

IB HL/SL: Rossini: *Petite Messe Solennelle* and Gershwin: *An American in Paris*

by Alan Charlton

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INTRODUCTION

Rossini's *Petite Messe Solennelle* and Gershwin's *An American in Paris* are the two prescribed set works for IB HL and SL for examination in the May and November sessions in 2015 and 2016. Knowledge and understanding of the set works is tested in Section A of Paper 1 (the listening paper). In this section, three questions are set, from which students have to answer question 3, comparing the two set works, and then choose from either question 1 or 2, which are on the respective individual works. Students have clean scores of the set works with them in the examination. Each question carries 20 marks, so the set works account for 40 out of 140 total marks for the paper at HL and 40 out of 120 marks for SL.

As in the past, both of these IB set works are influenced by several styles and traditions. In the case of *An American in Paris*, these are the European neoclassical style of the 1920's and jazz, while *Petite Messe Solennelle* is a work of the Romantic period written by a composer whose musical style was formed in the Classical period, with other influences including Italian opera and Bach.

Both of the set works are large in scale, with the Rossini lasting 80 minutes in performance, so they will require a lot of study. This article will first give an overview of the context surrounding each work and then examine in detail its structure and stylistic features, supported by numerous examples.

RESOURCES

Note that the score for Rossini *Petite Messe Solennelle* should either be the version for two pianos, harmonium, four soloists and SATB choir, or a vocal score containing all of the vocal parts, one piano part and a harmonium part. The edition used in preparing this article is the New Novello Choral Edition [vocal score](#) of the work (i.e. not the choral score): as well as all the vocal parts, this contains an accompaniment for single piano as well as the harmonium part. Another version is also available from OUP. It is possible to download the score freely from a site such as IMSLP, but sites like this tend to contain very old editions, the quality of the scanning is variable and it would need to be printed out and bound.

The score used in this article for *An American in Paris* is Eulenberg miniature score, No.1398. This also contains nine pages of background notes and a thorough analysis of the work. Another edition is published by Alfred. A piano reduction can also be useful for playing through the work, examining the harmony, etc.: there is a piano solo version arranged by William Daly, published by Alfred Classics, ISBN 978-0769201160.

There are many good recordings available of both works: when choosing one of the Rossini, make sure it is of the two piano and harmonium version (e.g. Stephen Cleobury and Choir of King's College, Cambridge).

GERSHWIN: AN AMERICAN IN PARIS

George Gershwin (1898–1937) and his influences

George Gershwin was born in New York, the son of Russian Jewish immigrants who had settled in the city in the 1890s. His musical interest only started with the family's purchase of a piano in 1910, and he progressed rapidly under local teachers, becoming a pupil of Charles Hambitzer in 1912. In 1914 he left school to pursue a musical career.

TIN PAN ALLEY (POPULAR SONGS)

From 1915–1917, Gershwin worked as a ‘song plugger’ for the music publisher Jerome H Remick & Co. This work involved playing the publisher’s songs to professional performers to persuade them to take them into their repertoire. Tin Pan Alley songs were generally aimed at amateur singers and tended to be novelty songs and melodramatic ballads, but they also embraced the latest styles, such as ragtime, the cakewalk, and later jazz and blues, although often in sanitised versions aimed at the mass market. Through this experience, Gershwin gained a deep understanding of the idiom of these popular songs, which were often written using a formula prescribing certain harmonic progressions, melodic shapes, phrase patterns and the overall structure. During this time, Gershwin started to compose his own songs.

BROADWAY (MUSICALS)

After leaving Remick in 1917, Gershwin’s pianistic skills gained him work as a Broadway accompanist and by 1918, he was writing songs for Broadway musicals, producing his first full musical, *La La Lucille*, in 1919. He went on to produce a string of hit musicals, including *Lady be Good!* (1924), *Strike up the Band* (1927) and *Girl Crazy* (1930) and many of his songs became ‘standards’ - widely-known songs that formed the core repertoire of jazz musicians, dance bands and other popular musicians of the time (e.g. *Someone to Watch Over Me*, *Strike up the Band*, *Fascinating Rhythm*, *I Got Rhythm*).

JAZZ

Gershwin was a remarkable improviser and was highly familiar with the blues and jazz styles of the time. The jazz influence can be heard in all of his music: from the world of Tin Pan Alley and Broadway musicals to the concert music. Gershwin’s syncopations, use of blue notes and certain accompaniment patterns show a strong influence of 1920s jazz. His instrumentation, too, betrays this influence, from his inclusion of saxophones in *American in Paris* to effects such as the clarinet glissando at the opening of *Rhapsody in Blue*, extensive use of muted brass, trombone glissandi and a cymbal hit with a hard stick.

CLASSICAL CONCERT MUSIC

Gershwin had always shown a strong interest in classical concert music beginning with his exposure to the piano music of Liszt, Chopin and Debussy whilst he was a student. He employed many composition teachers, including Rubin Goldmark and Henry Cowell, and during his trip to Paris he also requested (but was refused) composition lessons from Ravel and Stravinsky. His concert works include the highly successful *Rhapsody in Blue* (1924) for piano and orchestra, *Piano Concerto in F* (1925), *Preludes for Piano* (1926), *An American in Paris* (1928) and *A Cuban Overture* (1932). Each of these works fused jazz and Broadway influences with the orchestration and forms of classical music and proved instantly successful. Gershwin also composed one of the best-known American operas, *Porgy and Bess* (1935), which is especially striking in the operatic repertoire for its unique mix of classical, jazz and blues elements.

Perhaps influenced by Gershwin’s success, many classical composers, particularly those writing in a neoclassical style, continued to develop this particular line of jazz-influenced concert music, examples being Ravel’s *Piano Concerto in G*, Milhaud’s *La Creation du Monde*, Stravinsky’s *Ebony Concerto* and many works by Kurt Weill, Aaron Copland, and Leonard Bernstein. Gershwin was equally inspired by techniques of twentieth century classical composers, for instance the whole-tone scales and added-note harmonies of Debussy, the bitonality of Stravinsky and Milhaud, the polyrhythms of Stravinsky and the sudden textural contrasts of Poulenc.

Gershwin died at the early age of 38 from a brain tumour at a stage in his career when he was still developing as a composer: we can only guess at what he might have achieved had he lived longer.

BACKGROUND

In 1928, Gershwin went on a trip to Europe, visiting London, Vienna and Paris. This was not a concert tour but more of a social visit: he was keen to meet the major European composers and experience the European musical scene. He met neoclassical composers such as Poulenc, Milhaud and Auric and other leading composers of the day including Stravinsky, Prokofiev and Ravel. During the trip, he started composing a tone poem loosely based on his European experiences, called *An American in Paris*, which he wrote in Paris and Vienna and orchestrated on the boat back to New York. It was premiered on 13 December 1928 by the New York Philharmonic Orchestra at the Carnegie Hall, New York. It was an instant success and quickly found its way into the orchestral repertoire, subsequently being made into the score of a 1951 film of the same name.

FORM AND STRUCTURE

An American in Paris is often described as a tone poem. This form, developed in the nineteenth century usually refers to a large-scale composition for orchestra whose structure is based on a story, or 'programme', notable exponents of the form being Liszt and Richard Strauss. It implies a somewhat loose form, containing musical passages that are descriptive rather than developmental in nature. However, composers such as Sibelius proved that tone poems could be both descriptive and tightly structured.

An American in Paris is programmatic in a general way, with Gershwin himself stating, "As in my other orchestral compositions, I've not endeavoured to present any definite scenes[...] The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such episodes as his imagination pictures for him". This absence of a programme is borne out by the music: the most that can be inferred is that the first part of the work uses a French-influenced style of music and the second part a predominantly American style.

The work is bound together mostly through its melodic material: all of the material is based on memorable melodic ideas which are repeated, developed, combined and juxtaposed in different ways. The work can be divided into two main parts ('A' and 'B') each with its own separate melodic material, and a coda that draws together material from both parts.

Section 'A' has five main themes (A1–5) and section B has two (B1–2). Some of these are used more often than others (notably A1, A4 and B1): A1 functions as a sort of rondo theme binding the whole piece together.

Other motives unify the piece and are often used for transitions: 'x', part of A1, 'chro', a chromatic idea, 'arpegg', an arpeggio idea, and 'osc', an idea that oscillates between two notes. There are also several ideas that appear as countermelodies or are heard between the phrases of a main theme, such as 'sync', which is heard several times in the 'B' section. All of these themes are listed below:

Gershwin, An American in Paris, main themes

(A1, A2, A3, A4, A5, B1 and B2 are the most important themes, while x, chro, arpegg, sync and osc are subsidiary themes)

A1

b.1



A2

b.28

A3

b.97



A4

b.119



chro (chromatic descending figure)

b.239



A5

b.251

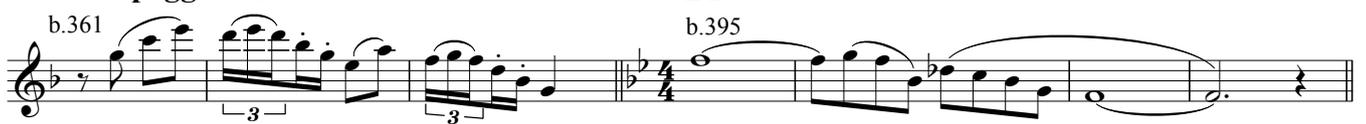


arpegg. (arpeggio-like flourish)

b.361

B1

b.395



sync (syncopated rhythmic figure)

b.442

osc (oscillating figure)

b.447

B2

b.481



Add bar numbers into the score for ease of reference

The structure looks complicated owing to the rapid intercutting of different pieces of material, often in contrasting tempi and dynamics. This was relatively common in neoclassical music (e.g. by Stravinsky and Poulenc) and resulted in sectional or patchwork-like structures. The themes A1 and A4, in particular, often interrupt other thematic statements and there are many short linking or preparatory sections between statements of the same or different themes.

Section	bar no.	Theme	Key
A	1–23	A1 (restated at 12)	F major
	24–27	link (x)	
	28–69	A2	Db major – D major at 44
	70–78	link (x)	
	79–88	A1 (reprise)	F major
	89–96	link (x)	
	97–105	A3	F sharp major
	106–9	link (A1)	F major
	110–118	(new key established)	B flat major
	119–157	A4	Bb major – Db major at 136 – Db major at 152
	158–165	link (A1, A2)	
	166–173	A1	D major
	174–203	development of A4 and A1	modulates
	204–225	slower section based on A1 and A4	Eb maj key sig
	226–238	faster section based on A1(x)	E major
	239–248	slower section based on chromatic descending figure ('chro')	B/F sharp pedal – dominant preparation for E major
	249–320	A5, with A4 at 282–6 and 291–5	E major
	321–336	interruption (A4)	
	337–344	A5	
	345–352	interruption (A4)	
353–356	A1		
357–390	slower closing section based on melodic fragments 'arpegg', A1, 'chro' and A4	ends on F major with flattened 7th	
B	391–429	B1, restated 413	Bb major
	430–441	B1	G major
	442–466	development based on 'sync' and 'osc'; 460 combines B1 and 'sync'	
	467–469	B1	A major
	470–480	transition using 'sync' and frag of B1 (476)	
	481–514	B2	D major
	515–539	variation on B2	
	540–562	B2 restated	D major
	563–573	B1 combined with rhythm of B2	C major
	574–590	link combining A4 and material derived from B1	

Section	bar no.	Theme	Key
Coda	591–643	A1, also A5 (611), A2 (628), A4 (634),	A major, modulating to C major
	644–663	A1, A4/A5 (648)	F major
	664–end	B1, combined with A4	F major

MELODY

It is clear from the structure that melody is the most important element in the work. From his apprenticeship in Tin Pan Alley and his experience of writing hit musicals, Gershwin was well aware of how to compose a memorable melody, and he applies this skill to great effect in *An American in Paris*.

Memorability is generally achieved by repeating an idea as many times as possible, whilst changing aspects of it to keep it sounding fresh. Gershwin adheres to this principle by first basing his melodies on repeated motives, and then repeating his melodies many times during the course of his work with changes in the harmonisation, instrumentation and so on.

Repeated motives

To take an example, melody A1 is mostly derived from the opening one-bar motive, which is based on three notes, C D and E. This motive is repeated and slightly varied in each of the next five bars and then at bar 12, the whole phrase is repeated, meaning that by bar 17, the opening motive has been heard 12 times.

Most of Gershwin's melodies are similarly derived from a short motive. For instance, the three taxi-horn notes of A2 (bar 30) are heard 12 times up to bar 59; the opening 2 bar motive in A4 (119–120) is heard three times before an answering phrase (125–126) is heard, which is then itself sounded nine times (125–135). The first phrase of B1 (395–8) is immediately repeated as it is in many subsequent appearances.

Repetition and development of longer melodies

As can be seen from the structure table above, melodies and motives from them are constantly being repeated and reused. To sustain the interest, Gershwin varies the context in which the melodies reappear using techniques such as:

- reharmonising the melody (e.g. B1 is harmonised differently at bar 563)
- adding a countermelody (e.g. a countermelody is added to A1 in bassoons at bar 79)
- changing the key (e.g. B1 is in Bb major at 395 but in G major at bar 430)
- changing the rhythm (e.g. A1's rhythm is changed in bars 204–220)
- rhythmic augmentation (e.g. bars 130–1 (horns) is an augmentation of 129, A4, bars 674–5)
- rhythmic diminution (e.g. A5, bars 269–272 are heard in diminution in bars 273–4 and 300–320)
- using them as countermelodies (e.g. A1 in horns bars 315–6, A4 in horns bar 664)

Finally, it is worth mentioning that some of Gershwin's melodies hint at the **blues scale** through their use of 'blue notes'. Typical characteristics of the (sung) blues scale are that the third degree is somewhere between the major or minor, and likewise the seventh degree is somewhere between the major and minor seventh. Gershwin's melody B1 hints at this by including a D flat in the melody against a D natural in the harmony in bar 396 beat 3, while the countermelody at 405 in the cellos contains a flattened seventh, Ab.

HARMONY AND TONALITY

Gershwin's harmonic writing in *An American in Paris* is essentially functional diatonic harmony, but enhanced with influences from 20th century classical music and jazz. Examples of these are as follows:

- chromaticism
e.g. bars 64–67, 239–248, 380–386, 433
- augmented chords
e.g. b.77
- 'wrong note' harmonies (unresolved dissonances)
e.g. in the taxi horn sections, e.g. bars 40–43
- bitonality
e.g. b.558, 3rd quaver – D major and Ab major are heard simultaneously

- **added-note harmonies (e.g. 6ths, 7ths, 9ths)**
e.g. bars 106–109, 204–225
- **parallel movement**
e.g. cello part at bars 16–23, trumpets at 282–286, chords at 368–371
- **major/minor chords**
e.g. bars 256, 265, 677 use chords containing both a major and a minor third

Despite the complexity of the harmony, there is a very clear sense of key. This is often created by strong perfect cadences: new sections are often preceded by the dominant of the new key. An example of this is at bars 106–110, where the new key of Bb major is prepared with a held chord of F major, its dominant. Similar passages happen at bars 247–9, 387–391, 560–563 and 643–644. The B1 theme contains perfect cadences (e.g. b.396 beat 4–397, bars 404–405), the first statement of A4 is harmonised with tonic and dominant chords (bars 119–131) and two of the themes follow a conventional outline by moving to subdominant harmony for their third phrase (e.g. B1, b.403, B2, b.485).

The key structure is not particularly tight, but the beginnings and ends of the two main sections establish F major as the tonic key of the piece, with Bb major as an important subsidiary key.

F major: Section A opening and ending

Bb major: Section B opening

F major: Coda ending (bar 644 to end)

Bb major is also used in Section A, being the key in which theme A4 is first stated (bar 110 and 152). Other significant keys are E major (for the first appearance of theme A5 at bar 249), Db major (bar 28 and bar 136), and D major (for B2's initial statement in bar 481 and its restatement in bar 540).

To give the impression of forward movement, Gershwin tends not to stay in any one key for too long. There are several 'sideslips' of a semitone (for instance the move from a Db pedal to a D pedal in bar 44), and repeated statements of the same theme are often varied by sounding them in a different key each time (e.g. B1 appears in Bb, G and A major in bars 391–469, while A1 appears in many different keys in section A).

RHYTHM

Gershwin's rhythmic writing in *An American in Paris* is of course heavily influenced by jazz, Broadway musicals and popular dance music (syncopation and the charleston rhythm), but it also displays rhythmic techniques used by neoclassical composers (such as the use of irregular metres and polyrhythms of different types). His sudden contrasts of texture, combined with irregular phrase structures and devices such as diminution give the music an unpredictable quality that also contributes to the rhythmic interest. Rhythmic features of interest include:

1. Syncopation

This takes several different forms:

- off beat accented accompaniment figures (accompaniments for A2 (bars 28–63), A5 (249–299), B1 (391–404))
- syncopation in the melody (e.g. in A3 bars 98 and 100, B1 403 beats 3–4, beats 2 and 4 of melody 'sync' bars 470–474, B2 bar 481 last quaver to 482)
- syncopation produced by patterns that accent every third quaver within a duple or quadruple metre (e.g. bars 24–27, flutes at 239–245, flutes at 408–409, wind at 668–672)
- syncopation produced through irregular subdivisions of the bar (e.g. the accents at bars 103–4 in a 3+3+2 pattern, the 3+3+2 patterns of bars 493–499 and 507–510, the 3+2+3 rhythms every second bar in bars 515–539)

2. Polyrhythm

A common device is for Gershwin to switch a melody temporarily from a duple to a triple metre, such as 3/8 or 3/4, whilst maintaining a strong duple or quadruple metre accompaniment pattern, i.e. 2/4 or 4/4. Examples of this are:

- bars 554–570: 3/8 is combined with 4/4 in bars 563–570
- bars 654–660: 3/8 (upper strings) is combined with idea A5 in 2/4 (brass)

Crotchet and quaver triplets are used in places against regular duplets, producing polyrhythms, e.g. bars 287–290 and 345–348.

3. Changes of metre

Given that the work has such striking rhythmic qualities, it is perhaps surprising how few changes of metre there are. Section A is mostly in 2/4 and Section B in 4/4, with a few switches between the two metres in the coda. In section A, there are a few time signature changes in passages whose accompaniments consist mostly of crotchets: bars 204–219, which includes 2/4, 3/4 and 5/4 bars, and bars 311–331.

4. Regularity

The reason why the rhythmic irregularities described above have such a strong impact is because much of the rest of the music has a strong, regular pulse, making the irregularities far more noticeable. One of the main contributing factors to the feeling of regularity is **oom-cha accompaniments**. Examples of these in both 2/4 and 4/4 occur at bars 1–23, 79–86, 119–146, 278–281, 391–404 and 481–490.

The first beat of the bar is often emphasised by the melodies Gershwin uses, in which two-bar phrases are common (such as in themes A1, A2, A4, A5, B2).

TEXTURE

The texture of *An American in Paris* is almost entirely melody-dominated homophony. Exceptions are the odd bar of monophony (e.g. b.201, 514) and occasional passages in homorhythm (e.g. bars 555–559).

Counter melodies are fairly frequent, notably those added against theme B1 (e.g. cello bar 413). Held chords, over which melodic fragments are sounded are often used in codetta-like or transitional passages (e.g. those in the passages at bars 357–390 and 478–480); sometimes these are built up a note or two at a time (e.g. bars 71–78 and 582–588). Pedal notes also appear, often with changing harmonies above them (e.g. bars 97–104, 239–248, 460–463).

RESOURCES

Gershwin's work is scored for symphony orchestra: woodwind (3332) with the normal doublings (piccolo, cor anglais and bass clarinet), standard brass section (4331), an expanded percussion section, three saxophones, celeste and strings.

The **percussion** section contains a large number of instruments, including four taxi horns, pitched on different notes: for the first performance, Gershwin had these shipped over specially from Paris. Other instruments he uses include side drum, cymbal, bass drum, triangle, xylophone (e.g. b.32), tom tom (b.77), wood block (b.85) and bells (b.133). He also uses a range of percussion techniques, some of which were borrowed from jazz and musicals:

- snare with wire brush (b.265)
- snare rim shot (b.349)
- cymbal tremolo played with a stick (b.360)
- timpani hit in the middle of the skin 'with no tonality' (i.e. of indefinite pitch) (b.563)

The jazz influence is also notable in his inclusion of alto, tenor and bass **saxophones**, which make their first entrance in section B (bar 395). Together with the trombone, tuba and trumpet played with a 'felt crown', pizzicato strings and off-beat percussion, give this passage a distinctly jazzy flavour. The saxophones also play an important part in adding a 'dance-hall feel' to theme B2 in bars 481–548.

Colourful orchestration is apparent throughout the work, with well-judged instrumental effects, striking tone colours and inventive instrumental combinations. Notable examples include:

- the brash-sounding high clarinet solo and handstopped chromatic scales for horns at b.119
- the cor anglais solo, accompanied by muted divisi strings and clarinets (bars 204–220)
- the woodwind flourishes, tom toms and cymbal at bars 249–255
- the handstopped horn and muted trumpets at bars 269–277
- the rapid string and wind scales at bars 323–344 and 563–570
- celeste/pizzicato string chords at bars 368–371
- the solo violin lines at bars 361, 372 and 380
- the solo string quartet at b.411

Note that *An American in Paris* is almost entirely written in simple duple or quadruple time: triple and compound metres are avoided.

Generally, in the louder passages, extensive doubling is used, creating a rich, full sound. There are prominent parts for brass and percussion, giving the music a brash quality in places. The **string writing** is varied, with frequent use of pizzicato (e.g. b.391), multiple stopping (401), tremolo (106), divisi (603), harmonics (170), trills (174), muting (204) and solo strings (411). Lyrical melodic material is often doubled in two or more octaves on the violins and/or violas (e.g. b.438), and sometimes two or more parts play in unison for a richer sound (158, 445).

Sudden alternations of material and texture are often reinforced by pronounced changes in orchestration (e.g. bars 157–158, 177–178, 301–2 and 619–620). In other places, motives are passed between several different instruments (for instance the passage at bars 110–119).

PETITE MESSE SOLENNELLE

Background

Students could look at works such as Beethoven *Missa Solemnis*, Schubert *Mass in G* and Verdi *Requiem* to gain an overview of nineteenth century mass settings.

GIOACHINO ROSSINI (1792–1868)

Born in Northern Italy, Rossini studied counterpoint in the Liceo Musicale in Bologna from 1806, where he was also exposed to the music of Haydn, Mozart and Italian opera composers. He was commissioned to write his first opera in 1810 and operatic success in Milan and Venice quickly followed. His early operas were written extremely quickly, partly because lax copyright laws in different Italian states meant that he only received income from performances in which he played. In 1813–14, a comic opera, *The Italian Girl in Algiers* and an opera seria (opera on a serious subject), *Tancredi*, firmly established his reputation and he took up posts in two opera houses in Naples, for which he composed, among others, *The Barber of Seville* (1816) and *La Cenerentola* (1817). In 1822, Rossini began to attend opera performances abroad, meeting Beethoven in Vienna and also travelling to London and Paris. In 1824 he settled in Paris and became composer to King Charles X, where he composed his final opera, *William Tell* in 1829. After this success, he went into semi-retirement, perhaps precipitated by ill health and the 1830 revolution and he wrote comparatively little for the remainder of his life. He broke this silence only for two sacred choral works, *Stabat Mater* (1842) and *Petite Messe Solennelle* (1864), and a collection of piano pieces called *Péchés de vieillesse* ('sins of old age').

PETITE MESSE SOLENNELLE

Rossini's mass was composed for the Countess Louise Pillet-Will and given its first performance at the consecration of her private chapel in March 1864. Originally scored for two pianos, harmonium and 12 solo voices, he later scored it for orchestra, four soloists and 8-part choir (to prevent others doing the same after his death) and there is a further version for four solo voices, choir, piano and harmonium. In an endnote in the score, Rossini self-deprecatingly writes 'Have I written sacred music or damned music? I was born for *opera buffa*, as you know well! Little science, some heart, that's all. Be blessed, then, and grant me a place in Paradise'. This perhaps explains the use of the word 'Petite' in the work's title: although the work is about 80 minutes long, he felt it was somewhat lightweight in tone compared with major mass settings of other composers.

Musical features

FORM AND TONALITY

The overall structure is based on the ordinary of the mass (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) and two additional movements (an Offertory for solo piano and an O salutaris). There are 14 movements, divided into two parts of seven movements each:

Part 1:

1) **Kyrie** – Christe

Gloria, split into **six** movements:

2) Gloria/Laudamus te, 3) Gratias, 4) Domine Deus, 5) Qui tollis, 6) Quoniam, 7) Cum Sancto.

Part 2:

Credo, split into **three** movements:

8) Credo, 9) Crucifixus, 10) Et resurrexit

11) Offertory: Preludio religioso

12) **Sanctus**

13) O salutaris

14) **Agnus Dei**

As is common in large-scale masses (e.g. Bach *B minor Mass*, Verdi *Requiem*), the longer texts (Gloria and Credo) are split into individual movements. This enables Rossini to give certain sections of text more specific moods and contrasted characters than would be possible in a single movement. So, for example, in the Gloria, 'Qui tollis', ('who takes away the sins of the world') is in a minor key (F minor) and is generally subdued, whereas the next movement, 'Quoniam' ('for You are the only holy one'), is more upbeat, being in a major key (A major) with a lively tempo and light, often staccato accompaniment.

Tonally, the mass is not conventional, especially since it does not start and end in the same key. Treated in isolation, Parts 1 and 2 have coherent tonal schemes: A minor/major and F minor/major dominate part 1, while Part 2 starts and ends in E major.

Individual movements have a more conventional tonal structure. All start and end in the same key, although some, such as the Preludio Religioso, modulate from the minor to the major, and others contain linking passages at the end to prepare for the key of the next movement (e.g. Domine Deus, Quoniam, Credo).

Mediant relationships (keys a major or minor third apart) are common both within individual movements (e.g. Kyrie, Qui Tollis) and between movements in the Gloria and Credo (in the Gloria, the both D major and A major are a third away from F major, and in the Credo, the Crucifixus is in Ab major, an enharmonic major third from the movement's 'tonic', E major).

TONAL STRUCTURE OF *PETITE MESSE SOLENNELLE*

Kyrie:		A minor – C minor – A major
Gloria:	Gloria	F major
	Gratia:	A major
	Domine Deus:	D major – B minor – D major
	Qui Tollis:	F minor – Db major – F major
	Quoniam:	A major
	Cum Sancto Sp.:	F major – Bb major – F major
Credo:	Credo:	E major
	Crucifixus:	Ab major
	Et Resurrexit:	E major
Preludio Religioso:		F# minor – C# minor – F# minor – F# major
Sanctus:		C major
O Salutaris:		G major
Agnus Dei:		E minor – E major

This rather fluid sense of key and the use of mediant relationships is mirrored in the modulations and harmonic progressions of Rossini's musical language: see 'Harmony'

The forms of the individual movements of Petite Messe Solennelle are not always straightforward. This is perhaps surprising, given Rossini's early career as a composer of operas during the Classical period, a time when clear, well-articulated forms such as ternary form, strophic form and sonata form were prevalent.

Repetition is a consistent feature of the mass. Rossini's musical ideas are melodic in nature and he tends to construct movements by repeating these melodies rather than developing them motivically, as a composer such as Beethoven might do. The danger of straight repetition is that the music can become predictable and lacking in variety, so to compensate for this, Rossini creates additional interest by varying the key, altering the harmony, changing the order in which ideas appear and truncating or extending musical phrases when moving from one section to another. These changes are never obvious (especially his handling of tonality and harmony) and consequently the musical interest is sustained throughout.

Another feature is the **use of several melodic ideas within a movement**. As well as the main melodic ideas, Rossini often also includes introductory material, material used for linking sections together and other contrasting material.

The work is too long to include an analysis of every movement in this article. Below is an analysis of the three movements of the Credo, in which Rossini's handling of form and structure can be seen.

Bars	Section	Themes	Tonality	Forces
Credo				
1–9	Verse 1	A ('Credo')		Tutti
10–17		B ('in unum')	dom.prep. for E	Tutti
18–31		C (acc. pattern)	E major	Tutti then 4 soloists
32–35	Verse 2	A		Tutti
36–43		B	modulates to G	Tutti
44–58		C (acc. pattern)	G major	4 soloists
59–61	Verse 3	A		Tutti
62–69		B	modulates to B	Tutti
70–83		C	B major	Tutti then 4 soloists
84–95	Climactic section	D (4 bar rising sequence based on A)	Eb min – Fm – G min	Tutti
96–103		E (climax on 'descendit' based on A)	E major	Tutti
104–107	Verse 4 (modified and truncated)	A	E major	Tutti
108–119		B (foreshortened and extended, used sequentially)	E – F – Gb – G	4 soloists
120–127	Link	E (based on single notes & dots of A)	G – modulates	Tutti
128–136		E (based on single notes & dots of A)	ends on an Eb – dominant prep. for next mvt	Piano
Crucifixus				
1–21	Verse 1		Ab major	
21–29	Verse 2	Sequence based on b.2–3	Ab – B – D – F – Ab	
30–44		as b.6–21 but with bars 38–41 a semitone higher than verse 1	Ab major	
44–51	Coda		Ab major	

Bars	Section	Themes	Tonality	Forces
Et Resurrexit				
1–17	Introduction	E1 (single chord, dotted)	B major	
18–28		A extended	(dom. prep. for E)	
29–42	further development of themes from Credo	C	E major	
43–57		F (based on B) used sequentially	G#–C#–F#–B	
58–69		D used sequentially	B–C#–Eb–F	
70–93		B used sequentially	F–Gb–G–Ab–	
94–107		C	C	
108–111		A	E major	
112–126		F (sequence)	E–A–D	
127–142		D	G–A–B	
143–146		A	B major	
147–154		F	dom.prep. for E	
Et Resurrexit: Fugue				
155–183	Exposition		E maj	
184–195	Episode 1	Episode: sequence 1	(E–F#–G#–A)	
196–203		Episode: sequence 2	(A...)	
204–231	Fugal entry		A major	
232–243	Episode 2	Episode: sequence 1	(A–B–C#–D)	
244–251		Episode: sequence 2	(D...)	
252–266		Episode: extension over dominant pedal	(B pedal)	
267–283	Fugal entry		E major	
284–313	Coda	Coda 1: imitation then chords	E major (C at 292)	
314–343		Coda 1: 284–313 repeated	E major (C at 322)	
344–361		Coda 2: tonic/dominant harmonies and rhythm related to C acc. from Credo	E major – G# major	
362–367		Coda 3: C from Credo	G# major	
368–384		Coda 4: A from Credo	E major	

The structure of the Credo is complex for several reasons:

- It is split into three movements
- Themes from the first movement are reused and further developed in Et Resurrexit
- The individual movements do not follow standard forms
- Several unusual tonal relationships are used
- Many different themes are used

Several themes are used in the outer movements (Credo and Et Resurrexit), all of which are derived from the opening idea, 'A'. As 'A' is the idea to which the word 'credo' is set, this may have been a deliberate ploy by Rossini to portray and emphasise the essential unity of the beliefs set out in the Credo. The main themes used are:

- 'A', the declamatory fortissimo vocal outbursts on 'Credo' and accompaniment figures of rhythmic arpeggios, tremolos and repeated chords in dotted rhythms
- 'B', slow-moving pianissimo vocal lines, chromatic inner parts and a semiquaver – crotchet – crotchet rhythmic motive (derived from bar 2 of 'A')
- 'C', the repeated one bar accompaniment pattern (derived from bar 1 of 'A'), gentle tutti lines and sequential passage with imitative solo parts
- 'D', a sequential passage based on the piano figures from 'A' and imitative vocal parts
- 'E', a climactic passage based on the declamatory vocal lines and arpeggio figure of 'A'
- 'F', a chromatic progression that is used sequentially, starting with a piano figure derived from the rhythm of bar 2 of 'A'

Rossini, Petite Messe Solennelle, Credo, themes

A
b.1

Tenors

Cre - do

B b.10

sopranos
tenors

in u - num De - um, cre - do

C b.18

D b.84

per quem om - ni - a fac - ta sunt, fac - ta sunt

per - quem om - ni - a fac - ta - - - ta sunt.

E b.96

de - scen - dit de coe - lis,

de - scen - dit de coe - lis,

F
Et Resurrexit, b.96

et i - te - rum ven - tu - rus est cum glo - ri - a

et i - te - rum ven - tu - rus est cum glo - ri - a

et i - te - rum ven - tu - rus est cum glo - ri - a

While all of these themes are related, they are generally kept separate from one another and are restated rather than developed further.

The first movement, Credo, can be seen as a kind of strophic (verse-like) structure. Each of the first three 'verses' is a composite of three themes (A,B,C). There is then a climactic section, based on themes D and E, which could also be seen as a mini-development section. After this, the original key (E major) and themes (A and B but not C) return for a truncated fourth verse, but the movement is left open and unresolved, with a coda preparing for the key of the Crucifixus, A flat major.

In many mass settings, the Crucifixus is often in a minor key, often with much chromaticism and dissonance, so the tone of Rossini's setting is unusual.

The Crucifixus is scored for soprano solo, harmonium and piano and its operatic melodic lines and light accompaniment pattern are a strong contrast to the surrounding movements: the movement is presumably intended to highlight the human aspect of Christ's life on earth rather than the suffering (the major key creates a curiously optimistic tone). The form is also strophic, with two 'verses' and a short coda.

Even within this simple structure, though, Rossini introduces some unexpected twists. The beginning of the second verse (bars 21–29) functions as a short contrasting section, developing the opening phrase of the vocal melody through a rising sequence that passes through several unrelated keys, before leading seamlessly back into the third phrase of the melody at its original pitch (bar 30). Rossini also varies the harmonisation later in the second verse, incorporating a shift of a semitone (bars 38–41).

A double fugue is a fugue in which two fugue subjects are presented simultaneously.

Et Resurrexit is a continuation of the opening Credo movement in that it uses much of the same material and returns to the same E major tonality. It is in two sections. The first restates the ideas of the Credo in a slightly different form, re-establishing E major as the tonic, then moving away from it, returning to it in bar 108 and ending with a dominant preparation for the second half, a double fugue.

The **double fugue**, beginning at bar 155, functions as a long coda to the three movements of the entire Credo. The first fugue subject (soprano bars 155–161), second fugue subject (tenor 156–161) and the episode material (bars 188–203) are new themes with no obvious relationship to A. The first fugue subject is sung by the four voices in the order soprano – alto – tenor – bass, with the second fugue subject following the order tenor – bass – soprano – alto. This voice order is preserved on both subsequent fugal entries.

Episodes 1 and 2 are based on two sequential passages, the first of which rises one step every four bars (e.g. 188–195), with the second falling a step per bar (e.g. 197–201). Episode 2 is extended through a passage on a dominant pedal (252–266), over which material based on bar 5 of fugue subject 1 is heard.

The fugue is rounded off with an extensive coda, which can be divided into sections. There is first a climactic passage (bars 284–313), which is immediately repeated (314–343). This starts with imitation and culminates in a loud, sustained chorale-like choral passage over piano figuration. A short passage based on fugue material (bars 344–360) modulates to G sharp major, the key of the Crucifixus. There is then a brief reprise of the accompaniment figure C from Credo, and of the solo voices (bars 362–367), before a final fortissimo statement of the the Credo motto and a concluding piano and harmonium passage rounds off the movement.

The Credo shows several **musical influences**:

- Nineteenth century Italian opera, e.g. Rossini's own operas and those of Bellini. This can be seen in the Crucifixus, with its repeated accompaniment pattern, chromatic inflections in the vocal line (e.g. bars 13–16) and its wide expressive leaps on the word 'passus' ('died') of bars 8–19.
- J.S.Bach: This can be seen in the stile antico (old style) fugue: a fugue in alla breve time.
- Baroque music/Schumann: the use of repeated rhythmic and melodic figures (e.g. 'C' in the Credo and the accompaniment in Crucifixus) recall similar processes in Baroque preludes and dances. These were also taken up by early Romantic composers like Robert Schumann, for instance in sets of piano miniatures such as *Carnival*.
- Baroque music: sequences - the many harmonic sequences Rossini uses (e.g. in the double fugue) echo those in Baroque music, where, for instance, circle of fifths progressions were widely used in modulatory passages.
- Romanticism: this is evident in the relatively weak tonic – dominant relationships: the sense of key is weakened by frequent modulations to unrelated keys (e.g. C major), semitonal shifts and sequences that pass through several keys in a short space of time

- Romanticism: tertiary relationships. In this era, keys a third away from the tonic commonly replaced the dominant as a subsidiary key. This can be seen in Rossini's choice of Ab major as the tonic for the Crucifixus and the emphasis on C naturals and C major in the E major movements (e.g. Et Resurrexit bars 16, 18, 94–104, 139–141, 292–293, 322–323)

FORM OF OTHER MOVEMENTS

The forms of the movements in the Credo are similar to those of most of the movements in the Petite Messe Solennelle. Rossini's use of structure is notoriously loose, so the movement forms listed below could easily be described in different ways.

Ternary form movements (ABA)

1. Kyrie is the most obvious of these, the unaccompanied choral 'Christe' section in C minor being framed by the accompanied Kyrie sections. The reprise of the A section is modified, however, moving from C minor to A major as opposed to the A minor to C major modulation in the first 'A' section.

4. Domine Deus is a da capo aria with a coda.

Strophic form movements

Most movements are very loosely based on strophic form: ideas are repeated, but the starts of subsequent verses are disguised, creating the impression of a through-composed movement. Typically a melodic idea, or a group of ideas, is repeated, sometimes with the start missing and other variations such as key changes, changes in the harmony, or truncation or extension of the original idea. These movements may include an introductory idea, which returns at the end. There is often a climactic passage towards the end, which may use new material. Often a coda is added, and sometimes a linking passage to take the music to the key of the next movement.

12. Sanctus is typical of this type of movement. It uses a number of themes and contains an introduction and a climactic coda. Its form is summarised in the table below:

Bars	Section	Forces	Theme	Key
1–7	Verse 1	Tutti – Solo	A	C
8–12		Tutti	B	C – E
13–17		Solo	C	(E)
18–24		Tutti	D	C
25–29	Verse 2	Tutti	B	...G
30–34		Solo	C	G
35–41		Tutti	D	C
42–48	Coda	Solo – Tutti	E	C
49–55		Solo – Tutti	E (with different harmonisation)	C
56–61		Tutti	A	C

Here, the the second 'verse' starts at bar 25, but its start is blurred, with the material 'A' which opened the first verse being omitted. A climactic passage occurs in bars 42–55, after which the material 'A' that was missing from the second 'verse' returns to round the movement off.

Other movements loosely based on strophic form include: 3. Gratias, 5. Qui Tollis, 6. Quoniam, 8. Credo, 9. Crucifixus, 13. O Salutaris, 14. Agnus Dei (which includes a refrain sung by the chorus).

Fugues and double fugues

7. Cum Sancto Spiritu is another double fugue similar to that in the Credo. However, the order of entries is varied in each fugal statement. Like the Credo fugue, the material used in the episodes is largely the same, and it also uses music from earlier movements: the material that opened the Gloria (1–24) is heard at bars 1–25 and 206–225.

Beethoven was particularly scornful of Rossini's structural laxness, once complaining that Rossini took as many weeks as it took a German years to write an opera.

11. Preludio Religioso is a highly chromatic fugue, echoing J.S.Bach's chromatic fugues in the 48 Preludes and Fugues. It is framed by an introduction and a short coda. It contains some long sequences (e.g. 119–127) and passes through some remote keys (e.g. Eb minor in bar 152).

MELODY

Like those of Gershwin, Rossini's melodies are renowned for being 'memorable'. As is the case with Gershwin, this is partly due to the sheer amount of repetition they contain: for instance, Domine Deus's opening one-bar motive is repeated six times in the first eight bars. The frequent use of **sequences** adds to the repetition. They also have a clearly structured, logical phrase structure that comes from the **question and answer phrasing** and periodic phrasing of the Classical period.

Typically, Rossini will start a movement with a short phrase that is often repeated immediately in a modified form. Ensuing phrases will either be based on the same opening (perhaps extending it), or will be some sort of answering phrase. Although the total length of a completely melody varies, melodies are usually made up of two and four bar phrases. Typical examples include:

1) Domine Deus. Here, eight phrases are based on the opening phrase (A); B, C and D are answering phrases. All phrases last two or four bars:

bar:	18–19	20–21	22–25	26–27	28–29	30–33	34–35	36–37	38–41
phrase:	A	A'	A ext.	A	A'	A ext.	B	B'	A ext
bar:	42–45	46–47	48–49	50–53					
phrase:	A ext'	C	C'	D					

2) Crucifixus, bars 2–21. Here the melody is made up of four pairs of phrases, each lasting two or four bars.

bar:	2–3	4–5	6–7	8–9	10–11	12–13	14–17	18–21
phrase:	A	A'	B	B'	C	C'	D	D'

The movements for solo voices contain a substantial amount of **ornamentation** consistent with the 'bel canto' style of nineteenth century Italian opera seen in the works of Rossini, Bellini and Donizetti (see under resources).

HARMONY

Rossini's harmonic language is based on that of the Classical period, but is less tied to strong tonic-dominant relationships. In other words, while the chords and progressions he uses are similar, he will often modulate to or pass through unexpected keys. Noteworthy features include:

1) Unusual sequences. These perhaps stand out because of the number of repetitions of the sequential pattern (above three is comparatively rare), because of the interval each phrase moves by (moving up or down by one step or by a fifth or fourth is usual) or because of the overall interval travelled from the beginning to the end of the sequence. Examples include:

- rising by a semitone, four phrases: Quoniam, bars 190–206
- falling by a tone/semitone, seven phrases: Preludio Religioso, bars 119–125
- rising by a tone, four phrases, overall modulation from Bb major to E major: Credo, bars 84–96
- falling by a major third, three phrases, O Salutaris, bars 46–56
- rising by a minor third, three phrases, O Salutaris, bars 122–134

2) Repeating a chord or chord progression with chromatic alteration

A good example of this is the opening of the Credo, where the opening three bars are repeated with two notes sharpened in bars 4–6. Other examples include:

- Agnus Dei, bar 4 modified in bar 5
- O Salutaris, bars 165–6 modified in bars 167–8

General features of Rossini's harmonic vocabulary are fairly typical of the Classical and early Romantic period and include:

- **Diminished seventh chords**
e.g. Crucifixus b.1 beat 2, Preludio Religioso b.4
- **Half-diminished chords**
e.g. Credo, bars 1–3
- **Augmented sixth chords**
e.g. Gratias bar 1–2, Quoniam bar 23
- **Augmented triads**
e.g. Credo, bar 19, b.127
- **Dominant seventh chords - often found in sequences and temporary modulations**
e.g. O Salutaris, bars 124–126
- **Suspensions**
e.g. Qui Tollis, bars 31–33
- **Neapolitan harmonies**
e.g. Quoniam bar 22, Gratia, b.19 beat 2, Qui Tollis bar 62 beat 3
- **Major chords followed by minor and vice versa**
e.g. Preludio Religioso bars 151–153,
- **Pedal notes**
e.g. Et Resurrexit, bars 252–266, O Salutaris bars 1–4 and 70–77
- **Chromaticism**
e.g. most of Preludio Religioso, O Salutaris, bars 13–19

RHYTHM

Rossini's rhythmic writing is drawn from that of the Classical period. Some typical features include:

- **dotted rhythms**
e.g. Quoniam, bars 14–26
- **double dotted rhythms**
e.g. Crucifixus bar 6
- **highly dotted rhythms**
e.g. Gloria, bars 19–23
- **repeated rhythmic figures in the accompaniment**
e.g. Kyrie from bar 2, Gratias from b.67, Credo from bar 18, Crucifixus, etc.
- **syncopated rhythms**
e.g. Crucifixus
- **rhythms combining several different elements**
e.g. Domine Deus bars 1–7 uses syncopation and dotted rhythms against a constant crotchet pulse

In the accompaniment, Rossini commonly uses a constant pulse (e.g. the quavers of Cum Santo Spiritu, bar 26) or a repeated rhythmic idea (e.g. in Kyrie) and sets a rhythmically freer melodic line (or lines) against it (e.g. in Crucifixus).

No complex rhythms or irregular metres are to be found and movements are usually in a single metre. Triplets are occasionally used, sometimes against dotted rhythms (e.g. Domine Deus, bar 123).

RESOURCES AND TEXTURE

The choice of instrumentation is unusual at a time when accompanied choral works of this scale normally employed a large orchestra. The original forces, of 12 solo voices, two pianos and harmonium, were determined by which performers and instruments were available for the work's first performance (the consecration of Countess Louise Pillet-Will's private chapel) and by the size of the chapel itself. Rossini later revised the work for 4 solo voices and 8 part chorus and also produced an orchestrated version to prevent others from orchestrating the work.

Rossini varies the instrumentation from movement to movement to bring variety across the work. There are movements for:

- solo voice and accompaniment (nos. 4, 6, 9, 13)
- two solo voices and accompaniment (no.5)
- three solo voices and accompaniment (no.3)

The points made below are based on the published version for one piano, harmonium, 8-part chorus and 4 solo voices. In the two piano version, the second piano part generally reinforces the first piano in certain passages.

- alto solo, chorus and accompaniment (no.14)
- chorus and accompaniment (no.1)
- chorus and soloists, unaccompanied (no.12)
- piano solo (no.11)

In several of the choral movements, chorus and soloists alternate (e.g. Gloria, Credo).

By including both a piano and harmonium, Rossini had both a percussive keyboard instrument and a sustaining instrument at his disposal. Of the two instruments, the piano has the leading role and the bulk of the motivically important material, while the harmonium has a supporting role.

The harmonium is a reed organ whose air supply is provided by bellows operated by moving two foot pedals. The instrument was developed in Paris in the mid-nineteenth century. It had a number of stops that produced different tone colours by opening chambers of different sizes and shapes: the circled numbers in the harmonium part in the score presumably refer to the stop numbers of the harmonium for which Rossini was writing.

The **harmonium** is used to

- play sustained harmonies when the piano has faster-moving material
e.g. Kyrie, bars 2–8, Qui Tollis, bars 2–10
- double and support the choir
e.g. Kyrie, bars 9–33
- fill out the harmony, thickening the texture
e.g. Cum Sancto Spiritu, bars 27–32
- reinforce loud and climactic passages
e.g. Credo bars 3, 6, etc.
- reinforce the attack of certain notes
e.g. the short chords every two beats in Credo, bars 96–101, Et Resurrexit bars 26–7
- add countermelodies or short passages of figuration
e.g. Credo, scales bars 110, 114, etc.
- play a short solo
e.g. the Ritornello before the Sanctus

The **piano** is used both as an accompanying and as a solo instrument. Because of the presence of the harmonium, it is mostly freed from the need to double the vocal parts, so it largely plays independent material. Typical roles it performs are:

- playing accompaniment textures such as:
 - chordal accompaniments, e.g. Gloria bars 25–82
 - oom-cha accompaniments, e.g. Domine Deus
 - syncopated patterns, e.g. Crucifixus
 - broken chord accompaniments, e.g. Qui Tollis
 - those based on a repeated figure, e.g. Credo bar 18
 - moto perpetuo accompaniments, e.g. the almost constant stream of quavers in Cum Sancto Spiritu from bar 26 onwards
- playing a solo movement
e.g. Preludio Religioso
- playing solo introductions and endings to movements
e.g. Gratias, Domine Deus, Quoniam

There is a wide range of **piano textures**, including contrapuntal ideas (e.g. in the Preludio Religioso from bar 25), octave unison passages (e.g. Gloria, bars 19–24), chordal passages, (e.g. opening of Preludio Religioso), a range of homophonic textures (as listed under accompaniment textures above), and melody-dominated homophony (e.g. at the opening of Domine Deus).

The **vocal parts** are split into four solo parts and an eight-part chorus.

The **solo parts** are more operatic in style, tending to be technically more demanding than those of the chorus, with frequent ornamentation and greater use of wide leaps and chromaticism. Typical features of the solo writing include:

- The triplet decoration in the Gloria
- The grace notes in the bass line in *Gratias*, bars 31–2
- The semiquaver runs in *Gratias*, bars 77–9
- The upward leaps of sixths and sevenths in the tenor line in *Domine Deus*, bars 18–22
- The climactic high notes in the tenor in *Domine Deus*, bars 143 and 150
- The chromatic lines for soprano and alto in *Qui Tollis*, bars 53–57 and 96
- The dotted rhythms and trill in the bass, *Quoniam*, bars 58–9
- The cadenza-like passages for solo alto in *Agnus Dei*, bars 30 and 44

The **choir parts** have fewer soloistic qualities, being generally less ornamented and showy. Textures tend to vary across a movement, and include:

- unison and octave unison passages
e.g. *Credo*, bars 10–13
- declamatory ideas
e.g. opening of *Gloria*
- chordal passages
e.g. *Et Resurrexit*, bars 30–33
- homophonic passages
e.g. *Kyrie*, *Kyrie* sections
- contrapuntal passages
e.g. *Kyrie*, *Christe* section
- imitative passages
e.g. *Sanctus*, bars 8–10
- fugal passages
e.g. *Cum Sancto Spiritu*, from b.26

The writing for choir is mostly for no more than four voices, but individual parts do divide on occasions to thicken the harmony, e.g. *Gloria*, b.15, *Et in Spiritu Sancto*, b. 202, *Credo* b. 372 and *Sanctus* b.60.

In the movements for all of the singers, solo and choir parts interact in several ways. Sometimes they alternate (e.g. in the *Credo* and *Agnus Dei* bar 10–46). In the *Agnus Dei*, the solo alto sings an operatic line over the choir's homophonic music (bars 47–60). In several of the movements, (e.g. the *Kyrie*), the soloists double the chorus parts.

Practice Questions

Gershwin incorporated elements of jazz and popular music into his classical concert works for orchestra. Demonstrate and discuss how successful he was in reconciling his jazz and popular music influences with those from the western classical tradition, as found in *An American in Paris*.

Discuss the main influences on the musical style of Rossini's *Petite Messe Solennelle*, illustrating your argument with examples from the score.

Investigate significant musical links between *Petite Messe Solennelle* by Rossini and *An American in Paris* by Gershwin by analysing, comparing and contrasting any two of the following elements: melody; harmony/tonality; use of resources; texture; rhythm; structure.