

movement is contrasted by non-scalar movement. For example, in measures 8 and 9, the soprano voice moves in steps until the first beat of measure 9, where there is a jump of a fifth. This is then followed by more movement in steps to create contrast. *

Overall, this section of Rossini's mass closely follows the form and characteristics of a fugue. While it does not follow all of the contrapuntal rules, this is understandable as the mass was written after the Baroque era in which fugues were traditionally composed. Rossini incorporated the freedom used in his other work in this piece by using it with traditional fugue form, making the piece both traditional and unique.

Really amazing analysis! 20/20 !!!

Structure:

Movement IV measures

0:00 - 0:04	1 - 2	introduction on A major triad *
0:04 - 0:19	3 - 10	violin solo enters, phrase 1, phrase 1 repeat
0:19 - 0:36	11 - 18	phrase 2 x 2, second time with alternative harmony *
0:36 - 0:51	19 - 26	instruments together, strong entrance with octaves *
0:51 - 1:09	27 - 34	played by flutes and first violins, phrase 3 x 2
0:51 - 1:09	27 - 34	phrase 4 x 2, similar to phrase 3, different beginning but same last measure *

Movement V

1:09 - 1:13	35 - 38	introduction on D major chord, upbeat rhythm
1:13 - 1:19	39 - 44	phrase 1 x 2, melody in first violins *
1:19 - 1:26	45 - 50	phrase 2 x 2, ritardando on final note *
1:26 - 1:33	51 - 56	phrase 1 x 2, slightly varied, melody in bassoons *
1:33 - 1:39	57 - 62	phrase 2 x 2, ritardando on final note *