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THE MASSES OF SCHUBERT

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TABLE OF CONTENTS

| | Page |
|---|------|
| LIST OF ILLUSTRATIONS | iv |
| Chapter | |
| I. THE BACKGROUND AND DEVELOPMENT OF THE MASS . . . | 1 |
| II. THE BACKGROUND OF SCHUBERT AND HIS TIMES . . . | 17 |
| III. ANALYSES OF THE MASSES OF SCHUBERT | 32 |
| Analysis of the <u>Mass in G Major</u> | |
| Summary | |
| Other Masses of Schubert | |
| <u>Mass No. 1 in F Major</u> | |
| <u>Mass No. 3 in B^b Major</u> | |
| <u>Mass No. 4 in C Major</u> | |
| <u>Mass No. 5 in A^b Major</u> | |
| <u>Mass No. 6 in E^b Major</u> | |
| IV. CONCLUSIONS. | 85 |
| APPENDIX. | 88 |
| BIBLIOGRAPHY. | 89 |

LIST OF ILLUSTRATIONS

| Figure | Page |
|--|------|
| 1. Use of heterophony in <u>Mass No. 2 in G Major</u> , meas. 4-8 | 33 |
| 2. Use of Neapolitan sixth in <u>Mass No. 2 in G Major</u> , meas. 26-28. | 34 |
| 3. Use of imitation in <u>Mass No. 2 in G Major</u> , meas. 46-51 | 35 |
| 4. Use of the appoggiatura in <u>Mass No. 2 in G Major</u> , meas. 60-63. | 36 |
| 5. Motif of <u>Gloria</u> in <u>Mass No. 2 in G Major</u> , meas. 1 | 38 |
| 6. Use of dynamics in <u>Mass No. 2 in G Major</u> , meas. 7-9 | 39 |
| 7. Emphasis by dynamics in <u>Mass No. 2 in G Major</u> , meas. 27-29 | 40 |
| 8. Modulation in <u>Mass No. 2 in G Major, Gloria</u> , meas. 27-35 | 41 |
| 9. Modulation in <u>Mass No. 2 in G Major, Gloria</u> , meas. 27-35 | 43 |
| 10. Opening of <u>Credo</u> in <u>Mass No. 2 in G Major</u> , meas. 1-4 | 46 |
| 11. Sequence from the <u>Credo</u> in <u>Mass No. 2 in G Major</u> , meas. 21-24. | 47 |
| 12. Crucifixus from the <u>Credo</u> in <u>Mass No. 2 in G Major</u> , meas. 73-76. | 48 |

LIST OF ILLUSTRATIONS

| Figure | Page |
|---|------|
| 13. "Et resurrexit" from the <u>Credo</u> in <u>Mass No. 2</u> in <u>G Major</u> , meas. 97-98 | 49 |
| 14. Use of the V ⁹ chord from the <u>Credo</u> in <u>Mass No. 2</u> in <u>G Major</u> , meas. 125-126 | 50 |
| 15. Leap of M ⁷ from the <u>Credo</u> in <u>Mass No. 2</u> in <u>G</u> <u>Major</u> , meas. 128-133. | 51 |
| 16. Rhythmic pattern from the <u>Sanctus</u> and <u>Osanna</u> in <u>Mass No. 2</u> in <u>G Major</u> , meas. 1. | 53 |
| 17. Fugato subject from the <u>Osanna</u> in <u>Mass No. 2</u> in <u>G Major</u> , meas. 9-14. | 54 |
| 18. Altered chords from the <u>Osanna</u> in <u>Mass No. 2</u> in <u>G Major</u> , meas. 31-33. | 55 |
| 19. Orchestral figuration in the <u>Benedictus</u> in <u>Mass</u> <u>No. 2</u> in <u>G Major</u> | 56 |
| 20. Orchestral theme from the <u>Agnus Dei</u> in <u>Mass No.</u> <u>2</u> in <u>G Major</u> , meas. 1-5 | 58 |
| 21. Fugue subject from <u>Mass No. 1</u> in <u>F Major</u> , meas. 1-9 | 65 |
| 22. Chromatic sequence from the <u>Crucifixus</u> in <u>Mass</u> <u>No. 1</u> in <u>F Major</u> , meas. 92-94 | 67 |
| 23. Sequence from the <u>Kyrie</u> in <u>Mass No. 3</u> in <u>B^b</u> <u>Major</u> , meas. 23-27 | 68 |
| 24. Imitation from <u>Mass No. 3</u> in <u>B^b Major</u> , meas. 146-151 | 70 |

LIST OF ILLUSTRATIONS

| Figure | Page |
|--|------|
| 25. Cantus firmus from the <u>Credo</u> in <u>Mass No. 3</u> in <u>B^b Major</u> , meas. 1-5 | 70 |
| 26. Orchestral figuration from the <u>Kyrie</u> in <u>Mass No. 4</u> in <u>C Major</u> , meas. 20. | 73 |
| 27. Orchestral figurations in <u>Domine Deus</u> in <u>Mass No. 4</u> in <u>C Major</u> , meas. 73-74 | 73 |
| 28. String figure from <u>Mass No. 2</u> in <u>C Major</u> , meas. 62. | 74 |
| 29. Writing for chorus from <u>Mass No. 5</u> in <u>A^b Major</u> , meas. 110-116 | 76 |
| 30. Symbolism from <u>Mass No. 5</u> in <u>A^b Major</u> , meas. 128-136 | 79 |
| 31. Fugue Subject from <u>Mass</u> in <u>A^b Major</u> , meas. 290-296 | 80 |
| 32. Choral recitative from <u>Mass No. 6</u> in <u>E^b Major</u> , meas. 151-160 | 81 |
| 33. Melodic line from <u>Mass</u> in <u>E^b Major</u> , meas. 293-298 | 82 |
| 34. Comparison of fugue subjects | 84 |

CHAPTER I

THE BACKGROUND AND DEVELOPMENT OF THE MASS

The background of the mass may be considered from many angles. This present discussion concerns itself with the early development of the form. Since the mass is a Catholic rite, the Catholic viewpoint is followed in religious matters.

The first Holy Mass was said on 'the same night in which He was betrayed' (Cor. 11:23). Judas' resolution had been taken, the next few steps would bring our Lord to the Mount of Olives where an agony would overtake Him; His enemies seize Him. In this very hour He gives His disciples the Holy Sacrament which for all time would be the offering of the Church.¹

At its very inception, Christianity was considered merely a sect within the all-embracing faith of Judaism. The cleavage came when St. Paul became a missionary to the Gentiles and allowed peoples from outside the Jewish synagogue and Hebrew traditions to become members of the Christian sect. This compelled Christianity to become a faith and a philosophy in its own right. Nevertheless, the old customs of worship were hard to break. Since the main musical part of the Jewish service was the singing of the Psalms, this became the earliest form of Christian church music.

¹J. A. Jungmann, The Mass of the Roman Rite, p. 7.

It was the custom in the first century to keep vigils. The vigils first came into being during the persecution of the Christians. Because it was dangerous to have meetings in daylight, the Christians gathered for all-night watches or vigils to be followed by services in the morning.

When about 111-113 A.D., Pliny the Younger, Legate of Bithnia, had arrested and examined a number of Christians, he established the fact that they were in the habit of meeting on a certain fixed day before dawn . . . and of singing in alternate verses a song to Christ their God. . . .²

The present church offices had their beginning in the vigils.

Beginning with the late second century, the Lord's Supper assumes the character of sacrificial worship and, because of the central position of the thanksgiving prayer, is called the Eucharist. By the time of St. Ambrose [340-397] it is called Missa.³ The vigil becomes now the preparatory service, the so-called 'catechumenical Mass'. A catechumen was a person who was receiving rudimentary instruction in the doctrines of Christianity, preliminary to admission among the faithful.⁴

We are indebted to the Christian philosopher Justin (c.100-165) for the account of the services in the early church during the second century:

²Ibid., p. 18.

³The word missa ". . . is derived from the words 'Ite, missa est (congregatio),' i.e., 'Depart, the congregation is dismissed,' sung at the end of the service." W. Apel, Harvard Dictionary of Music, p. 427.

⁴P. H. Lang, Music in Western Civilization, p. 46.

1. Lessons
2. Sermon by the bishop
3. Prayers for all people
4. Kiss of peace
5. Offertory of bread and wine and water brought up by the deacons.
6. Thanksgiving prayer by the bishop
7. Consecration by the words of institution
8. Intercession for the people
9. The people end this prayer with Amen
10. Communion²

The authorities face great difficulty in trying to reconstruct the form of the early Mass. All surviving accounts are less complete even than the one above. We do know that a Latin Christianity, i.e., a liturgy in Latin rather than Greek, made its first appearance in North Africa about the close of the second century.⁶ As to the Mass in Rome, the earliest accounts of it were compiled by Hippolytus (d. 235 A.D.) and written in Greek.⁷

The beginnings of the Latin Mass in Rome are wrapped in almost total darkness. The oldest documents to register such a Mass are nearly all the work of diligent Frankish scribes of the eighth and ninth centuries, and . . . we can hardly reconstruct any records back beyond the sixth century, certainly not beyond the fifth. For the most part whatever is here transmitted as the permanent text . . . is almost identical with present-day usage.⁸

Pope Victor I (190-202) is thought to be the first person to use the Latin Mass in Rome, and he was a member of

⁵A. Fortescue, "Liturgy," Catholic Encyclopedia, IX, p. 310.

⁶Jungmann, op. cit., p. 44.

⁷Ibid., p. 49.

⁸Ibid.

the African Church. As near as we can tell, the two languages existed side by side until Latin gradually became the more popular. The rite itself seems to have not been affected.⁹

We know only a little more about the music of this early period. Gustave Reese suggests that the very early Christian music probably varied according to the community. He further says that between the second and fourth centuries a great deal of progress was made in the matter of music, and that the ". . . Christian Chant already included melodies of an artistic nature."¹⁰

In the third century it was safe to be known as Christian, and as a consequence, a great number of churches sprang up and flourished. Great progress was made at this time in the formation of a liturgy. After Constantin the Great set his seal of approval on Christianity, (c.313) a great number of monastic communities were organized. In the East these communities had antiphonal singing before and after the Psalms in their liturgy. The introduction of this practice to the Western liturgy is attributed to St. Ambrose who was Archbishop of Milan from 374-397.

⁹A. Fortescue, "Mass," Catholic Encyclopedia, IX, p. 792. See also A. Fortescue, "Canon," Catholic Encyclopedia, II, p. 257.

¹⁰Gustave Reese, Music in the Middle Ages, p. 60.

. . . antiphonal singing was probably introduced officially into the Roman liturgy by act of the Roman Council of 382, which was presided over by Pope Damasus. . . . Pope Damasus is responsible for the introduction of another typical Oriental practice of singing, the ornate exultations which are exemplified in the alleluia or hallelujah (praise ye the Lord).¹¹

Gustave Reese describes the singing in the early church as follows:

Vocal execution was early applied in three main directions: (1) In the solemn reading of portions of the Gospels etc., for which cantillation was used in accordance with established formulas; (2) in psalm- and hymn-singing, which ranged from simple cantillation to full-fledged song; and (3) in the ecstatic chanting of the single word Alleluia to rich soaring melismas.¹²

By the time of Gregory the Great (590-604) the structure of the mass as we know it today had come into being.¹³ The one exception was the Agnus Dei which came into the ritual in the seventh century and was sung to accompany the breaking of the bread.¹⁴ The definition of the ordinary of the mass is then as follows:

Mass (missa) is employed as a musical term for a setting of the unvarying portion of the text of the Liturgy, called the Ordinary, and consisting normally and mainly of Kyrie, Gloria in excelsis, Credo, Sanctus, and Agnus Dei.¹⁵

¹¹Lang, op. cit., p. 46.

¹²Reese, op. cit., p. 61.

¹³Jungmann, op. cit., p. 58

¹⁴Ibid., p. 74.

¹⁵W. H. Frere, "Mass," Grove's Dictionary of Music and Musicians, Vol. III.

The music of the ordinary of the mass was from earliest times of the utmost simplicity. This was due to the fact that originally these parts had been sung by the congregation and had a folk song character. It was not until the tenth century that the singing of the ordinary was intrusted to the schola or the choir of the church.¹⁶

The ordinary of the mass is distinguished from the proper of the mass in that the proper varies from day to day. This is the part which celebrates certain feasts of saints' days, and the music varies accordingly. The chants in this section are older and are derived from the Psalms.¹⁷ The music to the proper of the mass was more ornate than the music to the ordinary. Many settings of the mass were used between the ninth and twelfth centuries. However, these settings were not unified in the sense that we now know them. A typical method of performing the mass might have included a Kyrie from one source, a Credo from another, etc.

A noteworthy development of the twelfth century, though one which had no lasting effect, was the composition of parody masses. This practice was an outgrowth of the fun and frivolity of the Goliard poets. The name Goliard is generally believed to have derived from the name Goliath.¹⁸

¹⁶Lang, op. cit., pp. 96-98

¹⁷Ibid., p. 98.

¹⁸George Whicher, The Goliard Poets, p. 3.

The Goliards had been theological students in the universities of Europe. Upon the completion of their studies, it did not please some of them to return to their native villages and take up the cloistered life of the parish priest. As a consequence, they became wanderers through Europe--writing poetry, and poking fun at the clergy.

Parody quickly degenerated into outrageous blasphemy and vileness. Certain canons in council indicate that brazen persons, Goliards or jesters or other buffoons, had to be restrained from singing profane or silly responses in church. The impulse to mock at the solemnity of liturgical ceremony gave rise to a whole series of parodies under such titles as the Drunkards Mass, the Office of the Ribalds, the Gluttons' Mass, and so on, in French as well as in Latin, where bibamus took the place of oremus and the benediction was 'Fraud be with you.'¹⁹

Next comes the Ars Antiqua with its two outstanding composers Leoninus (c.1200) and Perotinus (1160-1220).

Leoninus . . . was the creator of the Magnus liber organi de gradali et de antiphonario (great book of organa for the mass and for the Office), which represents a complete cycle of two-part organa (organa dupla) for the ecclesiastical year, about 90 in all.

Perotinus . . . rewrote this repertory in a more 'crystallized' style which is characterized by the consistent use of the modal meter . . . and by the increase of the number of parts from two to three, and occasionally four He and his collaborators also added a large number of short compositions, mostly in two parts, the so-called clausulae, which were designed to be used as substitutes for corresponding sections in Leonin's organa. These clausulae constitute the link with the following period, as they were frequently transformed into motets The repertory of the

¹⁹Ibid., p. 5.

School of Notre Dame also includes a large number of conductus, i.e., Latin songs in one to four parts, mostly to devotional texts, but with plainsong cantus firmus, such as occurs with all the organa, clausulae, and motets.²⁰

The above compositions had to do with the Proper of the mass as opposed to the ordinary of the mass.²¹

In these settings of the mass a chant, usually quite well known by the people was used as a cantus firmus. Eventually even secular tunes crept into the repertoire. Probably the most famous secular melody to be used is L'homme arme²² This melody was subsequently used by Josquin de Pres, Dufay, Palestrina, as well as almost every other composer of any prominence.

The first suggestion of the cyclic Mass are to be found in the fourteenth century. The so-called Mass of Tournai which has for a long time been regarded as the first cyclic Mass, cannot strictly be regarded as a Mass cycle. Its constituent parts were composed separately and were only arbitrarily combined. No musical relations exist between the single movements. They are, moreover, composed in different styles.²³

²⁰Willi Apel, Harvard Dictionary of Music, p. 55.

²¹A. Davison and W. Apel, Historical Anthology of Music, Nos. 28c, 28d, 28d, and 31.

²²Ibid., Nos. 66, 73, and 92.

²³M. F. Bukofzer, Studies in Medieval and Renaissance, p. 218.

The first polyphonic setting of the mass by a single composer is the Messe Notre Dame by Guillaume de Machaut (c.1300-1377)²⁴

Machaut's Mass is a work of great historical importance. It is the earliest known complete polyphonic setting of the Ordinary of the Mass by one man. The Ite missa est is added to the five usual main sections. In Machaut's composition, as in later strictly polyphonic Masses, the words Gloria in excelsis Deo and Credo in Unum Deum are not set to part-music but continue to be sung in plainsong

In the Machaut Mass we see arriving at a goal the experiments of the past in embellishing the Ordinary with organum and discant. This work, which was still performed in the 16th century, was destined to prove the ancestor of the polyphonic Masses of Josquin and Palestrina and even those of Bach and Beethoven.²⁵

The polyphonic settings had come about as a result of the secular song in the Ars Nova. This was recognized even then as Pope John XXII (1324-1325) found it necessary to issue a decree warning the church musicians against the influence of the new style. However, the decree had little or no effect.²⁶

The fifteenth century is notable for the high quality of sacred music. The outstanding school of composers was the Flemish school which included such people as Jean

²⁴G. Machaut, Messe Notre Dame, Paris, Rouart, Lerolle et Cie, Editions Salabert, 1948. Also recorded by Concert Hall Society, CHS 1107.

²⁵Gustave Reese, Music in the Middle Ages, pp. 356-357.

²⁶Lang, op. cit., p. 154.

Ockeghem (c. 1425-1495),²⁷ Jacob Obrecht (1430-1505),²⁸ Josquin de Pres (d. 1521),²⁹ Guillaume Dufay (c. 1400-1474),³⁰ and John Dunstable (d. 1453). The high quality of counterpoint in the compositions of these composers is an outstanding feature, since their works embodied canon, imitation, augmentation, and inversion. The Flemish influence was very great as the composers worked at the most important courts in Europe.

While the Flemish School was the most instrumental in producing and spreading a sacred polyphonic style, it fell to the Italians to bring the style to its culmination. The three composers best known for their work in this direction are Giovanni Pierluigi da Palestrina (c. 1525-1594),³¹ Tomas Ludovica da Victoria (c. 1540-1611),³² and Orlando di Lasso (c. 1532-1594).³³ After the sixteenth century the misconception arose that the polyphony of Palestrina's era was always a cappella in performance. In regard to this Lang says:

²⁷A. Davison and W. Apel, Historical Anthology of Music, No. 73.

²⁸Ibid., No. 77.

²⁹A. Schering, Geschichte der Musik in Beispielen, No. 59.

³⁰Ibid., p. 38 and Davison and Apel, op. cit., No. 66.

³¹Davison and Apel, Op. cit., No. 140.

³²Ibid., No. 149.

³³Ibid., No. 143.

To perform these works strictly without accompaniment is to divest them of an essential stamp of their time. The pure a cappella conception is contradicted, furthermore, by numerous allusions on the title pages of compositions. Inscriptions . . . all indicate that the compositions can be performed by a chorus or by an ensemble of instruments.³⁴

Bukofzer also gives a full explanation of the "a cappella" ideal and how it developed. His conclusions confirm the above quotation.³⁵

The composer who illustrates most typically the transition from the style of Palestrina to the Baroque style is Giovanni Gabrieli (1557-1612). Gabrieli was very fond of polychoral effects, and the Church of St. Mark in Venice was built to handle combinations of two and three separate choruses, instrumental ensembles of viols and brasses, and all the above accompanied by one or two organs. Sometimes the instruments played independently and sometimes with the voices. The Baroque era quickly evolved into what is now known as the age of the "colossal Baroque". Church music was then on a grander scale than ever before. Masses of great numbers of parts were composed. The most colossal of these compositions was the fifty-three part festival mass written for consecration of the Salzburg Cathedral by Orazio Benevoli. The music of the church fell under the spell of

³⁴Lang, op. cit., p. 306.

³⁵M. Bukofzer, Music in the Baroque Era, pp. 13-14.

secular art. Accompaniment was added; first organ, then orchestra. Operatic influence was felt with the inclusion of solo recitatives and arias. This practice was to last through the Viennese Classic era.

In 1517 Martin Luther nailed his ninety-five theses to the doors of the Wittenburg church and the Protestant Reformation had begun. Eventually the Kyrie and Credo were to be the only features of the Catholic Mass which would be retained. However, at first, this was not the case.

Until well into the seventeenth century complete masses were celebrated in the Lutheran churches. In the Lutheran ritual, the melodic framework, the cantus firmus, on which all parts of the mass are based, is a German chorale

Luther postulated two kinds of divine service. One, a great festive celebration lasting several hours, was designed for churches and cathedrals. In contrast to this, he instituted a simple purely German service for the city and village churches, where the schoolmaster as well as the children knew only German. This short German service, however, was to become the standard for future liturgical development. Broadly speaking, Luther retained the order of the mass. What he rejected were those parts of the mass that ran counter to his theology of the Lord's Supper. The canon of the mass was completely recast.³⁶

³⁶Paul Nettl, Luther and Music, pp. 67-68. Luther's doctrine of the Lord's Supper was that of Consubstantiation which teaches that "the substance of Christ's Body exists together with the substance of bread, and in like manner the substance of His Blood together with the substance of wine." (T. B. Scannell, "Consubstantiation", Catholic Encyclopedia, Vol. IV.) Opposed to this view is the doctrine of Transubstantiation which teaches that "Christ is present in the Eucharist by the change of the entire substance of bread and wine into His Body and Blood" (Ibid.)

There were many Protestant composers who produced masses which were used in the Catholic Church. Such men were Johann Rosenmüller (c. 1619-1684), Dietrich Buxtehude (1637-1707), and Johann Michael Bach (1648-1694). On the other hand Catholic composers frequently contributed anthems to the Protestant Service. In England William Byrd (1543-1623) composed for both services.

A great number of masses that were used in the eighteenth century are now banned from use in the church.³⁷ The reason for this banishment as a rule is length. The outstanding example in the Baroque era of an unsuitable mass is, of course, J. S. Bach's Mass in B Minor. However, it is generally assumed that Bach never intended the work for church performance.³⁸ He wrote four other masses which are suitable for the Lutheran service. They contain only a Kyrie and a Gloria.³⁹ Unfortunately, the exalted state of mind which Bach attained in his mass was not to be the fixed order in the Classical era.

The outstanding composer in the first half of the eighteenth century in Vienna was Johann Joseph Fux (1660-1741).

³⁷See Chapter III

³⁸C. S. Terry, The Music of Bach, pp. 90-91. The Mass in B Minor was originally a Lutheran Mass. Bach sent this part to the Dresden Court in application for a post there. Later he added the other parts of the Roman Ritual, but there is no reason to believe that he sent the rest of it to Dresden. Even then the work was too long for performance in the church.

³⁹Ibid.

He was Kapellmeister to the court, and his masses reflect a great reverence for the ritual. Worthy of mention here is his Missa Canonica which contains every species of canon.⁴⁰

The composers of the Classical era were preoccupied with form. As a consequence, the great majority of the masses in this period resemble symphonies of five movements each. The sonata-allegro,⁴¹ the rondo form,⁴² or the standard ABA form was utilized. The opening Kyries of Schubert's masses--and most of the other sections--follow the ABA plan.

The conditions which made the Viennese school possible were first, that the preponderating balance of musical style should swing from the contrapuntal to the harmonic side; second, that the harmonic method should be set forth by a composer of sufficient invention and sincerity to make it a vehicle for the highest musical treatment; third, that there should be found some type of melody which should at once dominate the entire scheme of harmonic color, and express with a true and living utterance the emotions and passions of mankind.⁴³

The four most prominent church composers of the last half of the eighteenth century who were to have influence on

⁴⁰J. J. Fux, "Messen," Denkmäler Der Tonkunst in Österreich, edited by Guido Adler, Band I, Jahrgangen 1/I, 1914.

⁴¹W. A. Mozart, "Mass No. 3 in C," Mozart Werke, Band I.

⁴²Mozart, "Mass No. 4 in G," op. cit.

⁴³W. H. Hadow, "The Viennese Period," Oxford History of Music, Vol. 5, pp. 83-84.

Schubert were Guiseppe Sarti (1729-1802),⁴⁴ Franz Joseph Haydn (1732-1809),⁴⁵ Michael Haydn (1737-1806),⁴⁶ and Wolfgang Amadeus Mozart (1756-1791).⁴⁷ Einstein in describing the music that was to influence Schubert says:

. . . the church music with which Schubert was familiar is precisely that 'profane, worldly, operatic' (and in the case of Michael Haydn, pedantic) church music which sent such a shudder through the romantic purists of the nineteenth century--Viennese, neo-classical church music, born of an instrumental spirit, which Schubert followed quite ingenuously, for the good reason that he knew no other, and which he completely imbued with his own musical sincerity and splendor. In the year 1809 there had admittedly been written a church composition that laid an unusual stress on the purely vocal side--Beethoven's Mass in C Major, op. 86, which was a complete failure at its first performance in Eisenstadt during the autumn of that year, and was not published until five years later. But if Schubert had known this work as a choir-boy . . . he would have been too young to appreciate its peculiar significance, its originality, and its thematic unity. He remained, even after he had become familiar with Beethoven's second great Mass, a 'neo-classical' church composer, a composer of instrumental Masses, and he carried on a tradition that achieved its ultimate splendor in the music of Anton Bruckner. In the case of the latter, strangely enough, this characteristic of style is not a source of criticism.⁴⁸

⁴⁴MSS. of Sarti's masses are to be found in the Milan Cathedral.

⁴⁵F. J. Haydn, Mass in B^b, Wiener Philharmonischer Verlag A. G., 1924.

⁴⁶M. Haydn, "Messen," Denkmäler Der Tonkunst in Österreich, edited by Guido Adler, Band 45, Jahrgangen XXII, 1915.

⁴⁷Mozart Werke, Breitkopf and Härtel, Vol. I, p. 490.

⁴⁸Alfred Einstein, Schubert, pp. 12-13.

Regardless of style there is no doubt that Schubert had ample opportunity to become familiar with a great deal of church music.

A bare catalogue of the Church compositions between 1750 and 1830 would fill a substantial volume: Paisello wrote 103, Michael Haydn 360, Zingarelli over 500; almost every composer except Beethoven and Schubert, held an official position as Kapellmeister, and was stimulated to ceaseless activity by his Chapter or his Patron.⁴⁹

We also know that Schubert particularly admired the music of Michael Haydn; he wrote to his brother Ferdinand about having visited Haydn's place of residence, and expressed his great enthusiasm for Haydn.⁵⁰

⁴⁹Hadow, op. cit., p. 156.

⁵⁰Otto Deutsch, The Schubert Reader, p. 458.

CHAPTER II

THE BACKGROUND OF SCHUBERT AND HIS TIMES

The purpose of this chapter is to give the background of Schubert and his times and to show at least partially the reasons why Vienna, in the last half of the eighteenth century and during the nineteenth century, was the musical capital of Europe.

The history of Austria is the story of the Habsburg dynasty. The real founder of the ruling family was Rudolph Habsburg who became ruler of the duchy of Habsburg in 1218. In the latter half of the thirteenth century, he defeated King Ottokar of the Czechs and thereby laid the foundation of the empire.

The successors of Rudolph were adept in the acquisition of land by marriage. Maximilian I (1493-1519) became the ruler of Netherlands and Burgundy through his marriage to Mary of Burgundy. Likewise, his son Philip II acquired Spain and the Indies through marriage to Joan, the daughter of Ferdinand and Isabella. Finally the grandson of Maximilian, Ferdinand, became the ruler of Hungary in 1526 by marriage to Ann, princess of Hungary and Bohemia. This peaceful method of acquiring land was probably one of the main causes of the Habsburg habit of looking upon entire

Austro-Hungarian monarchy as their piece of personal property. Jaszi¹ throughout his book repeatedly suggests the above not only as one of the reasons for a non-unified empire but also as one of the cumulative causes for the eventual dissolution of the Austrian state. Armed with this possessiveness, the Habsburgs were to concern themselves with three aims that manifested themselves in Schubert's era. These were: (1) the formation of the German Empire; (2) the unification of the Austro-Hungarian Empire, and (3) the maintenance of the Catholic religion.

Ferdinand I (1503-1564) devoted himself to the problem of unification. He built the administrative bodies of the country. Anybody who opposed him was put to the sword. Rudolph II (1576-1612) spread Catholicism by armed force. This policy was continued even more strongly by Ferdinand II (1619-1637) who set the pattern of Habsburg rule -- "The idea that the state can be held together by purely military forces with the help of a court nobility entirely dependent upon the throne and with the protection of the Roman Catholic Church" ² Ferdinand's general policy was maintained for the next hundred years.

Maria Theresa (1740-1780) was the next great influence on the Austrian empire. The Habsburgs before her had had

¹Oscar Jaszi, The Dissolution of the Habsburg Monarchy, p. 51.

²Ibid.

the task of keeping not only the lower classes but also the nobility in subjugation. The Empress quickly bent herself to the task of acquiring a nobility which would be loyal to her. She created a school known as the Theresianum for the general education of the aristocratic youths. Since the Hungarian nobility had in the past given trouble, she made it a policy to have two Hungarian noblemen from each county come to the school at the expense of the throne. Once the young men were in Vienna they were encouraged to marry Viennese ladies and remain at the Austrian court. Under such influence it was not long before the political aspirations of the Hungarian nation were forgotten. The Empress had a nobility which was loyal to her alone.

Ferdinand I had organized the administration of the country, but had needed an army to enforce it. Maria Theresa carried the plan to its logical conclusion and sent civil servants out from Vienna to administer the empire. Now the monarchy had under its sway such varied peoples as Czechs, Croats, Slavs, Hungarians, and French, all of whom at one time or another had had dreams of liberty. The Austrian army had crushed these dreams, and the German speaking civil servants served to remind them of their troubles. At the same time, plans of a German empire had received serious opposition from Frederick of Prussia who forced the Empress to cede Silesia to him in the Peace of Aix-la-Chappelle in 1748.

Maria Theresa also promulgated some agricultural reforms which consisted of conservation programs and breeding experiments. In an effort to better the lot of the serfs, she set a minimum and a maximum of production according to each peasant's ability to work. This good intention also met with opposition from the subject peoples, as any law or decree from Vienna was construed as another measure to keep them in subjection. The last and one of the most important reforms was the rebuilding of the educational system from the elementary through the university. The eventual result of this was to create an intellectual middle-class which the Habsburgs frankly did not want. The government wanted schools because every other country had them. However the Habsburgs did not wish an intellectual middle class because it might endanger their absolute power--as it later did in 1848.³ However, the educational system gave the government an excellent place in which to spread propaganda. The Habsburgs used the schools to great advantage later, as we shall see.

At this point, it might be well to pause and translate the above historical facts in terms of the general welfare of the people in the eighteenth century. At the beginning of the century Vienna was one of the wealthiest cities in Europe, and yet her common population was one of the poorest.

³John Abbot, Austria, pp. 521-522.

The amount of money spent by the nobility was the yard-stick of their social eminence. One facet of this way of life was the maintenance of private musical establishments. These were maintained whether, as in the case of the Esterhazys, through a genuine love of music, or, as in the case of Archbishop Hieronymus--the employer of Michael Haydn and of the Mozarts--because it was the thing to do. Franz Joseph Haydn's music reflects the encouragement offered him at the Esterhazys, while, just as surely, his brother Michael's music mirrors the lack of interest given by the Archbishop.

And what about the church? The above description would suffice, but Hadow gives us an even better description:

" . . . a Church which appeared to have outlived its creed and forgotten its duties; its lower offices ranking with the peasant or the lackey, its higher given up to principalities and powers" ⁴ Nevertheless, the church was very powerful. Jaszi gives us a very clear picture of the religion which was to cause a break between Schubert and his father:

Aside from its army the Roman Catholic church was the most solid pillar of the Habsburg dynasty. The Habsburg dynasty . . . helped the church with its entire political and military force and by the most brutal instruments in the execution of the counter-reformation and in reconquering the countries which had become to a large extent Protestant. On the other hand, Rome becoming again victorious, put at the

⁴W. H. Hadow, "The Viennese Period", Oxford History of Music, Vol. 5, p. 5ff.

disposition of the Emperor without reserve its own spiritual, moral, and political forces in making the empire united, centralized and loyal. In periods when the church represented almost exclusively the higher spiritual culture, its assistance had a paramount importance for it held in its hands the whole spiritual and educational organization. But even later when general lay-culture became preponderant or even when the state tried to push back the power of the church in legal and educational matters . . . the political and moral power of the Roman church did not suffer any real damage. Nay, those attacks of militant liberalism led rather to a more conscious and efficacious organization of the clerical forces.

This immense power of the church was based on several factors. The backward cultural conditions of the rural masses; the colossal donations given by the dynasty which made the Roman Catholic church of the monarchy the most opulent in Europe; the imposing splendor of the Church which developed a great religious art, the brilliancy of which constitutes even now the greatest heritage of the artistic past of the empire; the establishment of humanitarian and educational institutions in times when state activity did not embrace those fields; its constitutional privileges by which it influenced to a large extent the legislature; the broader and more international perspective of its leading elements which far surpassed the mentality of the representatives of the Protestant churches were factors which with others, contributed to the exceptional power and authority of the Roman Catholic Church.⁵

Maria Theresa had been very cautious in carrying out her program. Helping in the program of reform was her son Joseph, (later Joseph II, 1780-1790), a sincere and educated man, who had become prey to the thoughts of the rationalists⁶

⁵Oscar Jaszi, The Dissolution of the Habsburg Monarchy,

⁶Specifically, the rationalists in this case were Voltaire and Rousseau. Voltaire fought against the Catholic Church all his life. Rousseau in his book Contrat Social advanced the thesis that government was based upon the consent of the governed peoples, p. 325.

of the century and had believed that those concepts could be applied if one kept at it long enough. He viewed the monarchy in two lights: (1) the state is the state of the citizens and the peasants, and (2) the state should be separated from the church.⁷

Joseph II had watched with impatience the caution and compromise of his mother. When she died in 1780, he set out at once to carry her work to its logical conclusion and to make his Empire a centralised egalitarian state Joseph broke, too, the Habsburg connection with the Roman Church. Many monasteries were dissolved; Protestants and Jews were freed of their disabilities; and the Church deprived of its privileged position, was put under a state control more rigorous than that which Napoleon imposed on the French Church in 1801. Secular thought could at last begin to stir; the embers of Protestantism revived in Bohemia, and, by freeing the Jews, Joseph II called into existence the most loyal of the Austrians.⁸

The Emperor went even farther in his campaign against the church. The censorship of the press had been one of the many duties of the priests in Vienna. This privilege was taken away from them, and freedom of the press prevailed. The most telling blow against the church was then struck when Joseph announced that no Papal bull could be made public without the consent of the monarch. Upon the receipt of this news, Pope Pius VI made a journey to Vienna to remonstrate with the Emperor--but to no avail.

⁷Oscar Jaszi, op. cit., p. 67.

⁸A. J. P. Taylor, The Habsburg Monarchy, p. 17.

Joseph II continued the codification of the laws, and stubbornly held to the idea of having the whole empire speak German. He also continued his mother's agrarian reforms, and in one stroke abolished serfdom and gave the lands to the peasants. He also introduced a system of general land taxation. He instituted these reforms without any regard for the historical background of the people, their culture, or traditions. Culturally, Joseph II made some reforms. In 1776, while his mother was ill, he had raised the Burgtheater to the status of court theater. As emperor he limited the presentation of French plays and Italian opera in Vienna and encouraged the production of singspiel and German plays.⁹ Before Joseph died his efforts were failures.

The reasons for the failures of these reforms go back to the fact that Austria had so many different peoples under its rule, and that so many laws and decrees were activated at the whim of the ruler. Naturally the Catholic Church resented the invasion of what it regarded as its natural rights. The nobles were aroused over the fact that land which had belonged to their families for centuries was suddenly wrested from them and given to peasants. The serfs for their part, while elated over their emancipation, almost revolted when they learned that they were to be taxed.

⁹Karl Kobald, Schubert, p. 32.

Taxes plus the fact that a German speaking ruler had levied those taxes were almost more than the peasants could stand. Everybody in the empire was bitter at everyone else.

Joseph II left no heir, so the crown passed to his brother Leopold II in 1790. However, his reign was to last only two years during which time he started to restore the status quo as it had been before Joseph II. While engaged in preliminary negotiations with Frederick of Prussia preparatory to declaring war against France, Leopold took dysentery and died.

In 1792 Leopold's son Francis II (1792-1835) became Emperor of Austria--the only monarch whom Franz Schubert was to know. That Francis did not in the least subscribe to the liberal views held by Joseph II soon became painfully apparent.

In a court decree of October 12, 1792, Emperor Francis had complained bitterly that newspapers were being read almost universally by the general public The spirit of the decree sounded the death knell of the liberal press laws of Joseph II, and inaugurated an inquisition of literary police that threatened to strangle Austrian intellectual life. Books suffered from the same incubus as newspapers. Censorship weighed down heavily on both It need hardly occasion wonder, then, to learn that after 1803 there existed only one political newspaper in Vienna, the Wiener Zeitung.¹⁰

However, an event happened which was to shape the course of Austrian history. The French people having tired of the ruling family sent from God expressed their

¹⁰Walter C. Langsam, The Napoleonic Wars, pp. 56-57.

displeasure by changing the form of government--not without guillotining Louis XIV and Marie Antoinette--a Habsburg who was the daughter of Maria Theresa and the aunt of Francis II. This alarmed Francis as he saw the possibility of the same scene being played in Austria. The censorship was ruthlessly applied, so that no hint of the liberal ideas in France might seep into the Habsburg monarchy. Napoleon rose to power. Francis saw in Napoleon the codification of all those ideas which had made the French Revolution possible. Francis thus led the coalition against Napoleon, and by 1805 had managed to lose a goodly portion of his empire to the French by the Treaty of Pressburg.¹¹ Immediately, Austria took steps to exact revenge. Although when Francis ascended the throne, he had complained about the literacy of the Viennese public, he now encouraged it. The government wished to prepare the country for war, and it was necessary for there to be a press before this could be accomplished. The middle class which had seemed subject to extermination was now saved. So, too, was Austria, although the ruling family did not realize it.

The middle class which had arisen because of the schools started by Maria Theresa had now become the backbone of the

¹¹The first shot fired by Napoleon's forces outside Vienna landed near Haydn's residence. Also, on the day that Napoleon occupied Vienna, Beethoven started composing his "Les Adieux" Sonata for the Archduke who fled Vienna that day.

empire. The fact that Schubert's father was a schoolmaster placed him in the position of being one of the most respected members of the middle class.

A Viennese schoolmaster in the years following the death of the Emperor Joseph was no longer the ignorant despised Baculus of the eighteenth century. He already moved in higher cultural circles and entered into the intellectual activities of the middle class. We know little about the degree of culture that existed in the Schubert household; but it must have been more genuine, more enthusiastic, and more intellectual than in many homes of the aristocracy or the nouveaux riches, and bore fruit not only in Schubert himself, but also in his brothers. Patriotism, too, was more genuine in this class of society which knew little or nothing of the well-concealed shabbiness of the Government. The Napoleonic Wars had intensified this patriotism, and insolubly bound up with it was a strong sense of loyalty towards the Imperial House--a loyalty which had if anything been strengthened by the well-deserved blows the monarchy had suffered between the Peace of Campoformio¹² and the Treaty of Pressburg. Nor could it be shaken even by the vague knowledge of the personality of the Imperial Sovereign who had been ruling since 1792 and within whose reign Schubert's entire life was to fall.

Closely associated with loyalty was a profound reverence for the Church, which had been relegated to the background in the days of the Emperor Joseph, but had triumphantly resumed its former status after his death. In old Schubert's household this reverence seems to have been exaggerated to the point of bigotry¹³

The dream of the German Empire was revived, and the first step towards this goal was to defeat Napoleon and

¹²"By the treaty of Campoformio . . . France extended her frontier to the Rhine as a safeguard against future attacks; and Austria recognized the Cisalpine republic which Napoleon had established in Italy," Abbott, Austria, p. 325.

¹³A. Einstein, Schubert, pp. 6-7.

reassert the might of Austria. After the Treaty of Pressburg, a new foreign minister was appointed--Count Stadion. It was he who now encouraged the Austrians to read and become familiar with the products of the German fine arts. One of the leading pamphleteers of the day was Caroline Pichler, the poetess, whom Schubert was to know. She was a leader in the crusade for German art, and was to encourage Schubert, who, in turn, was to set some of her poetry to music. Other poets who were lending their talents to the cause of Nationalism were the Schlegels--Friedrich and Auguste--and Theodore Korner.

In 1808 a military reserve was created:

All men between the ages of 18 and 45 who were able to bear arms were made liable to service in the Landwehr unless they were already affiliated with the regular army The administration of the decree worked so as to allow of numerous exemptions, but many additional recruits were secured through voluntary enlistments.¹⁴

Much has been written about Schubert and how he hated his profession of schoolmaster. However, a schoolmaster was listed under the exemptions mentioned above.

The outcome of the preparation for war was that Austria met Napoleon on the field of battle in 1809¹⁵ and was again defeated. Napoleon occupied the Emperor's palace in Vienna.

¹⁴W. C. Langsam, The Napoleonic Wars, p. 53.

¹⁵The year in which Joseph Haydn died.

When Francis reentered the capital, he changed his government. The new foreign minister was Prince Metternich. In 1811 he organized the secret police so thoroughly that until 1848 no Austrian could call his life his own. He imposed censorship on newspapers and books. Although the censorship did not reach its peak in Schubert's lifetime, it is worth noting that eventually the works of Schiller, Müller, Herder, Lessing, Jean Paul, and even Goethe were totally or partially suppressed. There was a very strict censorship of students in which the Church cooperated. At the University and in the public schools confession was regularly required of the professors and students. The situation must have become intolerable as Ignaz Schubert, the brother of Franz, attests in a letter to Franz in 1818:

You will be surprised when I tell you that it got to such a pitch in our house that they no longer even dare to laugh when I tell them a funny yarn about superstition in the Scripture class. You may thus easily imagine that in these circumstances I am often seized by a secret anger, and I am acquainted with liberty only by name.¹⁶

To which Franz replied:

You Ignaz are still quite the old man of iron. Your implacable hatred of the whole tribe of bigwigs does you credit. But you have no conception what a gang the priesthood is here: bigoted as mucky old cattle, stupid as arch-donkeys and boorish as bisons.¹⁷

¹⁶O. Deutsch, The Schubert Reader, p. 103-104.

¹⁷Ibid., p. 110.

Schubert himself in a letter to his father gave some of his views on religion. Speaking of his setting of Walter Scott's poetry and the reactions of the people to first hear the songs, he says that

they wondered greatly at my piety, which I expressed in a hymn to the Holy Virgin [the "Ave Maria"] and which, it appears, grips every soul and turns it to devotion. I think this is due to the fact that I have never forced devotion in myself and never compose hymns or prayers of that kind unless it overcomes me unawares; but then it is usually the right and true devotion.¹⁸

The censorship was rapidly becoming worse. To the poor people of Austria, who had never really known liberty, it was an exaggeration of already existing conditions.

Very often men were sent up for execution and into prison for harmless political discussions and for a mostly naive and romantic play with the humanitarian and cosmopolitan ideas of the French Revolution. This cheap defense of the state served only to give a new field of activity to the growing crowd of police spies and helped to make the Viennese people amicable, careless enjoyers of life without backbone and without political enjoyment, to create that Capua of the spirit the marks of which remained deeply engraved in the psychology of the Viennese population. The description of Mme. de Staël of the Viennese society in its joyous hedonics without a semblance of serious discussion or an intelligent interest in the real problems of the epoch, its cult of mediocrities, and its distrust of all original talents prevailed until the end of the monarchy as an artificial flower of the system of Metternich.¹⁹

Creative literature was practically non-existent. The poet and dramatist, Franz Grillparzer, the most famous Viennese

¹⁸Ibid., p. 435.

¹⁹Oscar Jaszi, The Dissolution of the Habsburg Monarchy, p. 77.

of Schubert's day, complained of the secret police and said that his art was being stifled.

Yet in spite of the rigidity and harshness of governmental control, Vienna was the musical capital of Europe in the nineteenth century. Rarely a night passed that Schubert and his friends did not gather at some house for a musical evening. Spohr speaks in his Autobiography of regular chamber music concerts and operas. He goes on to say that there were so many musical parties in Vienna that he and his wife despaired of attending them all. Painting too was in flower. In fact, Metternich himself aided some poor artists to receive their training. Perhaps part of the answer for Vienna's prominence in the arts when the political situation was so bad lies in the fact that since music and art are not particularly censorable subjects, these were about the only spheres left to the people in which they could experience wholehearted enjoyment and real intellectual interest.

CHAPTER III

ANALYSES OF THE MASSES OF SCHUBERT

The purpose of this chapter is to examine the six Schubert masses from a stylistic viewpoint.¹ One mass, the Mass No. 2 in G Major, has been selected for a thorough analysis of chords, modulations and other features of style. The other masses were compared as to their salient points of style.

The reason for choosing the Mass No. 2 was the fact that this is the only mass of Schubert which is currently in publication.² Since this mass is the one most likely to be performed at the present time, the analysis of this particular work seems to be of the most immediate benefit.

¹Actually there is another mass, a "German Requiem", by Schubert in existence. It was written for his brother Ferdinand to help him to better himself professionally. It was originally published by Ferdinand during Franz' lifetime as his own. The error was rectified by Otto Deutsch and the composition was published in Vienna in 1928 as a work by Franz Schubert. This mass is not available in the edition of Schubert's works. See Otto Deutsch, The Schubert Reader, p. 96.

²Franz Schubert, Mass No. 2 in G Major, New York, Broude Bros., 1952.

Analysis of the Mass in G Major

Kyrie

The mass is scored throughout for strings, organ and four-part mixed chorus. The Kyrie is marked Andante con moto, is in G major, and is in 3/4 time. The movement is 99 bars in length, with the form of ABA. The writing for chorus is predominantly homophonic throughout the movement. As shown in Figure 1 the orchestra doubles the choral parts

The musical score for Figure 1 shows the beginning of the Kyrie. It consists of five staves: Chorus, Violins, Violas, and Celli. The key signature is G major (one sharp) and the time signature is 3/4. The Chorus part is written in a four-part setting, with the lyrics "CHORUS KY - RI - E - LEI - SON" under the notes. The Violins, Violas, and Celli parts are written in a way that they double the choral parts, creating heterophony. The Violins play a melodic line that is similar to the vocal line but with some rhythmic variations. The Violas and Celli play a more rhythmic accompaniment, often in a homophonic texture with the vocal parts.

Fig. 1.--Use of Heterophony in Mass No. 2 in G Major, meas. 4-8.

in a mildly heterophonic fashion for the first twenty-eight bars with an Alberti style of accompaniment furnished by the second violins. Where the first violins do not double the soprano vocal line they outline the chords being sung.

In measure 8 there occurs a I^7 chord with a lowered seventh. The use of altered chords is not a startling event, but Schubert uses them in this mass and his others to add variety to what might otherwise be a dull harmony. In measure 10 he uses the IV chord with a flattened third. And, as shown in Figure 2, at bar 26 the use of the Neapolitan sixth chord adds interest to the transition from G

The image shows a musical score for Soprano (S) and Bass/Tenor (T/B) parts, measures 26-28. The key signature is G Major (one sharp). The time signature is 3/4. The lyrics are "KY - RI - E E - LEI - SON". The bass line shows chords: II, I₆, V⁷, I. The soprano line has lyrics: KY - RI - E E - LEI - SON.

Fig. 2.--Use of Neapolitan sixth in Mass No. 2 in G Major, meas. 26-28.

major to a minor.

At measure 30 the "B" section (of ABA) begins with a sixteen bar soprano solo on the words Christe eleison in the key of a minor. The orchestra meanwhile plays the harmonic background--the upper strings on the harmony in eighth notes

and the celli furnishing the bass to the harmony with pizzicato. Upon the conclusion of the soprano solo, the chorus again enters with a passage that is slightly imitative in style. This type of passage occurs in all his masses but the imitation is not developed. This is shown in Figure 3. Also at this point the Alberti style of

Fig. 3.--Use of imitation in Mass No. 2 in G major, meas. 46-51.

accompaniment is returned to the second violins and violas. The celli play a syncopated bass doubling the bass voice part. Measures 60-67 are occupied with the chorus and orchestra making the transition from a minor to G major for the recapitulation. This is accomplished through one of the rare uses of dissonance in the whole mass. The device used here is the appoggiatura, as illustrated in Figure 4.

The image shows a musical score for four staves. The top staff is a vocal line with lyrics: CHRI - - - STE CHRI - - - LEI - - - SON. The second staff is a piano accompaniment with a bass line. The third staff is a piano accompaniment with a treble line. The fourth staff is a piano accompaniment with a bass line. The score is in 3/4 time and G major. The lyrics are: CHRI - - - STE CHRI - - - LEI - - - SON.

Fig. 4.--Use of the appoggiatura in Mass No. 2 in G Major, meas. 60-63.

Bars 68-69 represent the recapitulation of section "A". It is much the same as the first statement. Measures 90-99 contain a tonic pedal which is held by the celli and the bass voices. The upper strings play arpeggios in eighths while the violas outline chords in quarter notes. The chord in this particular case is the same that is sung by the tenors at the same time. It is the I^7 chord with the flatted seventh which then moves to the $IV\ 6/4$ chord. Finally four measures before the end, the eighth note arpeggios are given to the celli while the other strings hold a sustained tonic chord. There are then two measures of tonic chords and the piece quietly closes.

An analysis of the chords used by Schubert in the Kyrie shows a preponderance of the use of the simple I, IV and V triads, as shown in the following compilation:

| Chord | Frequency ³ |
|-----------------------|------------------------|
| I | 53 |
| II | 9 |
| III | 3 |
| IV | 20 |
| V | 28 |
| VI | 0 |
| VII | 0 |
| Altered | 23 |
| <u>X</u> | 9 |
| <u>O</u> ⁴ | 2 |
| Total | <u>147</u> |

A tabulation of the root movements reveals that roots move the distance of a fifth forty times as opposed to movement of a second thirty-one times and of a third three times. The key scheme according to form is: Section "A", key of G major; Section "B", keys of a minor, e minor and a minor; and section "A", key of G major.

³Frequency means that every chord in the movement has been counted. The total given represents the total number of quarter notes or beats in the movement. A group of four sixteenth notes which are all V chords is therefore a count of four.

⁴O is the symbol used to refer to diminished chords. The X is used to refer to secondary dominants such as the X (dominant) of V. For a fuller explanation see Wedge, Applied Harmony, Book II.

Gloria

The Gloria is marked Allegro maestoso, alla breve, and is in the key of D major. The form is again ABA. There are two bars of orchestral introduction in which one of the leading motifs of the movement is introduced--a scale passage as shown in Figure 5.

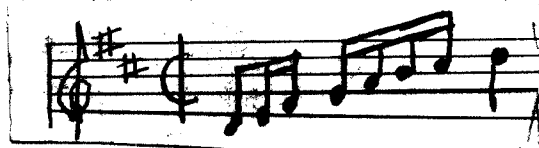


Fig. 5.--Motif of Gloria in Mass No. 2 in G major, meas. 1

Again the choral writing in this movement is predominantly homophonic. In measure 5 a pattern is set which is to follow during most of the movement. This is the fact that when the chorus is holding a chord or, in other words, standing still, there is movement in the orchestra. The converse is also true. When the orchestra holds a chord or is silent, there is movement in the choral section. During bars 8-12, the violins are playing arpeggios and counterpoint against the choral part. The violas and celli meanwhile merely are playing the harmony in chords. The dynamic marking at this point is p. This is the passage of "hominibus bonae voluntatis". In all his masses Schubert never

fails to emphasize this section through dynamics. However, this particular case in point presents a small problem. The passage is quoted in Figure 6.

The musical score shows three systems of staves. The top system contains the vocal line with lyrics: "et in terra pax ho-mi-ni-bus". The middle system contains the string accompaniment. The dynamic marking "ff" is written above the vocal line at the beginning of measure 7. The dynamic marking "p" is written below the string line at the beginning of measure 8. The dynamic marking "P" is written below the string line at the beginning of measure 9. The string line shows a change in dynamics from fortissimo to piano between measures 8 and 9.

7-9. Fig. 6.--Use of dynamics in Mass No. 2 in G major, meas.

The dynamic marking on the phrase "et in terra pax" is fortissimo. At measure 8 the marking in the strings changes to piano while the chorus continues at fortissimo. Suddenly, at the first beat of measure 9 in the chorus, marking changes to piano but the change is in the middle of a word. There might be two explanations for this. First, since Schubert wrote the mass in the space of five days, this may just be an example of the haste in which he composed. On the other

hand, the explanation may have a harmonic reason. The chords in measures 7 and 8 are all IV chords, but on the first beat of the ninth measure, there is a harmonic change to the dominant. Schubert could have very well thought that the change of harmony was the logical place to make the change.

Measures 13-18 again introduce the scale motif and arpeggios in sixteenths. This is continued through bar 27. At measure 28 occurs another facet of Schubert's style--namely, the emphasis of the meaning of the words by an unexpected change in dynamics. This is illustrated in Figure 7.

The image shows a musical score for three systems of staves. The top staff is the vocal line in G major, with lyrics: TU-AM DO - - - MI-NE DE - - - - US. The second staff is the bass line. The third and fourth staves are the piano accompaniment, with the right hand playing arpeggiated sixteenth notes and the left hand playing a similar pattern. A dynamic marking 'ff' is written above the vocal line at the beginning of the second system (measure 28).

Fig. 7.--Emphasis by dynamics in Mass No. 2 in G major, meas. 27-29.

In the figure above the scale motif is still in evidence. Also, the celli furnish movement on the held chords of the choral part. Again Schubert has chosen the device of sudden changes in harmony and dynamics to emphasize the meaning of the words.

The above figure is also the beginning of a modulation which moves from the key of D major to the key of its dominant in measures 27-35. This modulation is one of the climaxes of the whole movement and is very interesting harmonically. In Figure 8 there is a condensation of the chords used.

Handwritten musical notation for measures 27-35. The notation shows notes on a staff and Roman numerals below. The key signature is D major (two sharps). The progression is as follows:

| Measure | Chord |
|---------|-----------------------|
| 27 | D: V |
| 28 | x |
| 29 | G: VI |
| 30 | A: VII |
| 31 | G: V (DOMINANT PEDAL) |
| 32 | G: V |
| 33 | G: V |
| 34 | G: V |
| 35 | G: V |

Fig. 8.--Modulation in Mass No. 2 in G major, Gloria, meas. 27-35.

The chord movements, illustrated in the example above, are the most interesting changes to be seen in the mass up to this point. Measures 28-31 are punctuated rhythmically in the violins by the use of double and triple stops while

the celli and violas play scales. At measure 32 the first violins are given the scales, and the violas and celli play the chords which the chorus is singing. The celli reinforce the dominant pedal held by the bass voices. Measures 35-39 in the choral section are spent on the dominant of A major with the strings playing arpeggios in accompaniment.

The powerful effect of the foregoing may easily be imagined. The entire passage quoted in Figure 8, and the remaining five bars to measure 39 are sung at the dynamic level of fortissimo. The above punctuation by the double and triple stops and the scales in the string section gives immeasurable emphasis to the words "Domine Deus, Rex coelestis, Deus Pater omnipotens, Domine Fili unigenite Jesu Christe." The only other time that multiple stopping of the strings has been used up to this point was at the first of the movement, and there it seems to be merely filler.

In the following figure Schubert proceeds through the keys of A major, b minor, G major and back to b minor. At the conclusion of this passage, at measure 59, there is an orchestral interlude of five bars during which the transition is made from b minor to D major and again the two bars of introduction from the beginning are sounded, and at bar 62 the recapitulation of section "A" is begun. The chorus again enters on a V $4/2$ chord with the words "Quoniam tu solus sanctus."

Musical score for Mass No. 2 in G major, Gloria, measures 40-46. The score is written for a choir and includes vocal lines with Latin lyrics and instrumental accompaniment. The lyrics are:

DO MI NE DE US AG-NUS DE-I MI SERERE NO - BIS
 MI SE RERE NOBIS MI SERERE MI SERERE NO - BIS
 MI SE RERE NOBIS MI SE RERE MI SE RERE NO - BIS
 FI LI US PATRIS QUI TOLUS PELLATA MUNDI MI SE RERE NO - BIS

The score includes markings for "SOLO" and "TUTTI".

Fig. 9.--Modulation in Mass No. 2 in G major, Gloria,
meas. 40-46.

The repeat of section "A" is treated in the grand manner by the orchestra. The scale motif is kept in all the strings in measures 62-71. At that point the figures are changed to arpeggios in sixteenth notes in the upper strings with the celli alternating a measure of syncopation with a measure of arpeggios in eighth notes. At bar 81 a tonic pedal is introduced which the celli maintain with the bass voices of the choir. The other strings keep tonic chords going in sixteenths, and the chorus works its way to a grand unison Amen at bars 84 and 85. The movement ends at bar 86 with a unison chord at bar 86.

An analysis of the chords used by Schubert in the Gloria shows a preponderance of the use of the simple I, IV, and V chords, as shown in the following compilation:

| Chord | Frequency |
|---------|-----------|
| I | 69 |
| II | 3 |
| III | 8 |
| IV | 29 |
| V | 85 |
| VI | 2 |
| VII | 2 |
| X | 22 |
| O | 7 |
| Altered | 11 |
| Total | <hr/> 238 |

It is also to be noted that Schubert showed great fondness for the V $4/2$ chord in this particular movement. He opens

with it, and in Figure 9 above and the bars following, it occurs no less than six times in fifteen bars (measures 40-55).

The key scheme by formal sections is as follows: section "A", key of D major; section "B", keys of A major, b minor, G major and b minor; and section "A", key of D major. A check of the root movements reveals that again the root movement of the fifth predominates as in the first movement.

Credo

The Credo is marked Allegro moderato, alla breve, and is in the key of G major. The form is ABA. The movement opens with the upper strings maintaining sustained chords which double the harmony sung by the choir. This type of doubling is different from what has been presented up to now. Before the strings have played right with the choir. As shown in Figure 10, the line played by the celli immediately stands out. The celli keep up this style until the forty-ninth bar.

pp

pp

pp

pp

CRE-DO IN U-NUM DE-UM

sempre staccato

Fig. 10.--Opening of Credo in Mass No. 2 in G Major, meas. 1-4.

Again in this movement, as well as in the two preceding, the writing for the chorus is predominantly homophonic. The upper strings continue to double the harmony sung by the choir until the twenty-first bar. At this point the choir sings "In unum Dominum, Jesum Christum," and the upper strings begin playing in four-measure chromatic phrases, as shown in Figure 11.

Handwritten musical score for the Credo in Mass No. 2 in G Major, measures 21-24. The score is written on six staves. The top two staves are vocal parts with lyrics "IN U-NUM DO-MI-NUM". The third staff is a string part. The fourth staff is a vocal part with lyrics "JE-SUM CHRISTUM". The fifth and sixth staves are string parts. The key signature is G major (one sharp) and the time signature is common time (C).

Fig. 11.--Sequence from the Credo in Mass No. 2 in G Major, meas. 21-24.

The above sequence is repeated twice. In all, the music goes through the keys of G major, a minor, and C major. It then comes back to the key of G major. Bars 33-48 have the strings in the upper voices which again resume their doubling of the harmony of the choral section.

At bar 49 the celli cease their staccato line and double the bass voice part. The violins, playing legato,

take up the line of the celli, while the violas are in duet with the celli at the interval of a tenth. At measure 55 again there occurs a statement and answer in the choir. This time the tenors and basses lead off in octaves singing "Et incarnatus est." This is answered by the soprano and alto voices, and the choir is again in four parts at measure 61 for "Spiritu sancto ex Maria virgine, et homo factus est." During the singing of the above quotation (bars 61-69), the music modulated to the key of b minor.

At measure 69 all the strings come together in unison and octaves in the line that had been maintained by the celli and violins earlier in the piece. There is a sweeping legato, downward passage occupying measures 69-72, and at measure 73 the chorus bursts into "Crucifixus" on the tonic unison of b minor, as illustrated in Figure 12.

The image shows a musical score for the 'Crucifixus' section. It consists of two systems of staves. The top system has two staves: a vocal line in G major (one sharp) and a string line in B minor (two flats). The vocal line starts with a forte dynamic 'f' and the lyrics 'CRUCIFIXUS'. The string line is a sweeping legato passage. The bottom system has two staves: a vocal line in G major and a string line in B minor. The vocal line continues with the lyrics 'CRUCIFIXUS'. The string line continues with the sweeping legato passage.

Fig. 12.--Crucifixus from the Credo in Mass No. 2 in G Major, meas. 73-76.

At bar 89, after the completion of the "Crucifixus," the strings change to the legato again and modulate in measures 89-96 to the key of D major. At measure 97 the chorus sings "Et resurrexit," as shown in Figure 13. The

Handwritten musical score for "Et resurrexit" from the Credo in Mass No. 2 in G major, measures 97-98. The score is written for a string quartet and a chorus. The string parts (Violin I, Violin II, Viola, and Cello/Double Bass) are in G major and feature a melodic line with a fermata on the final note. The chorus parts (Soprano, Alto, Tenor, and Bass) are in G major and sing the words "ET RE-SUR-RE-XIT" with a fermata on the final note. The score is marked with "ff" (fortissimo) and includes a key signature change to G major.

Fig. 13.--"Et resurrexit" from the Credo in Mass No. 2 in G major, meas. 97-98.

celli double the bass voice part; the violas double the soprano and alto parts, respectively; while the violins play ascending scale passages and arpeggios in eighth notes.

The music then modulates back to the key of b minor. At measure 121 there is a modulation to the key of e minor by way of the VII⁷ chord of that key which is introduced at this point. This is followed by the V⁷ chord. At measure 125 a climax is reached with the choir singing in octaves and unison on the root of the dominant while the strings outline the V⁹ chord. This is shown in Figure 14.

The image shows a handwritten musical score for Figure 14. It consists of four staves. The top two staves are vocal parts, with lyrics 'cu - - - - - jus' written below them. The bottom two staves are instrumental parts, likely strings, showing a V⁹ chord structure with notes and accidentals. The key signature is one sharp (F#).

Fig. 14.--Use of the V⁹ chord from the Credo in Mass No. 2 in G major.

Measures 128-129 present the largest leap in the choral music of this mass--that of a major seventh downward, as illustrated in Figure 15.

The image shows a handwritten musical score on aged paper. It consists of four staves. The top two staves are vocal lines. The first staff has a treble clef and a key signature of one sharp (F#). It contains the lyrics "E - - - RIT" and "FI - - - NIS". The second staff has a bass clef and the same key signature. The bottom two staves are instrumental lines. The third staff has a treble clef and the same key signature, showing arpeggiated patterns. The fourth staff has a bass clef and the same key signature, showing sustained chords and a bass line. The score is divided into two measures by a vertical bar line. The first measure contains the vocal lines and the beginning of the instrumental lines. The second measure contains the continuation of the instrumental lines. There are some handwritten annotations like "etc" and "NIS" in the second measure.

Fig. 15.--Leap of M^7 from the Credo in Mass No. 2 in G major.

At measure 133 where the above example ends, the strings play B major arpeggios through measure 137 in which there are two B major chords.

Measure 138 brings us to the recapitulation of the "A" section. The bass staccato line is again present in the celli, and the other strings sustain the harmony sung by the chorus. At measure 154 the phrases quoted above in Figure 11, again make their appearance. The tenors and basses answer the sopranos and altos, while moving through a succession of keys: G major, a minor, C major, and back to G major. The sustained chords and the bass line in the celli are kept until the end of the movement, at measure 188. At bar 182

the chorus starts a series of four Amens which lead quietly to the close.

A compilation of the root movements again reveals that the majority of the time the roots move the distance of the fifth.

An analysis of the chords Schubert used in the Credo shows a preponderance of the use of the simple I, IV, and V chords, as shown in the following compilation:

| Chords | Frequency |
|----------------|------------|
| I | 97 |
| II | 27 |
| III | 13 |
| IV | 40 |
| V | 62 |
| VI | 8 |
| VII | 0 |
| <u>X</u> | 12 |
| <u>0</u> | 14 |
| Altered chords | 26 |
| Total | <u>299</u> |

The key scheme, according to the division of form, is as follows: section "A", keys of G major, a minor, C major, and G major; section "B", keys of b minor, D major, and b minor; section "A", keys of G major, a minor, C major and G major.

Sanctus and Osanna

The Sanctus is marked Allegro maestoso, 4/4 time, and is in the key of D major. The form for the two sections is "A" (Sanctus) and "B" (Osanna). The two sections combined

are 37 bars in length. There is one bar of introduction by the orchestra which is quite important, because a rhythmic pattern is introduced which is used in one form or another throughout the Sanctus, and to a large extent in the Osanna, as illustrated in Figure 16.

The image shows a handwritten musical score for the beginning of the Sanctus and Osanna. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The first two staves have a whole rest in the first measure. The piano accompaniment starts with a rhythmic pattern of eighth notes. The word 'SANCTUS' is written above the second measure of the vocal staves.

Fig. 16.--Rhythmic pattern from the Sanctus and Osanna in Mass No. 2 in G major, measure 1.

The Sanctus itself serves little more than a prelude to the Osanna, since it is only nine bars in length. The chorus is completely homophonic for the nine bars. In measure 6, on the third beat, the chorus settles on an augmented sixth chord which is held, except for the change of one beat, until the ninth bar at which point the choir moves to the V chord.

The orchestra, meanwhile, keeps the dotted rhythm quoted in the figure above, and merely outlines the harmony of the choral section.

At the fourth beat of the ninth bar the chorus is silent, while the orchestra holds the root of the V chord in unison on a pause. The Osanna, à fugato, is introduced by the soprano voices. The answer by the tenors is tonal, as shown in Figure 17.

The musical score for Figure 17 is written on two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a half rest followed by a dotted quarter note, then continues with eighth notes. The piano accompaniment line begins with a half rest followed by a dotted quarter note, then continues with eighth notes. The lyrics are: HO - SANNA IN EX CELSIS O SANNA IN EX CEL SIS.

Fig. 17.--Fugato subject from the Osanna in Mass No. 2 in G major, meas.

The orchestra doubles the choral parts heterophonically through the fugato. The Osanna is contrapuntal only long enough to have fugal entrances by the chorus. At measure 25, after all the parts have made their entrances, the choral writing changes to homophony until the end at measure 37. The orchestra at measure 25 commences the dotted rhythm in sixteenths and thirty-seconds and maintains it until the end. At measure 31 there is introduced a series of altered chords, as shown in Figure 18.

The image shows a musical score for Figure 18. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is G major (one sharp, F#) and the time signature is 2/4. The lyrics are "- SAN - NA IN EX CEL SIS O SANNA IN EX". The chords are altered, with some notes marked with flats (b) and sharps (#). The score is in G major, 2/4 time, and features two staves: a treble clef staff and a bass clef staff. The lyrics are "- SAN - NA IN EX CEL SIS O SANNA IN EX". The chords are altered, with some notes marked with flats (b) and sharps (#).

Fig. 18.--Altered chords from the Osanna in Mass No. 2 in G Major, meas.

Again in this movement, as in all the others previously discussed, the I chord predominates with twenty-one occurrences. The V chord is second with seventeen occurrences. The outstanding harmonic device in the movement is the use of the augmented sixth chord, and the altered chords, as shown in Figure 18.

Benedictus

The Benedictus is marked Andante grazioso, 6/8/ and is in the key of G major. This is a very charming movement in that it is a canon for soprano, tenor and bass soloists. There are two bars of introduction by the orchestra, and the soprano enters to give the entire theme of the canon before the other voices enter. The theme is sixteen bars in length. During the first statement by the soloist the orchestra merely outlines chords in the upper strings with the celli adding bass by means of pizzicato notes. Upon the entrance of the tenor at measure 19, the second violins and violas

change to sixteenth note figuration. The first violins indulge in small figurations to emphasize the harmony, and the celli maintain their pizzicato in arpeggio form, as shown in Figure 19.

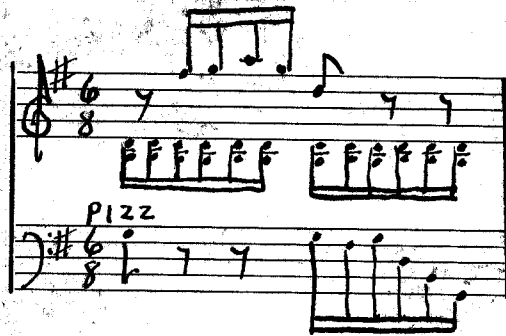


Fig. 19.--Orchestral figuration in the Benedictus in Mass No. 2 in G Major, meas.

Upon entrance of the bass soloist at measure 35 the second violins and violas hasten the tempo in a rhythmical manner by changing to sixteenth note triplets. The celli part is now marked arco and the arpeggios and some doubling of the bass parts are now bowed. The first violins in the meanwhile are playing scales and arpeggios in sixteenth duplets, which, combined with the triplets, give a beautiful shimmering effect.

At the conclusion of the solo parts at measure 51, the first violins commence upon a long scale-like descending passage ending in chords at measure 53. Bar 54 is given

over to the modulation from G major to D major, and the Osanna is heard again with no change from its previous presentation.

The harmony in this movement is very simple throughout, and no compilation of the frequency of the chords seems necessary from this point on, since there is no appreciable change in Schubert's use of the triads. The main theme of the canon is flowing in style. The passing tone is the principal dissonance used. There is also the use of altered chords again. This happens particularly at measures 16, 32, and 48, where each time there is a pause on the III chord with a raised third.

Agnus Dei

The Agnus Dei is marked Lento, 4/4, and is in the key of e minor. The movement is forty-four measures in length. There are five bars of introduction by the orchestra which is shown in Figure 20. Although in some of the previous movements (Gloria, and Kyrie) the orchestra was given important thematic material and the function of announcing motives, this is the first time that the orchestra has been presented with a theme of its own. In reality there is only one theme in the movement (measures 1-14) which is repeated twice, thereby giving the piece the form of AAA. The introduction is stated each time before the statement of the theme.

Variation in the movement is produced by modulation to other keys.

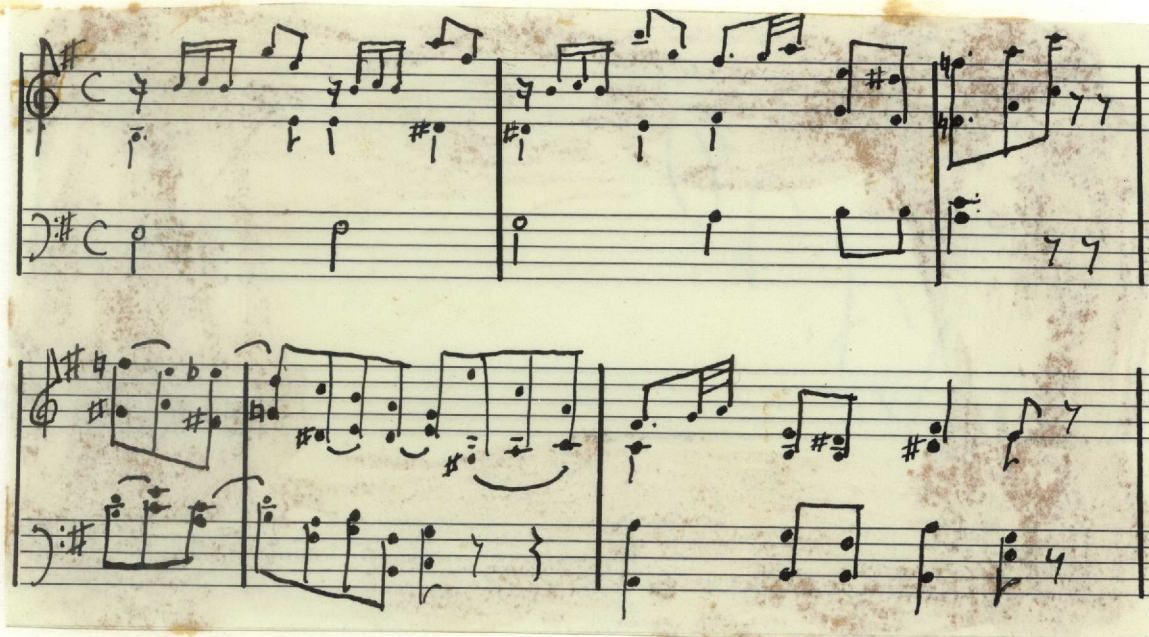


Fig. 20.--Orchestral theme from the Agnus Dei in Mass No. 2 in G Major, meas. 1-5.

Upon the conclusion of the above introduction, there is a soprano solo five measures in length. The strings accompany with simple chords until bar 8 where sixteenth notes are introduced in the violins and violas. Also at measure 8 there is a modulation to the key of D major. At bar 11, the chorus comes in to sing "miserere nobis." At measure 14 there is another modulation--this time to the key of b minor. Bars 15-19 are taken up with another statement of the introduction leading to the second statement of "A"--this time in

the key of b minor. At measure 20 a bass soloist enters in a solo, again five bars in length. During the bass solo there is another modulation at bar 22 to A major. The chorus re-enters at measure 25 to intone again "miserere nobis." At measure 28 there is another modulation from A major to the key of a minor. The original introduction leading to the third statement of "A" is played by the orchestra in a minor, and at measure 34 the soprano soloist enters for another solo five bars in length. At measure 36 there is a modulation to the key of G major. The chorus enters at measure 39 to sing "Dona nobis pacem." Upon the completion of this at measure 42, the orchestra plays for two measures to end the movement.

The outstanding feature of this movement is its modulations. The key scheme, according to its three sections is as follows: section "A", keys of e minor, D major, and b minor; section "A", keys of b minor, A major, and a minor; section "A", keys of a minor and G major. The chords still are in conventional use, as shown in the discussions of the other movements. There are more diminished chords in this movement which is only natural, since there is such a use of minor keys.

Summary

Choral Style

The choral sections of the Mass in G Major are homophonic throughout the work except for the fugato at the singing of the Osanna in excelsis. Imitative sections are to be found in this mass, but they are examples of what Einstein calls the "instinctive counterpoint" of Schubert.⁵ When contrapuntal writing does occur, its effect is heightened by its use in the midst of so much homophony. Another device which is used in this mass is the setting of a solo line against the voices of the choir. The tessitura for the voices is as follows: (1) soprano, b--g'; (2) alto, e--c'; (3) tenor, g--g'; and (4) bass, d--d'.

Orchestration and the Use of the Orchestra

The scoring of the second mass is as follows: strings, organ, and four-part mixed chorus. The orchestra is used as an accompaniment only, i.e., it is used to enhance effect and lend emphasis to the meaning of the words, but at no time is the emphasis shifted from the chorus and the words except in brief instrumental interludes. The orchestra in the G Major Mass functions in three ways: (1) it doubles the choral parts heterophonically; (2) it gives a general contrasting

⁵A. Einstein, Schubert, p. 38.

effect of motion as opposed to the stationary effect of the homophony sung by the chorus; and (3) it is in motion when the chorus is static, i.e., movement occurs when the chorus is holding a chord, and it is static at points of movement in the chorus.

Contrast in Key Modulation

One of the outstanding features in the mass is Schubert' use of keys. A tabulation of the modulations reveals the following: (1) modulations of the distance of a third are eleven in number; (2) modulations of the distance of a second are nine in number; and (3) modulation of the distance of a fifth occurs seven times.

Melody and Form

The melody as a rule is diatonic. The form in the G major mass is very simple and direct. A compilation of the form of the mass reveals the following: (1) Kyrie, ABA; (2) Gloria, ABA; (3) Credo, ABA; (4) Sanctus and Osanna, AB; (5) Benedictus and Osanna, AB, and (6) Agnus Dei, AAA.

Use of Counterpoint

This has already been partially discussed in the section on choral style. However, there are some other points which are worthy of mention here. Imitation occurs occasionally in the mass. The outstanding example of contrapuntal writing in this work is the canon in the Benedictus.

Here there is no hesitancy on Schubert's part as there seems to be in other imitative sections. The Osanna, which is a fugato, is weak in that the voices are just barely entered in a fugal manner when the music changes to homophony.

Use of Dissonance

The occurrence of dissonance in this work is very rare. The section in which it occurs most frequently is the Benedictus. The majority of the other occurrences are to be found in the passages for soloists. The dissonances usually employed are appoggiaturas and passing tones.

Harmony

There is a preponderance of the use of the I, IV, and V chords. In the midst of so many simple chords variety is attained by the use of altered chords.

Symbolism

Schubert uses symbolism, although it is very simple. In the G Major mass it assumes the character of special emphasis by the chorus and orchestra. In the Crucifixus the chorus in the key of b minor sings in unison and octaves while the orchestra, also in unison and octaves, plays a contrapuntal accompaniment. In the Et resurrexit the chorus, in the key of D major, reverts to four-part harmony while the strings play an ascending scale passage and double the harmony of the choir.

In the Gloria the words "Qui sedes ad dexteram Patris" are omitted, as are also the words "Et exspecto remissionem." In the Credo the words "et unam Sanctam catholicam et apostolicam ecclesiam" are omitted. The latter omission occurs in all the masses.

It would be wrong, however, to interpret this as a deliberate protest [against the church] on Schubert's part. That might be the answer if the omission occurred only in his later masses, but it cannot be true of a youth of sixteen or seventeen. The simplest and most trivial explanation would be that he made a copy of the text of the Mass, in which he inadvertently omitted these seven words, and that he continued to use this copy whenever he sat down to compose a Mass. But it is also possible that there existed in the Vienna of Emperor Joseph's time [Joseph II] a liturgical edition of the text which set no great store by this particular part of the Creed. Qualified authorities on the period and on this problem tell me that the omission was actually not unusual at that particular time, and that the after effects of this liturgical indifference continued to be felt during the years following, when the power of the clergy was restored under the Emperors Leopold and Franz.⁶

Other Masses of Schubert

Mass No. 1 in F Major (1814)

Choral Style.--The writing in this mass, as in the second mass, is predominantly homophonic throughout. Those sections which are not homophonic will be discussed under the section on counterpoint. Schubert, in this mass, again resorts to the device of contrasting the soloist with the choir. This occurs in the Kyrie in which the soprano

⁶A. Einstein, Schubert, p. 55.

introduces the Christe eleison. When the chorus re-enters at the reprise of the Kyrie the solo continues against the choral parts.

Orchestration and the Use of the Orchestra.--The first mass is scored for four-part mixed chorus, solo quartet, strings, oboes, clarinets, bassoons, horns, trumpets, trombones, and drums, although the trombones and drums are used only in the Gloria and the Sanctus. Heterophonic doubling occurs in this mass, but is of a different nature than that in the second mass because of the more complex scoring. Frequently the situation occurs in which the winds double the choral parts while the strings play a contrapuntal accompaniment to the choral section. At other times this situation is reversed. The function of the orchestra in this mass is again to emphasize and lend color to the words which are sung by the choir. At the same time, movement is given to the static effect of the chord homophony by the orchestra.

Use of Counterpoint.--In this mass, as in the second mass, there are the usual passages of imitation which on the whole are quite weak. The two outstanding examples of counterpoint in the mass are the fugue Cum Sancto Spiritu and the canon at the Benedictus. The subject of the fugue is quoted in Figure 21.

CUM SAN-CTO SPI-RI-TU IN GLO-RI-A DE-I
 IN GLO-RI-A DE-I PA-TRIS A-MEN.

The image shows three staves of handwritten musical notation in bass clef. The first staff contains the melody for the first line of lyrics: 'CUM SAN-CTO SPI-RI-TU IN GLO-RI-A DE-I'. The second staff continues the melody for the second line: 'IN GLO-RI-A DE-I PA-TRIS A-MEN.'. The third staff shows a more complex rhythmic accompaniment or counterpoint, consisting of eighth and sixteenth notes, ending with a double bar line.

Fig. 21.--Fugue subject from Mass No. 1 in F Major, meas. 1-9.

This fugue, which is real in construction, does not sound too inspired. There is a countersubject upon whose figuration the development of the fugue is based. There is a stretto just before the end of the fugue, which then leads to a homophonic coda with a return to the words "Gloria in excelsis Deo."

Use of Dissonance.--The occurrence of dissonance in this work is very rare. The places in which it is encountered the most is in the fugue and the canon. Passing tones form the majority of dissonances.

Textual Omission.--Here again words are omitted from the text. In this case, the words "et unam Sanctam catholicam et apostolicam ecclesiam" are omitted from the Credo.

Contrast in Key Scheme.--Again Schubert changes keys but shows a fondness for the conventional contrasts such as

modulations to the keys of the dominant or the relative minor. In the Kyrie the keys in the "A" section are F major, d minor and a minor; in the "B" section the keys are C major, a minor, G major, and a minor; the recapitulation of the "A" section contains F major, d minor, and F major. The Gloria, which is in five movements, gives a contrast in basic keys: Gloria, C major; Gratias agimus, F major; Domine Deus, d minor; Quoniam, C major; and Cum Sancto Spiritu, C major.

Melody and Form.--The form in this mass is a little more complex than in the G Major Mass. The Kyrie is ABA. The Gloria, on the other hand, is in five sections of which the first is ABA while neither the second nor the third follows a formal type. The fourth section is partly a recapitulation of the first but before it is developed it leads directly into the fifth section which is a fugue. The Credo, on the other hand, is in one movement with the form of ABA. The form of the Sanctus and Osanna is AB as is also the form of the Benedictus and Osanna. The form of the Agnus Dei is AAA. The music then leads into the Dona nobis which is in the form of ABA.

Harmony.--Here again Schubert uses a preponderance of the simple I, IV, and V chords and achieves variety with the use of altered chords.

Symbolism.--The most notable spot in the mass is the Crucifixus which consists of a descending chromatic passage, as shown in Figure 22.



Fig. 22.--Chromatic sequence from the Crucifixus in Mass No. 1 in F Major, meas. 92-94.

The above passage moves sequentially to a low f at which point the phrase is sung again in unison and octave while the strings provide a background of sixteenth notes.

Mass No. 3 in B^b Major

Choral Style.--The simplicity and melodiousness of this mass immediately recalls to mind the second Mass in G Major. It is a very charming work which is predominantly homophonic throughout in the writing for chorus. It employs "block chords" practically all the way through.

Orchestration and the Use of the Orchestra.--The mass is scored for strings, oboes, bassoons, trumpets, tympani, organ, four-part mixed chorus, and quartet of soloists. Again the orchestra is present merely to lend emphasis to the harmony and words of the chorus. In fact, the use of the orchestra in this movement leads one to wonder why

Schubert bothered to use wind instruments, so much does it recall the scoring in the G Major Mass. Here again the chorus parts are doubled heterophonically and motion is furnished to contrast with homophony of the choral parts.

Contrast in Key Modulation.--The use of keys is not as interesting in this mass as in the others. However, there are some points of interest. In the Kyrie at the close of the middle section, there is a transitional sequence of some eighteen bars in length which presents imitation and, at the same time, several contrasts of keys. The beginning is quoted in Figure 23.

The image shows a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 3/4 time and B-flat major. The lyrics are "KY-RIE E-LEI SON". The score is divided into four measures. The Soprano part starts with a whole rest in the first two measures, then enters in the third measure with the melody. The Alto part enters in the second measure. The Tenor part enters in the second measure with a different rhythmic pattern. The Bass part enters in the first measure with a rhythmic pattern. The lyrics are written above the notes for each part.

Fig. 23.--Sequence from the Kyrie in Mass No. 3 in B^b Major, meas. 23-27.

In the above transition, the music moves from D^b major to B^b major to A^b major to c minor to D major to c minor and finally to F major. The Gloria has a basic key scheme which shows again Schubert's fondness for the relations of a third. The Gloria is in the key of B^b major and goes to the key of d minor for the Domine Deus. This ends in the key of g minor, and the music then moves back to the key of B^b major.

Melody and Form.--The melody is for the most part diatonic. The form of the Kyrie is ABA with the soprano soloist introducing the "B" section, the Christe eleison. The Gloria is also ABA. It is divided into three distinct parts, although there is no pause in the music between the parts. The first part, the Gloria, is in B^b major and marked allegro vivace, alla breve. The middle section, the Domine Deus, is in the key of d minor, marked adagio and is in 3/4 time. The recapitulation then consists of a return to the original theme of the Gloria. The Credo, likewise, is in the form of ABA. The Sanctus and Osanna are in the form of AB. Likewise, the Benedictus and the reprise of the Osanna are in the form of AB. The Agnus Dei follows the same idea as in the second mass--that of only one theme treated in the form of AAA. The Dona nobis in this mass is presented as a separate movement and is in the form of ABA.

Use of Counterpoint.--The Mass in B^b Major is predominantly homophonic, although imitation, as shown in Figure

24 occurs throughout the work. In the Credo Schubert uses a cantus firmus as the basis of his movement, in which the

CUM SANCTO SPIRITU IN GLORIA DEI PATRIS

CUM SANCTO SPIRITU IN GLORIA DEI

CUM SANCTO SPIRITU IN GLORIA DEI PATRIS

CUM SANCTO SPIRITU IN GLORIA DEI PATRIS

Fig. 24.--Imitation from Mass No. 3 in B^b Major, meas. 146-151.

choir sings the cantus in simple harmony while counterpoint is given to the orchestra, as shown in Figure 25.

Fig. 25.--Cantus firmus from the Credo in Mass No. 3 in B^b Major, meas. 1-5.

Use of Dissonance.--There is very little use of dissonance in this particular mass. The most outstanding example is that of the suspensions quoted in Figure 23 above, and in the Crucifixus.

Textual Omission.--Textual omission occurs in the Credo, namely, of the words "et unam Sanctam catholicam et apostolicam ecclesiam." Also, in the Domine Deus of the Gloria, the words "Suscipe deprecationem nostram" are omitted.

Harmony.--The harmony in this mass is of the conventional type. There is a preponderance of the use of the simple I, IV, and V chords.

Symbolism.--There is not much symbolism in this mass, although Schubert does give emphasis in the music to climaxes in the words. The most outstanding example of symbolism is again in the Crucifixus, which consists of a gradually descending passage. Emphasis is lent to the words by the use of suspensions and diminished seventh chords.

Mass No. 4 in C Major

Choral Style.--The writing for chorus in this mass is like all the others, predominantly homophonic. However, there is a difference between this mass and the ones discussed so far in that this mass calls for more subtle shadings and dynamics. The soloists take a more active part in the style in which choral phrases are embellished by repetition. The converse sometimes happens in which a florid

phrase is presented by the soloists, and the chorus sings it in a simple form. As might be expected from the above, there is a good deal of music in which a solo is set against the choral section. "Adorned simplicity" is a good phrase to describe the choral writing in this mass.

Orchestration and the Use of the Orchestra.--The mass is scored for strings, oboes, clarinets, trumpets, tympani, organ, four-part mixed chorus, and a quartet of soloists. An interesting fact here is that the wind parts are marked ad libitum while the figured bass symbols are given for the organ.

The orchestration also differs in other respects from the G Major Mass, or, for that matter, any of the others discussed so far. The strings play a much more independent part throughout this mass. The function of the orchestra is still to accompany, but it is done on a more equal footing than what has been done up to now. There are running figurations given to the strings which truly enough outline the harmony, but at the same time give a rhythmical variation to the homophony of the chorus. A figuration which is quite prominent in the Kyrie is shown in Figure 26.



Fig. 26.--Orchestral figuration from the Kyrie in Mass No. 4 in C Major, meas. 20.

In the Domine Deus this stylistic feature is brought out even more prominently, as illustrated in Figure 27.

Fig. 27.--Orchestral figurations in Domine Deus in Mass No. 4 in C Major, meas. 73-74.

Contrast in Key Scheme.--Schubert presents us with a rich store of key contrasts in this particular mass. In the

Domine Deus, part of which is quoted above, the music moves in the manner shown above through the following keys: e minor, f# minor, D major, G major, a minor, and C major. The passage recalls the Agnus Dei of the second Mass in G Major. The Credo runs through the keys of: C major, G major, e minor, F major, d minor, F major, a minor, B^b major, and C major. He accomplishes this very smoothly by the use of a figure in the strings which is shown in Figure 28.

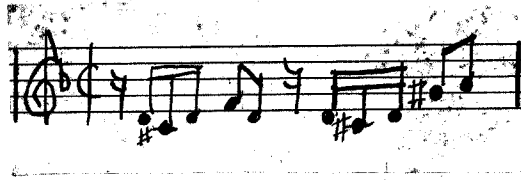


Fig. 28.--String figure from Mass No. 2 in C Major, meas. 62, from the Credo.

Melody and Form.--The melody in the mass is mainly diatonic. The outline of the form is as follows: Kyrie, ABA; Gloria, ABA; Credo, ABA in the broad sense, but there are numerous small sections within that have no particular form; Sanctus and Osanna, AB; Benedictus and Osanna, AB; and Agnus Dei and Dona nobis, AB.

Use of Counterpoint.--There is really less counterpoint in this mass than in any other one discussed so far. The fact of the matter is that this is truly a homophonic work. The lack of counterpoint is not particularly felt in such a

long vocal work of this nature because of the nature of the orchestral accompaniment which keeps the flow of the musical line going by its figurations instead of more heterophonic doubling.

Use of Dissonance.--In the choral sections there is not too much use of dissonance. When there is embellishment by the soloists or the choir there is naturally some. The majority of these dissonances are passing tones and neighboring tones. With the figurations that occur in the orchestra, there is more dissonance present. These also take on the character of being mostly passing tones and neighboring tones.

Textual Omission.--Schubert omitted from the Credo the words "et unam Sanctam catholicam et apostolicam ecclesiam."

Harmony.--The harmony seems to be composed mainly of the regular triads with a preponderance of the I, IV, and V chords.

Symbolism.--Again symbolism seems to be represented by Schubert's attention to the detail of the words. The Gratias agimus and the Domine Deus are given to the solo quartet. In the Credo there is a broad bit of symbolism of the type found in Bach and elsewhere. In the Credo the word "descendit" is represented in the music by a leap downward of the interval of a minor seven. The Et Incarnatus is set aside in a movement by itself.

The Et Resurrexit is made to stand out because it is announced a cappella by the choir, using the original theme of the Credo.

Mass No. 5 in A^b Major

Choral Style.--In this mass the writing for the chorus undergoes a radical change. The work is still predominantly homophonic but there is much more flow to the choral parts--so much so, in fact, that the music is just on the verge of being contrapuntal. This is illustrated in Figure 29.

The image shows a musical score for four staves. The top three staves are vocal parts, and the bottom staff is a bass line. The key signature is A-flat major (three flats) and the time signature is 4/4. The lyrics 'E LEI' are written below the first three staves, and 'SON' is written at the end of each staff. The music features a mix of homophonic and contrapuntal textures.

Fig. 29.--Writing for chorus from Mass No. 5 in A^b Major, meas. 110-116.

Also in this mass Schubert, for the first time in the discussion so far, divides his chorus. There are spots all

through the mass for eight-part chorus. This is used to good effect in some parts of the Credo.

Another feature of the choral treatment only briefly encountered in the Mass in C Major is writing for a cappella choir. This is done at the beginning of the Credo in which the voices alternate with the brass instruments.

Orchestration and the Use of the Orchestra.--The mass is scored for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, tympani, strings, organ, and mixed chorus. It is immediately noticeable that the flute is here used for the only time, in the Benedictus. The orchestra is given more independence in this mass than in the others so far discussed. Figurations in the strings and counterpoint in the winds provide motion which is a contrast and blend to the choral part.

Contrast in Key Relationships.--In this mass Schubert provides a wide variety of keys for the listener. The basic keys of the movements are as follows: Kyrie, A^b major; Gloria, E major; Gratias, A major; Domine Deus, a minor; Cum Sancto Spiritu, E major; Credo, C major; Et incarnatus, A^b major; Sanctus and Osanna, F major; Benedictus and Osanna, A^b major and F major; Agnus Dei, f minor, and the Dona nobis, A^b major. As one might imagine from the list above, the key relationships within the movement are infinitely more varied.

Melody and Form.--The melody in this mass is still diatonic but is more flowing in style. The form of the different movements is as follows: Kyrie, ABA; Gloria, ABA; Gratias agimus, no particular form; Domine Deus, no particular form; Quoniam, no particular form; Cum Sancto Spiritu, fugue; Sanctus and Osanna, AB; Benedictus and Osanna, AB; Credo, broadly ABA; Agnus Dei and Dona nobis, AB. It is evident from the above that Schubert was paying more attention to the words in this mass than he had in the previous ones. The music flows right along with words in an attempt to emphasize their meaning.

Use of Dissonance.--Although there has been a lack of the use of dissonance in the masses up to this point the Mass in A^b is a contrast in this respect. As shown in Figure 29, suspensions, passing tones, and pedal point all form an integral part of the melodic flow.

Textual Omissions.--The phrase "et unam Sanctam catholicam et apostolicam ecclesiam" is missing from the Credo.

Harmony.--Conventional harmony again appears to be in predominance in this mass as in the others. However, the one thing that is immediately noted is that altered chords are in abundance. However, they are blended into the flow of the music. Schubert seems to use them more in this mass than any of the others.

Symbolism.--Symbolism is present by virtue of change in dynamics and harmony. One outstanding example in this mass is the use of $3/2$ mensural signature at the Et Incarnatus est. This signature was used in the masses of the fifteenth and sixteenth century to denote the Holy Trinity.⁷ Another example worthy of quote here is Schubert's treatment of the phrase "descendit de coelis" which is shown in Figure 30.

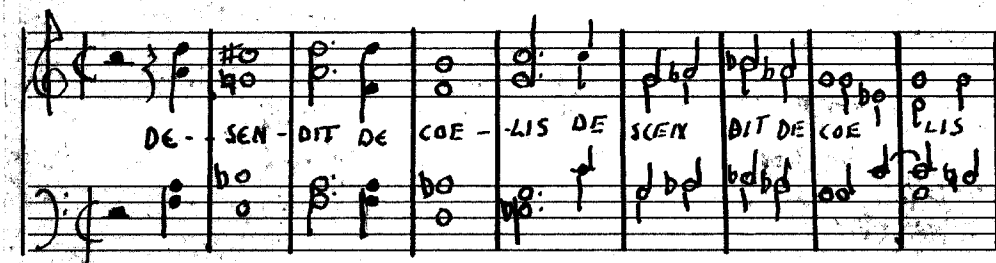


Fig. 30.--Symbolism from Mass No. 5 in A^b Major, meas. 128-136.

Use of Counterpoint.--In this mass there is contrapuntal writing, although it does not stand out as much in this work as in the others because of the fact that the parts are so flowing. The outstanding example of counterpoint in this mass is the fugue Cum Sancto Spiritu, the subject of which is quoted in Figure 31.

⁷A. Einstein, Schubert, p. 196.

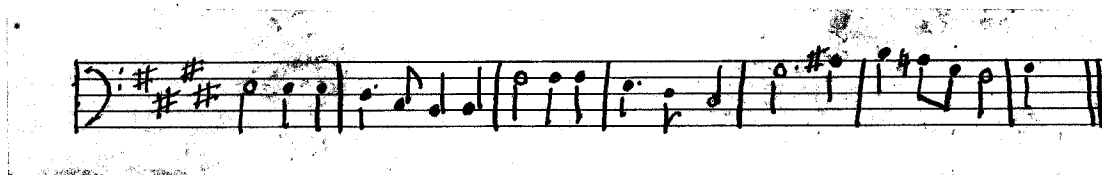


Fig. 31.--Fugue Subject from Mass in A^b Major, meas. 290-296.

This fugue, which is real in construction, is on the order of the fugue in the first mass, although there is more chromaticism in the vocal lines of the fugue from the A^b Mass. The subject is presented by the basses. Upon the entrance by the tenors, the basses sing the countersubject which is to be the basis of the development of the fugue. The development section, in contrast to the development section of the fugue of the first mass, presents a greater contrast of keys. There are two strettos and the fugue ends. This fugue seems to be better than the one of the first mass in that it is apparently less stereotyped in treatment.

Mass No. 6 in E^b Major

Choral Style.--The style of the sixth mass is colored throughout by one consideration. When Schubert wrote it in 1828, he had his eye on a post as a director for the Court. Consequently, there is not very much in this mass that is unconventional for his time. The writing for chorus is predominantly homophonic, yet the sensation of "block chords" is

not present as in his earlier masses. The soloists, as in the fifth mass, emerge only momentarily from the choral sections. There is more exchange between the sections of the choir. The most notable feature about the choral writing is the use of choral recitatives, such as is shown in Figure 32.

The musical score consists of two systems, each with a treble and bass staff. The first system covers measures 151-154. The lyrics are: "DO MI NE DE US A-GNUS DEI QUI". The second system covers measures 155-158. The lyrics are: "TOL-LIS PEC CA TA MUNDI PEC CA TA MUNDI". The score includes dynamic markings: *sf* above the first measure, *p* above the second measure, and *pp* above the fourth measure. There are also hairpins indicating a crescendo and decrescendo over the final two measures.

Fig. 32.--Choral recitative from Mass No. 6 in E^b Major, meas. 151-160.

Orchestration and the Use of the Orchestra.--Again in the use of the orchestra the style is affected by Schubert's quest for a job. The accompaniment is conventional, and yet Schubert gives the orchestra some independence but not as much as in the Mass in A^b. The outstanding point of the use

| Movement | Letter |
|------------------------------|--------|
| Gloria | A |
| Gratias | B |
| Gloria (reprise) | A' |
| Domine Deus | C |
| Quoniam (theme of Gloria) | A'' |
| Cum Sancto Spiritu | Fugue |

The Credo is not a stereotyped form, except the section Et Incarnatus which is a canon in rondo form for three voices. The other movements are conventional with the Dona nobis being presented as a separate movement in the form of ABA.

Use of Dissonance.--The use of dissonance is kept to a minimum and when used its treatment is very conventional.

Use of Counterpoint.--There is more than the usual amount of contrapuntal writing in this mass. Imitation is present while the outstanding contrapuntal writing consists of two fugues and the rondo canon mentioned above.

The outstanding fugue is the one at Cum Sancto Spiritu, the subject of which is obviously taken from the Fugue in E Major of the Well-Tempered Clavichord, Book II, by Bach. The two subjects are shown in Figure 34. The fugue, which is real in construction, consists of a subject, statement of a countersubject and the development. There are two strettii just before the end. The treatment is pretty conventional; it is a good fugue, although, like the others discussed, it does not give the impression of having been inspired. The

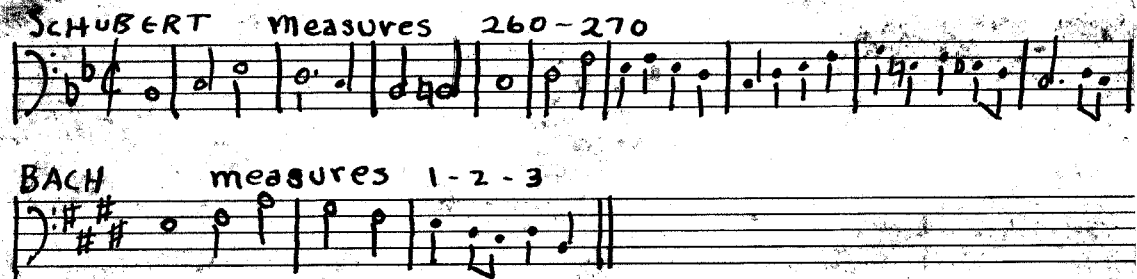


Fig. 34.--Comparison of fugue subjects

other fugue on the phrase "et vitam venturi saeculi" is the only tonal fugue to be encountered in the masses of Schubert and is conventional in treatment.

Harmony.--The harmony is predominantly simple throughout. There seems to be a preponderance of the I, IV, and V chords.

Textual Omissions.--There is the usual omission from the Credo. Also from the Credo the words "Patrem Omnipotentem" are omitted.

CHAPTER IV

CONCLUSIONS

A careful analysis of the masses of Schubert brings one to the conclusion that they are all very much alike in style. It is almost inconceivable that these simple works were written by the same person who composed Die schöne Müllerin with such subtlety and depth. It is again difficult to realize that Schubert could compose six masses, and, except in rare instances, not equal the religious fervor of the Ave Maria. Perhaps part of the answer to this puzzle lies in Schubert's dislike of the Church and his conception of what true religion should be.⁸ It is known that at least two of the masses--the first and the sixth--were composed not because of a deep inner compulsion but for "commercial" reasons. The first mass was composed to celebrate the anniversary of the church in Schubert's district in Vienna. The sixth mass was composed in the effort to secure a post at the court. However, the masses of Schubert are now specifically banned from the church as a result of the encyclical Motu Proprio of Pius X in 1903.⁹

⁸See Chapter II, pp. 29-30.

⁹N. Slonimsky, Music Since 1900, pp. 629-639.

The reasons are not only the omissions of text, but also the general style of the music.

Although it is true that the masses have their points of difference, it must be admitted that in general the choral style is predominantly homophonic throughout all the works, although the later masses have a wonderful flow of melody, as was shown in Figure 29. The occurrence of contrapuntal passages is rare. Imitative sections may be found in all the masses (Figure 24), but in all the masses there are only four fugues and one fugato, of which two fugues are in the same mass, the Mass No. 6 in E^b Major (Figures 21 and 34). Schubert's conception of the orchestral accompaniment for the masses is so simple that it again isn't until the later works that one receives the impression of the orchestra as a separate, though blending, body. In the use of harmony and dissonance, Schubert shows, for him, a remarkable lack of imagination. As a rule, only the simplest harmony and dissonances are used, as shown in Figure 1, although there are occasional passages of great dramatic intensity because of the harmony and dissonances chosen, as illustrated in Figures 29 and 32.

Even though the above points of style are true, there is still something to be said for the masses. No matter how repetitious the style may be throughout the works, they are well written. The simplest chords may be used, but they underline a melodic charm that is hard to equal in works of

this nature. In the fifth and sixth masses, a sense of the dramatic combined with a wonderful flow of melody produce an emotional effect that makes it difficult to understand why these works have so long been ignored. In this age of so many choirs, these masses should not be overlooked by directors who wish to perform good, but unusual, works. The very simplicity of the first four masses should in itself recommend them for performance by amateur and public school organizations.

There is no doubt that the masses of Schubert do not rank with those of Bach and Beethoven. However, within the limits which Schubert apparently set for himself, they are works of infinite charm and simplicity.

APPENDIX

CHRONOLOGICAL LIST OF THE
MASSES OF SCHUBERT

- 1814 Mass No. 1 in F Major
1815 Mass No. 2 in G Major
1815 Mass No. 3 in B^b Major, Op. 141
1816 Mass No. 4 in C Major, Op. 48
1819 Mass No. 5 in A^b Major
1828 Mass No. 6 in E^b Major

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