding remarks, it will be helpful to recall briefly some of the historical developments from which Beethoven's art evolved.

Two important early sources of stylistic concepts whose influence may be traced in Beethoven's choral fugal compositions are Palestrina's polyphony and modality, and the tenets promulgated by the *Fiorentina Camerata*. Palestrina influenced Beethoven's technique of vocal part writing and harmonic constructions in his later works while the Italian traditions influenced his formal procedures in the composition of choral works. The practice, recommended by the *Camerata*, of interjecting homophonic interpolations into a polyphonic texture in the interest of achieving clarity of textual presentation was the basis of the Neapolitan tradition of alternating contrasting textures which is evident in the Baroque works of Handel as well as in the later compositions of Haydn, Mozart and Beethoven.
Beethoven's art was also rooted in the Baroque traditions of Bach and Handel. The influence of these two composers, however, is not apparent in his early works but becomes more and more pronounced in the succession of compositions appearing after 1812. In these works the freely formed contrapuntal development of theme fragments during the course of a fugue, and the sequential interludes developed from long themes resemble similar features in Bach's works, while the dramatization of the various fugal devices and the Grand Adagio Cadence are features which Beethoven shares in varying degrees with Handel who also exerted a less obvious influence through his revival of an appreciation of the fundamental artistic validity of sharp contrast between the harmonic and contrapuntal textures and an emphasis upon the melodic element in his choral works. Beside the direct effect that the works of Handel and Bach had upon Beethoven's later creative thought, these composers of the Baroque era also made significant contributions to the art of Haydn and Mozart who in turn passed this heritage on to their distinguished contemporary. In a general sense, it may be observed that the two great Baroque composers just mentioned represent different phases of musical expression in that Bach's idiom was preeminently polyphonic, symphonic and Germanic while, by comparison, that of Handel was homophonic, dramatic and cosmopolitan.

At this point it is especially relevant to refer to the shift of idealism which took place between the Classical and
Viennese Classical periods as it applies, in a limited scope, to the topic of this thesis. In contrast to the formal, intellectual and reserved expression of the earlier age, there is evident in the Viennese Classical period a shift toward subjectivity and a wide latitude of emotional expression. The architectural grandeur of polyphony had become outmoded and unfashionable, and as a result the fugue, as an independent musical form, had been supplanted by the cyclic forms: the rondo and the sonata, and even in the latter molds the regard for form was eclipsed by the emphasis upon content. It is thus obvious that the formal strictness of polyphony was contrary to the prevailing spirit of the then contemporary mode of musical expression. Contrapuntal writing, outside of church music where it survived traditionally as the "learned" or "strict" style, appeared only incidentally as a stylistic element of contrast within the larger outlines of the then current musical forms. In this relatively humble station, however, counterpoint retained its vitality, and its merits were recognized by the Viennese Classical composers who gradually developed the mixture of homophony and polyphony to a high degree of perfection. In so doing, they were aided in their reconciliation of two opposing ideals: truth of subjective feeling and objective formal adequacy. The result of these activities in the purely instrumental fields of composition are reflected in the choral works of
the period, and in Beethoven's late choral compositions the contrapuntal element attained its highest level of development since Bach.

In turning now to a brief resume of the significant contributions of Beethoven's contemporaries to his art, it is essential to bear in mind their dual role: they represented a link with the past, and served as pioneering spirits in developing the forms and manner of musical expression characteristic of the Viennese Classical period although each maintained the integrity of his own artistic individuality. Both Haydn and Mozart were influenced by the Neapolitan traditions as well as by those of Vienna and Salzburg and both passed these on to Beethoven through their works. Haydn imparted to his recalcitrant student in counterpoint Carl Philipp Emanuel Bach's methods of thematic and contrapuntal development as well as his impeccable sense of architectural form. Both Haydn and Mozart collaborated in perfecting the use of thematic-motivic detail work as a highly effective means by which to achieve the union of contrasting musical textures although Mozart, who was a traditionalist, tended to be bound somewhat by custom in his application of this technique. Both composers featured the repetition of motives within their themes for which there are no Baroque models and used significant melodic leaps avoided by the Baroque masters. These features they communicated to Beethoven through their works.
The later practices of these composers are significant also in that they parallel like procedures in Beethoven's later works. Haydn, in his Oratorios, displays a more frequent use of polyphonic passages and fugues, a greater independence of accompaniment (less doubling of the vocal parts), a better musical interpretation of the text, and a greater awareness of the dramatic possibilities of the subject matter than he exhibited in his early choral works which include his Masses. Mozart, whose universality was quick to incorporate the essentially significant features of his predecessors and contemporaries, was a master of allusive and incidental counterpoint and wrote his church works partly in a mixed style. He attached particular value to the contrapuntal showpieces in his Masses, the later examples of which exhibit independence in the instrumental parts during the Expositions of stretti in the fugues. He satisfied the demands of the melodic element by taking heaviness from counterpoint through the extensive cultivation of the obbligato accompaniment, a type of accompaniment which found great favor with Beethoven. Mozart was the most important proponent of the principle of the Italian fugue, one of the features of which was the prominence given to the melodic element. His style was related to the Italian cantabile and was strengthened with a Germanic core of counterpoint. During the last decade of his life he was
brought into contact with Bach's instrumental masterpieces, the contrapuntal vitality of which he reinterpreted in his last works.

Another of Beethoven's contemporaries who should be mentioned as having had a beneficial influence upon his contrapuntal techniques is J. G. Albrechtsberger who, with the aid of J. J. Fux's *Gradus ad Parnassum*, provided the young composer with much needed discipline of thought as well as with a thorough grounding in the rudiments of counterpoint. Beethoven was also influenced to a certain extent by Cherubini whom he admired. Certain similarities exist in the works of both composers to attest to this fact such as the technique of theme transformation; the presentation of the Subject of a fugue in unison before the beginning of the last section, an example of which is found in the *Gloria* fugue of the *Missa Solemnis*; and the practice of drawing the polyphonic texture of a fugue into homophony at the same relative place.

This concludes the brief historical synopsis relative to the influences exerted by tradition and the practices of Beethoven's precursors and contemporaries upon his technique of choral fugal composition. It is significant to note that he was influenced by the Neapolitan tradition of alternating passages in homophonic and polyphonic textures throughout his career, and that the techniques of Haydn and Mozart are seen to exert a telling influence in the fugal constructions of his early church fugues in the *Oratorio*
Christ on the Mount of Olives and the Mass in C as well as a few secular Cantatas, which works mark the starting point of his fugue writing. The influence of Palestrina, Bach, and Handel are apparent in Beethoven's later works of which the Missa Solemnis is a supreme example as a result of his having become personally acquainted with the scores of Palestrina's motets, Handel's Oratorios, and Bach's instrumental masterworks.

Throughout the course of this thesis certain similarities have been noted with reference to Beethoven's choral fugal technique and the practices and attitudes of other composers and periods. A list of some of the more important items in this category appears below:

A certain amount of prejudice against counterpoint and fugues was typical of the Viennese Classical composers and Beethoven held this opinion likewise at first, however, these composers considered fugue work as the highest manifestation of polyphony in the limited application they allotted to it in their compositions. The fugue had ceased to be an independent composition and appeared only as a part of cyclic compositions or as an inwrought fugato fragment. In choral writing, fugati and fugal choruses were permitted within sections of larger works in deference to Neapolitan tradition.

Beethoven seldom wrote for more than four voices in a contrapuntal texture in harmony with the practices of the other composers of the Viennese Classical school.

Later fugue subjects were so composed that they were apt for repetition, dissection, allusion, etc., and contained fragmentary ideas which could be worked into a continuous texture. Sequential interludes were developed from long themes. In these practices Beethoven concurred with those of the Baroque masters.
Fugue Subjects appear at times with instrumental or vocal complements in double counterpoint.

Viennese Classical composers developed an effective means to achieve the union of different textures through the use of thematic-motivic detail work.

Cherubini and Beethoven displayed similar techniques in theme transformations, the presentation of the theme by all parts in unison before the beginning of the last section of a fugue, and near the close the fugal polyphony ends and is drawn into a homophonic texture at relatively the same point in a composition.

Church modes were featured by Bach and Palestrina, and Beethoven used them in his later works to a limited extent.

Parts were permitted to drop out temporarily after their appearance in the Exposition, especially in the cases of fugati which were interpolated into a homophonic passage.

Longer fugal excerpts most often contain a regular Exposition.

Handel dramatized the fugal devices in his works, a practice which was common among the Viennese Classical composers.

The stretto was frequently set off by a rhetorical pause in Viennese Classical fugues and was considered as an especially desirable dramatic device. Many of the larger fugues contain more than one.

Viennese Classical stretti were characterized by the close spacing of entries so that the heads of the themes overlap. The voice presenting the theme dominates and the other voices assume the role of accompaniment. This practice is characteristic of the method of procedure in other parts of a fugue. In certain instances, the entries in a stretto are restricted to the appearance of the head motives only. Entries are often irregular in length and interval of reply.

The Subject dominates the contrapuntal activity in all sections of Viennese Classical fugues.

Change of key in Expositions is effected through the tonal displacement of one or more theme entries.
In general, a stretto formation in the Exposition precludes the appearance of a Countersubject in the works of Bach and Beethoven.

The redundant entry was favored by Beethoven and the other Viennese Classical composers in the Expositions of their choral fugati and fugues.

The appearance of a "false" altered entry often leads a genuine entry by a distance of one measure.

Beethoven's themes in his choral works frequently manifest an instrumental nature—a characteristic they shared in common with those of Bach. However, the themes of the Viennese Classical composers exceeded Bach's in the matter of unusual melodic intervals.

Beethoven's themes submit to all manner of permutations in his later works in a manner similar to Bach's thematic treatment. The two composers also approached each other's independence of part writing.

Beethoven used the device known as vox instrumentalis, although in a much more limited application than the Baroque composers.

Beethoven made a limited use of Handel's Grand Adagio Cadence.

The device of "masked fugue" which Bach used quite extensively is found occasionally in Beethoven's works.

All composers double the vocal parts during fugal passages and frequently an additional independent accompaniment is combined to make a more interesting treatment. The independent accompaniment is not so frequent but occurs at times during expository passages. The early Beethoven works display a conformity to the practices of Haydn and Mozart in the matter of accompaniments.

A dramatic modulatory device involving the juxtaposition of two sections of a composition having adjacent tonalities one half step apart and separated by a short period of silence without any attempt being made to indicate a modulation between the sections was used by Haydn and Beethoven.
A decided preference for the Subdominant region in thematic tonal structure and modulatory progressions is common to the practices of the Viennese Classical composers.

A number of dissimilarities have also been noted relative to the choral fugal practices and attitudes of the various composers and a list of significant examples of these are presented below.

The Baroque composers regarded polyphony as a normal form of musical expression in contrast with the attitude of the Viennese Classical composers for whom the homophonic texture contributed the usual musical texture.

Beethoven regarded the use of the church modes as a special device to portray the supernatural and emphasized their individual characteristics whenever he used them. Bach, on the other hand "modernized" many modal passages in order to have them conform with the minor of Major modes.

The Baroque composers frequently composed in a texture having as many as eight or more parts in contrast with the usual four voice technique of the Viennese Classical composers when writing in a polyphonic texture.

Mozart's vocal fugue Subjects frequently periodize and separate into antecedent and consequent phrases. This type of theme structure was avoided by the Baroque masters and Beethoven who recognized in that type of theme a threat to the unity of a fugue. Mozart not only separated the two phrases but often developed the antecedent phrase in his choral fugues to the virtual exclusion of the latter phrase. Bach's practice of dealing with his themes in various aspects was to make total reconstructions of a given theme; thus, it usually always appeared in its entirety.

Baroque and Viennese Classical fugues manifest a number of differences in voice leading and contrapuntal detail work. Baroque fugues feature a relatively greater independence of theme presentation than the fugues of the later period. Whereas, usually only the heads of the themes are strict in Viennese
Classical stretto formations, the stretti of the earlier period reveal a strict reality of the whole theme so that there is a complete realization of all the parts. Although Beethoven's later fugues display a greater refinement and sensitiveness in part writing and an increased independence of voice leading, his strictest constructions rarely display a form of contrapuntal complexity found in the Baroque independence of theme presentation. In the Baroque fugues the contrapuntal interest is far greater than the harmonic, while Beethoven's fugal passages accomplish a dissolution of the polyphonic texture into a harmonic homophonic type of structure and, except for the Et Vitam Venturi fugue of the Missa Solemnis, develop a greater harmonic than contrapuntal interest as a result of their modulatory progressions, and homophonic interpolations, not to mention the harmonic implications of the themes themselves.

The appearance of a semi or perfect cadence in a Bach fugue is a rarity but the Viennese Classical composers used cadences of these types to set off stretti with a rhetorical pause.

The introduction of homophonic modulatory episodes injures the unity of Viennese Classical fugues, particularly those of Beethoven, whereas, Baroque fugues maintain their polyphonic character throughout.

Bach's fugues frequently have more than one entry of the Subject in the Tonic tonality to establish the key of the fugue very definitely, whereas, Beethoven's fugues often have only one such entry and depend upon cadence formulas to establish the final tonality.

The Modulatory Sections of Beethoven's choral fugues are dominated by the main theme in relatively uninterupted polyphony which precludes the formation of episodes in contrast to the significant episodal sections in Baroque fugues.

One of the most outstanding features of Beethoven's expository passages is the fact that nearly all of them are in stretto formation in comparison to the relative rarity of this manner of theme entry in Baroque fugues. This fact is responsible for the scarcity of Countersubjects and Codettas in these passages, two devices which appear frequently in Bach's works by comparison.
Instead of ending punctually as do the fugues of Bach, the fugues of Beethoven are supplied with Codas which contain a wealth of contrapuntal activity or homophonic imitation which in turn gives way to a series of symphonic cadence formulas or repeated chords which fill out architectural space aside from the demands of the theme or closing melody.

Bach modulates to five closely related keys or progresses enharmonically to distant keys while Beethoven's segment of the Circle of Fifths progressions and secondary Dominant Modulations traverse great distances but yet have the effect of closely related modulations.

Beethoven combines single instruments (woodwind or brass) with the voices whereas most other fugue writers double the voices with strings.

The thematic motives in Beethoven's Gloria fugue, although they are counterpointed, are so arranged as to strongly further the harmonic process constituting a technique that is alien to the Baroque choral fugues.

The repetition of motives within the fugue themes of Haydn and Mozart has no exact parallel in Baroque practice.

Concluding Remarks

As a result of this study it has been determined that Beethoven was the most distinguished writer of vocal fugues during the period of time extending from the death of J. S. Bach to the beginning of the twentieth century Neoclassical School. He was the first composer since the time of Palestrina to write freely floating incorporeal modal music of vacillating tonality whose juxtaposed root position triads exhibit an uncertain relationship to any tonality. The musical heritage which influenced the composition of his
early works included the Neapolitan tradition of alternating passages in homophonic and polyphonic textures, the studies in counterpoint during his early days in Vienna and the examples of compositions by Haydn and Mozart. His later works were influenced by the modality and the techniques of partwriting illustrated by the motets of Palestrina, the Oratorios of Handel and the instrumental works of J. S. Bach, the scores of whose works he studied in the Archduke Rudolph's library and at the home of Baron van Swieten.

The salient points of his technique of choral fugal composition which are indigenous to his manner of musical expression are as follows:

The use of melodies for Subjects having an ariose, poetic and emotional character unknown to composers of the Baroque period.

The development of themes for the later vocal fugues which are permeated with spiritual depth and which exhibit a perfection of form and structural firmness by which every note is allotted its foreordained place in the harmonic scheme.

The use of thematic overlap after the manner of a stretto in nearly all Expositions and fugati.

The use of "sham stretti" having the outward appearance of strict polyphony but which actually contain irregularities relative to strictness and length of themes.

The low incidence of Countersubjects due to the fact that the purposes of counterpoint are served by the stretto overlap of Subject and Answer entries.

The use of numerous examples of unconventional entry orders which tend to mask the entries of the succeeding parts.
The pairing of single woodwind or brass instruments with the various theme entries.

The relatively frequent use of a redundant Exposition entry.

The extreme rarity of the Codetta between theme entries due to the preponderance of expository passages in stretto formation.

The very early tendency of contrapuntal passages to modulate which is evident by the theme transpositions in expository passages.

The emphasis upon the modulatory function of phrases.

The dominant role assigned to the theme throughout a fugal passage.

The rarity and shortness of episodes due to the dominating role of the theme in the Modulatory passage.

The very high degree of interest invested in the Modulatory Section due to the intensity of modulatory activity is partly responsible for the unusual nature of Beethoven's choral fugues.

The reckoning of altered theme notes as leading tones to new keys.

The use of a segment of the Circle of Fifths modulatory harmonic progressions and the use of secondary Dominants to cause distant tonalities to have an appearance of being closely related.

The consistent tendency of Modulatory Sections to dissolve into imitative homophony whether followed by a Climax Section or not.

The tendency toward looser harmonic construction in later works because of the disposition to use modal harmony.

The interruption of contrapuntal continuity in Modulatory Sections due to the interpolation of "blocks" of homophony and the insertion of episodes having a homophonic modulatory tendency.

The appearance of bridge passages between the Modulatory and Climax Sections similar to retransition passages in sonata allegro movements.
The dissolution of the contrapuntal texture into imitative homophony during the course of the Climax Section or Coda is a distinctive feature of Beethoven's choral fugal composition which is at variance with and foreign to the procedure of Bach.

The relative scarcity of Climax Sections and the very small proportion of contrapuntal Climaxes.

The tendency for Climax passages to dissolve into homophonic texture or to have homophonic cadence formulas interjected into a prevailing polyphonic or imitative texture.

The comparative lack of a strong assertion of the Tonic tonality in a Climax passage due to the presence of only one subject entry in the original tonic key which is infrequently supported by a homophonic texture in place of the traditional polyphony.

The Coda to a large fugue cast in imitative homophony and symphonic cadence formulas and reiterated chords.

In closing it is interesting to note a few of Beethoven's practices which do not constitute examples of specifically individualistic techniques but which help to explain some of his original stylistic practices and the unusual effects resulting from their use. The peculiar success with which Beethoven achieved his Circle of Fifths modulations cannot be attributed altogether to the interplay of the main theme statements. In the case of the Gloria fugue from the Missa Solemnis the orchestral accompaniment largely doubles the voices but yet manages to stress the harmonic progressions carried on by the Amen motives to such an extent that the linear processes delineated by the theme entries are subordinated to quite an extent and, as a result much of the contrapuntal character of the fugue is lost and this excerpt
does not sound like a traditional fugue. In this connection it is pertinent to the subject at hand to recall that about four out of five passages have some degree of voice doubling by the accompaniment and, that on the other hand, one out of three imitative passages have an independent accompaniment. This would seem to indicate that a greater freedom of form is paralleled by a greater freedom of accompanying parts.

The matter of Beethoven's choice of comparatively simple meters has been fully developed in this chapter and it is only necessary here to point out that he used duple and quadruple meters much more than triple and that compound meters appear toward the end of his late works, and then only sparingly.

In view of the fact that Beethoven wrote so many irregular "sham stretti" and incomplete fugues, it is well to recall that he could be perfectly regular and remain within the limits of traditional practice at the same time achieving a remarkable individuality of expression when he so desired. His choice to so often display his originality can be partly explained by the fact that the form of choral works is, to a large extent, dictated by the requirements of the text and many of the fugal passages are interpolated into works of a homophonic texture because of the effectiveness of the contrast so achieved in setting the text. Beethoven was also influenced in the development of his choral accompaniments by the attempts in the field of instrumental
writing to achieve a fusion of forms, chiefly of sonata allegro and rondo with the fugue. These experiments and the influence of the verbal text tend to result in the unconventional conclusions his fugal Modulatory and Climax sections assume and suggests the explanation for the insertion of the episodical bridge passages between these sections of the choral fugues contained in his later works.

The later works give evidence of the influence of the living polyphony of Palestrina and Bach in their increased independence of voice leading and high degree of motivic integration as well as of a different emotional plane. The conspicuous perfect cadences and exteriorizing of the emotions of the early works gave way to the avoidance of perfect cadences and of a reflective, introspective, almost monastic life--contemplative, intense, fruitful. Both the Missa Solemnis and the Ninth Symphony provide formidable evidence of the wise employment of a strict economy of means combined with a wealth of invention and variety. Beethoven invented a new technique for almost each composition. For him, imagination came before tradition and rules; expression before craftsmanship. And yet, it is the superb craftsmanship of the late works that reveals the stature of their creator. He revealed his greatness by achieving a carefully calculated balance between the subjective and formal requirements of each composition and the eminence he achieved in all fields of composition is apparent in equal measure in
the specialized application of choral fugal composition; his
great artistic personality is revealed by the fact that he
wrote the purest basic contrapuntal structures at the same
time that he achieved his greatest freedom.

NOTE: The splendid article "Die Fugenarbeit in den
Werken Beethoven's" by Friedrich Deutsch in the periodical
"Studien zur Musikwissenschaft" has served to strengthen and
corroborate many of the observations in this and the previous
chapter. The broad outlook of that scholar's remarks is
based upon the fact that he treats both the instrumental and
the choral fugues of Beethoven.
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