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AN ANALYSIS OF
THE FREE ORGAN COMPOSITIONS
OF ERNST PEPPING

By
Douglas Loren Brown

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

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Department of Music

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ABSTRACT

AN ANALYSIS OF THE FREE ORGAN COMPOSITIONS OF ERNST PEPPING

By

Douglas Loren Brown

The organ music of Ernst Pepping which is based on chorales has been fully analyzed in previous dissertations. His free organ compositions, however, have received no such attention. It is the purpose of this study to present a thorough analysis of his organ works which are not based on chorales. In that category there are fifteen pieces in five volumes, all composed during 1941, 1942, and 1943. The five volumes are Vier Fugen in D, c, Es und f, Drei Fugen über B-A-C-H, Zwei Fugen in cis, Concerto I, and Concerto II.

Each of Chapters II through VI gives an analysis of one volume of music. Each volume is first discussed in general, then in much greater detail. Elements of melody, harmony, rhythm, and form are all analyzed in addition to the characteristics which contribute to the general style of each work.

This dissertation is supplementary to three public organ recitals given on October 25, 1976, March 1, 1977, and July 19, 1979, in which the following compositions were performed:

Jehan Alain	<u>Second Fantasy</u>
Johann Sebastian Bach	<u>Prelude and Fugue in A Minor</u> <u>Toccata and Fugue in F Major</u> <u>Trio Sonata VI</u>
Francois Couperin	<u>Messe pour les Convents</u> <u>Plein jeu</u> <u>Petitte fugue sur le Chromhorne</u> <u>Basse de Trompette</u> <u>Elevation: Tierce en Taille</u> <u>Offertoire sur les grands jeux</u>
Marcel Dupré	<u>Prelude and Fugue in G Minor</u>
Cesar Franck	<u>Fantasy in A Major</u>
Girolamo Frescobaldi	<u>Toccata before the Mass of the</u> <u>Apostles (Fiori Musicali)</u>
Giovanni Gabrieli	<u>Canzona on the First Tone</u> <u>Canzona on the Ninth Tone</u>
Paul Hindemith	<u>Concerto for Organ and Chamber</u> <u>Orchestra, Op. 46, No. 2</u>
Olivier Messiaen	<u>Organ Book</u> <u>Songs of the Birds</u> <u>Eyes in the Wheels</u>
Wolfgang Amadeus Mozart	<u>Fantasy in F Minor, K. 608</u>
Daniel Pinkham	<u>Concertante for Organ, Celesta</u> <u>and Percussion</u> <u>When the Morning Stars Sang</u> <u>Together (1971)</u>
Max Reger	<u>Introduction and Passacaglia</u> <u>in D Minor</u>
John Stanley	<u>Voluntary VI, Op. 6</u>
Louis Vierne	<u>Westminster Carillon (Fantasy</u> <u>Pieces)</u>

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CHAPTER I

INTRODUCTION

There have been a number of studies in English of the chorale-related organ music of Ernst Pepping. Dissertations by William Bailey Weeks¹ and David L. Foster² have thoroughly analyzed these works. Victor Earl Gebauer³ has written an excellent survey of Pepping's total output, style, musical philosophy, and milieu. There has been, however, no thorough analysis of his free (non-chorale based) organ literature. The project presented here completes studies in the analysis of Pepping's works for organ.

Ernst Pepping was born on September 12, 1901⁴ in Duisburg, Germany. He took his advanced musical training during the years 1922 through 1926 at the prestigious Hochschule für Musik in Berlin where he studied composition under Walter Gmeindl. Paul Hindemith visited

1. William Bailey Weeks, "The Use of the Chorale in the Organ Works of Ernst Pepping" (an unpublished Ph. D. thesis, University of Arizona, 1970).

2. David L. Foster, "A Study of the Cantus Firmus Organ Compositions of Ernst Pepping" (an unpublished D. M. research project, Northwestern University, 1971).

3. Victor Earl Gebauer, "Ernst Pepping: A Career in Context" (an unpublished Ph. D. dissertation, University of Minnesota, 1976).

4. The Dictionary of Contemporary Music (New York: E. P. Dutton and Co., 1974) edited by John Vinton gives his birthdate as December 9, 1901, but several other sources agree on September 12, 1901.

Berlin often during that time but did not begin teaching at the Hochschule für Musik until 1927, the year after Pepping left.

In 1934 Pepping became a member of the faculty at the Kirchenmusikschule in Berlin-Spandau. In the eight years between his formal musical study and his appointment there, he composed many large instrumental and vocal works. After 1934 he began creating the smaller organ and choral pieces for which he is so well known today. He taught at his alma mater, the Berlin Hochschule für Musik, in 1935 and 1936 but gave that up because of the political difficulty of the times. The Hochschule was a state institution, and members of the faculty were officials of the state. For Pepping, that was an uncomfortable and unwanted visibility.⁵ He returned to the Hochschule in 1953, however, where he taught for many years. He died in West Berlin on February 1, 1981.

Pepping's works for organ include the following chorale-based pieces that are outside the parameters of this study. The dates provided are for the year in which the piece was written followed by the year in which it was published.

Böhmisches Orgelbuch, Vol. I, II (Bärenreiter, 1953, 1954/
1953, 1954)

Fünfundzwanzig Orgelchoräle nach Sätzen des Spandauer Chorbuches
(Schott, 1960/1961)

Grosses Orgelbuch, Vol. I, II, III (Schott, 1939/1941)

Hymnen (Bärenreiter, 1954/1954)

5. Gebauer, op. cit., pp. 157-158.

Kleines Orgelbuch (Schott, 1940/1941)

Partitas:

Ach wie flüchtig, ach wie nichtig (Bärenreiter, 1953/1953)

Mit Fried' und Freud' ich fahr' dahin (Bärenreiter,
1953/1953)

Wer nur den lieben Gott lässt walten (Schott, 1932/1933)

Wer weiss, wie nahe mir mein Ende (Bärenreiter, 1953/1953)

Wie schön leuchtet der Morgenstern (Schott, 1933/1933)

Praeludia-Postludia, Vol. I, II (Schott, 1969/1969)

Sonate (Bärenreiter, 1958/1958)

Toccata und Fuge "Mitten wir im Leben sind" (Schott, 1941/1942)

To Koralforspil (Hansen)

Vom Himmel hoch, in Musica Organi (Nordiska Musikförlaget)

Zwei Choralvorspiele (Hansen)

Zwölf Choralvorspiele für Orgel Manualiter (Bärenreiter,
1958/1963)

This dissertation discusses the following music, all published
by Schott:

Concerto I (1941/1942)

Concerto II (1941/1942)

Drei Fugen über B-A-C-H (1943/1949)

Vier Fugen in D, c, Es und f (1942/1949)

Zwei Fugen in cis (1943/1949)

There are several other pieces that appear at first glance to fit
into the category of free organ works, but closer examination places

them outside this area. The Praeludia-Postludia noted above are based on chorale tunes, as are the three movements of the Sonate. Pepping says about the Sonate: "The funny thing, though, is that the chorale theme is so obscure that it becomes invisible as though it were covered by a magic cap [Tarnkappe is his German word here], as though it did not exist. No listener, you can make a bet for ten dollars, will recognize it. And since it does not exist, the Sonata theme emerges."⁶

One further work is mentioned in two lists of his organ music. Both Grove's Dictionary of Music and Musicians⁷ and Organ Literature: A Comprehensive Survey⁸ by Corliss R. Arnold show Drei Sonaten (1945-1946) for organ, but Pepping says "the Drei Sonaten do not exist. Your source intended, perhaps, the piano sonatas published by Schott."⁹ The New Grove Dictionary of Music and Musicians (1980)¹⁰ does not note these sonatas.

These works all assume an organ of two or three manuals and pedal. Registration indications include manual names only in Zwei Fugen in cis in which he names them Hauptwerk, 1. Nebenwerk, and 2. Nebenwerk. In

6. In a letter from Ernst Pepping to this author dated February 12, 1980.

7. K. W. Bartlett, "Ernst Pepping," Grove's Dictionary of Music and Musicians (1954), VI, pp. 619-620.

8. Corliss Richard Arnold, Organ Literature: A Comprehensive Survey (Metuchen: Scarecrow Press, Inc., 1973), p. 500.

9. Letter from Pepping, op. cit.

10. Klaus Kirchberg, "Ernst Pepping," The New Grove Dictionary of Music and Musicians (1980), XIV, pp. 356-357.

the rest of these works, only the manual number (I, II, or III) and the dynamic level are given, and there are no requests for specific pitches or tone colors. James Moeser, one of Pepping's students, believes Pepping does not have strong convictions about registration. In 1962, when Moeser performed several pieces of Pepping's music in Berlin on a recital attended by Pepping, he took much liberty with dynamic markings (even including the use of the swell pedal), made manual changes not noted in the music, emphasized some voice lines as solos which were not indicated for such treatment, and, in general, employed somewhat "romantic" registrations. After the recital Moeser found Pepping quite enthusiastic about this approach; he seemed to enjoy it much more than other more conservative and austere performances of his music. Moeser believes Pepping is very liberal about organ registration and leaves much to the imagination and creativity of the performer.¹¹

All of the free organ works are at least nominally tonal, but in spite of the key names given for many of the fugues, only a few pieces can be easily analyzed in keys. The writing in each movement is often chromatic and freely associated with several tonal centers.

This music is predominantly polyphonic with a few homophonic passages. Some sections which are quite pianistic utilize large leaps in both hands, block chords in five to seven voices, or arpeggiated lines. Melodies tend to have much disjunct motion balanced by some

11. From a conversation with James Moeser on January 23, 1980, at the University of Kansas, Lawrence, Kansas.

scale lines. It is not unusual to see a one and one-half or two-octave scale line in any voice. One feature of all this music except Concerto I is the use of fast ascending scales (in sixteenth or thirty-second notes) functioning as ornamental upbeats. Pepping's melodies contain many written-out ornaments and a few trill symbols.

The one word that would best describe rhythm in Pepping's music is "diversity." Jack Goode notes ". . .the almost quixotic rhythmic character of the lines. Few composers today can give us such refreshing rhythmic comment. . . ."12 Seldom does any one rhythmic pattern continue for an extended period of time. Few pieces are without meter and tempo changes. The rule appears to be one of variety, a constant succession of new patterns and, all the while, great vitality and forward drive.

The formal element is also strong in these works. The structure of major sections in the movements is clear, and in most cases cadences, rests, or obvious changes in the material signal the beginnings of new formal divisions. These clear articulations divide most pieces into two or three nearly equal parts. Ten of the fifteen pieces analyzed are fugues. In general, Pepping's approach to the fugue is traditional: each has an exposition, middle section, and closing section, and most subjects and answers have the tonic-dominant relationship. In the

12. Jack C. Goode, "Warm Picture Drawn of Pepping--Man and Composer," The Diapason, May 1, 1959, p. 18.

five remaining pieces, four (the first two movements of each concerto) employ an A-B-A form in which the opening sections are recapitulated, motives and not themes are the basis of the movements, and middle sections develop those motives rather than state new themes.

Each of the following chapters contains general information about one volume of music and a detailed analysis of each piece or movement in the volume. The basic character of the work and the melodic, harmonic, rhythmic, and structural elements are thoroughly discussed.

CHAPTER II

VIER FUGEN IN D, C, ES UND F

The Vier Fugen in D, c, Es und f (Four Fugues in D Major, C Minor, E-flat Major and F Minor) were written in 1942 and published by Schott in 1949. They are the first of three sets of fugues written for organ about this time. Although any one of these fugues could be performed separately, they make an interesting group inasmuch as they are in various styles: Fugue I is fairly vigorous; Fugue II, quieter; Fugue III, a light march; and Fugue IV, serious. These four fugues move toward more and more disjunct melodic intervals from the first fugue to the last. The first of them is predominantly stepwise; the second emphasizes the third; the next uses many fourths and fifths; and the last features more sevenths and larger intervals than the other fugues. Only two motives occur in all four fugues: one is a descending diatonic-scale tetrachord, and the other is a fast ascending scale, usually in the soprano, functioning as an ornamental upbeat to an accented beat (see Examples 2 and 6, motive "a").

The Fugue in D major is a five-voice fugue with one countersubject, a real answer, and an exposition launched first in the alto, then second soprano, first soprano, tenor, and bass. The duration is four and one-half minutes. Most conventional sounding of the four, the subject of Fugue I (Example 1) has broken chords, clear harmonic implications, and steady rhythm.

Example 1. Vier Fugen: Fugue I, mm. 1-4.

The leaps in the subject constitute a large portion of the leaps in the fugue, contrasted by much conjunct motion in the free material. The only motives not in the subject or countersubject which recur with any regularity are the two scale fragments found in all four fugues.

The middle section of this fugue (mm. 18-51:2¹³) can be divided into three parts. The first is a series of entries of the subject starting on various scale degrees: the fourth, first (in stretto two beats apart), third, sixth, and second. After an episode, the second part consists of a number of overlapping entries of the countersubject. The third part is a group of subject fragments in retrograde with some diminution incorporated. Example 2 shows the entire passage.¹⁴ The first entry begins in the tenor voice in m. 42:4 and continues to m. 45:1. In the meantime, the first soprano voice has begun a retrograde of the material from m. 2 in diminution (m. 44:2 beginning on F).

13. Numbers following colons, when associated with measure numbers, indicate beats within the measure.

14. An "x" in the music indicates the beginning of a retrograde entry.

Example 2. Vier Fugen: Fugue I, mm. 42-49.

This musical score is for Fugue I, measures 42-49, from the work 'Vier Fugen'. It is written for three voices: Soprano (S), Alto (A), and Bass (B). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into three systems, each containing two staves (Soprano and Alto in the first system, Alto and Bass in the second system). Measure numbers 42, 43, 44, 45, 46, 47, 48, and 49 are indicated at the beginning of their respective staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). A fermata is present over measure 48 in the Soprano part. A bracket labeled 'a' spans measures 48 and 49 in the Alto part. The score concludes with a double bar line at the end of measure 49.

In m. 45, with the second-soprano voice, the next entry of this material begins. The half notes in the original subject are ornamented and incomplete here. They should be E (m. 45:3), D, C, and B, but the B is missing. The next retrograde entry begins in m. 46 with the tenor voice. The last two half notes (first two in the original subject) are missing. They should be G and F at m. 48:1-2. The bass has the last retrograde entry beginning at m. 48, and again, the last two half notes are missing (F and E at m. 50:1-2).

After a short episode, the closing section begins at m. 51:3 with an entry of the subject in the bass and the countersubject in the first soprano, its single appearance in the closing section. Measure 53:3 initiates a group of entries in stretto. The tenor has a subject entry on the raised fifth scale degree (A-sharp), with only A and D being raised from their normal position; the rest is a regular dominant entry followed two beats later by an entry on the second scale degree in the alto. The next stretto occurs in m. 56 between the bass on the fifth scale degree (beat 2) and the first soprano on the first degree (beat 3). After it the final stretto (in three voices) commences in the second soprano at m. 58:1 on the first scale degree and continues at m. 58:2 in the tenor on the fourth degree and m. 59:1, bass, in augmentation on the fifth degree. Following this last entry, the fugue ends with a flourish of fanfare figures in a short coda.

This piece is intended for two manuals, both of them marked forte. The writing for manual II includes pedal, and the texture tends to be as thick as in areas marked for manual I. The material for the second manual, however, is mostly marked staccato, suggesting a brighter registration than on the primary manual.

The harmony in this fugue centers around clearly defined keys although a restless feeling is suggested. There are several reasons for this: (1) the composition modulates, on the average, every nine beats, while nonharmonic tones often obscure the consonance of chords; (2) twelve percent of the fugue cannot be analyzed functionally; (3) well over half the dominant chords are not followed by tonic chords, and many of the tonic chords are prevented from fulfilling their normal stabilizing role by being in second inversion, having an unusual doubling, or having dissonance added to them; (4) about two-fifths of the root movement is by fourth or fifth. Therefore, even though this fugue looks and can be analyzed somewhat as a tonal work, the above factors put it into a different harmonic class from that of Bach or Mozart. The real factors animating the harmony are Pepping's persistent use of triads and his gravitation toward a tonal center while allowing the linear needs to dictate the structure of chords. One of the best examples of this is found in mm. 42-43 (Example 2) where melodies and their interactions make harmonic analysis almost impossible. Other points of harmonic interest involve a few chords with added augmented fourths and the considerable amount of stepwise root movement.

The meter is $\frac{4}{2}$ throughout with a moderato tempo marking. The half note usually marks the rate of harmonic change with the greatest amount of rhythmic activity lying in episodes and links. Exceptions occur in m. 49 in the middle of a retrograde entry of the subject and in the final statement of the subject. Independent rhythmic patterns in each voice generate exciting forward motion. As with the melodic motives, there are practically no rhythmic structures used with any regularity

except in statements of the subject and countersubject.

Fugue II, a gentle fugue in moderate tempo, is written for one manual and pedals with several degrees of volume from forte (only seven measures at the beginning of the closing section) to piano, with most of the piece played at mezzo piano or piano dynamic levels. There are a number of elements that give this work its characteristic loveliness. One is the section of stepwise, chromatic-median, and tritone root movement found in mm. 47-49 (in Example 3) and repeated in the coda. Another is the change from pentatonic natural minor mode to the parallel major mode at m. 41 (Example 3) and m. 87.

The C-minor fugue subject (Example 4) contains leaps (a sixth, a fourth, and several thirds) and arpeggiated triads. The countersubject employs the tritone and the augmented second at its beginning and a descending half-note diatonic scale (an inversion of the first four notes of the subject of Fugue I, marked "x" in Example 4) at its end. Although much conjunct motion appears in this composition, the intervals of the third, fourth, and augmented second predominate--all drawn from the subject and countersubject. In contrast with the D-major fugue, which rarely uses motives of the subject and countersubject later in the piece, practically every measure in the C-minor fugue contains motivically derived material. In the exposition, Pepping simplifies the pedal entry of the fugue subject and gives only the outline of the arpeggios. When the same subject returns in the closing section in the pedal part, it is shortened by one measure, but the arpeggio is present.

Example 3. Vier Fugen: Fugue II, mm. 40-49.

The image displays a musical score for Fugue II, measures 40-49, from J.S. Bach's 'Vier Fugen'. The score is written for two staves, with the left staff in treble clef and the right staff in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into three systems. The first system (measures 40-41) shows the beginning of the fugue with the label 'natural minor' and 'major' indicating the mode. The second system (measures 42-46) continues the development of the theme. The third system (measures 47-49) concludes the section with the tempo marking 'poco meno mosso (♩ = 52)' and the rehearsal mark 'rff.'. The score includes various musical notations such as notes, rests, and accidentals, as well as performance instructions like 'natural minor', 'major', and 'poco meno mosso (♩ = 52)'.

40 natural minor 41 major

42 43 44 45 46

47 poco meno mosso (♩ = 52) 48 49 rff.

C^b B^{bb} E^b F^r 6 E^b

Example 4. Vier Fugen: Fugue II, mm. 1-9.

1 Comodo (♩ : 14-16)

Subject

2 3 4 5

6 7 8 9

Countersubject

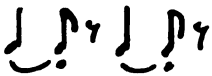
x

There are a number of long trills in this fugue, one of which (m. 20) has a fascinating termination which sounds oriental because of the augmented seconds found therein, seconds derived from the counter-subject.

The four-voice exposition of this fugue (mm. 1-23) exhibits traditional tonic-dominant relationships, entries from highest voice to lowest, and a real answer. The middle section (mm. 24-82:1) divides into two parts, the first focusing on a group of episodes based on motives from the subject or countersubject. The final episode of this group, mm. 41-49 (Example 3) is derived from the perfect fourth in the subject (m. 1:3) and returns as the coda to the piece at mm. 87-95 in C major. The second portion of the middle section includes a group of subject entries in inversion (all in the tenor voice) separated by links and episodes. This group of entries is set apart from the rest of the middle section by a pedal eighth-note and manual half-note figure that precedes and follows it. The episode linking the middle section to the closing section functions very much like a retransition in the classical sonata form with continued emphasis on the dominant note and chord. In the closing section (mm. 82:2-95) there is one subject statement minus its last measure in the tonic key in the bass line.

Key changes in this fugue occur about every seven measures--much less frequently than in the first fugue, which modulated approximately every two and one-quarter measures. A harmonic technique not encountered elsewhere in Vier Fugen is a progression in mm. 33-36 moving partway around the circle of fifths. It begins on a dominant seventh

chord in G major and progresses to a dominant seventh chord in A-flat major. Almost a quarter of the harmony in this piece moves by chromatic progressions.

In the C-minor fugue there is more diversity in the number of types of rhythmic activity than in any of the other fugues in this group, and changes in the amount of activity come more often and are more striking. The slowest rhythmic activity (half and quarter notes) occurs with subject entries in the exposition, the episode that begins in m. 41 (Example 3), and the material derived from it. The most excited rhythmic activity (sixteenth notes) appears, in general, in episodes. The fugue subject shows considerable rhythmic integration since the motive in m. 2, , is a diminution of  in m. 1, and both of these rhythmic motives are used a great deal in this piece. Dotted rhythms are also employed often, occurring about twenty percent of the time.

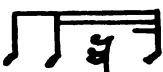
After the frequent modulations found in the first two fugues, the unity of one tonal center throughout Fugue III is a new element. The entire movement is in E-flat with the exposition and closing section in major mode and the middle section in minor. Adding further tonal unity, all subject and answer statements are on either the first or fifth scale degrees and almost half of the beats in the exposition have some tonic harmony in them. The chromaticism and non-tonal areas that comprise about one-fifth of the composition give some harmonic variety. Articulating nearly every measure of this one-manual march-like movement, staccatos, non legatos, rests or repeated notes create

clarity. A forte marks the exposition and the closing section while mezzo piano regulates subject entries in the middle section.

The subject of this four-voice fugue contains a number of leaps by fourth and fifth while the tonal answer turns many of the fourths into fifths and the fifths into fourths. Both subject and answer are shown in Example 5. Material taken from the subject and answer animate about three-fifths of this movement in which no countersubject and no other important motives exist.

Example 5. Vier Fugen: Fugue III, mm. 1-5.

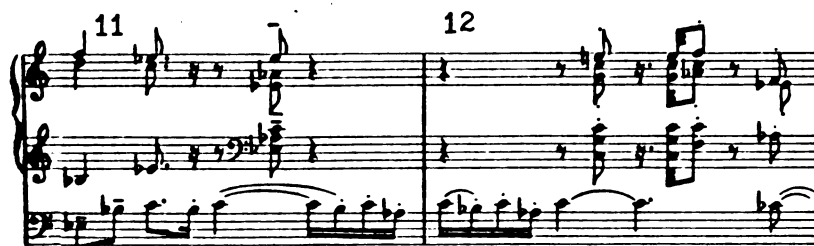
The middle section (mm. 11:4-33) begins with an episode that features the rhythm  which occurs during almost forty per cent of the fugue, and thus is very important as a unifying device. The second part of the middle section is like a counter exposition. There are four entries of the fugue subject in E-flat minor, but this time with keys in reverse order--dominant, tonic, dominant, tonic. Two other features of this section are the stretto between the third and fourth entries one measure apart and the augmentation of the fourth

entry. The last part of the middle section contains an episode which uses the important  rhythmic motive.

The closing section of the E-flat fugue has one statement of the subject in the bass in the dominant key. It repeats the last exposition statement of the subject, but it starts on the first beat of the measure instead of the third beat. The fugue ends with a short codetta on the quartal motive sounded just before.

While the rhythmic element is very important, there is less diversity of rhythmic activity in this fugue than in the preceding fugues. The harmonic rhythm throughout this fugue moves by quarter note. The entire piece is in $\frac{4}{4}$ time except for m. 28 in $\frac{3}{2}$. The time values of the subject are all eighth notes except for the opening dotted quarter. Measure 1 is rhythmically compressed in m. 2 in which Pepping wrote almost the same melody but replaced the dotted-quarter note with an eighth note. Example 6 presents a passage typical of the wide variety of rhythms which characterize Pepping's writing. For two and one-half measures, almost all the accents are placed on weak beats or off-beats.

Example 6. Vier Fugen: Fugue III, mm. 11-15.





The head of the first subject of the Fugue in F minor can be found in the last three measures of the preceding fugue (Example 7).

Example 7. Vier Fugen: Fugue III, mm. 46-48.



There, it is in the key of E-flat in the alto and bass (E-flat, D-flat, B-flat, and E-flat). The fourth fugue is a four-voice double fugue, seven minutes long, with real answers and no countersubject. The extremely disjunct subject (Example 8) includes three leaps of minor ninths, two diminished tenths, a major ninth, a major tenth, a perfect eleventh, and a minor tenth and employs ten of the possible twelve tones.

Example 8, Vier Fugen: Fugue IV, mm. 1-4.



There is little use of motivic material from the subject in passages other than those containing the subject and answer. The only other motives employed often are the quick ascending scales that are a feature of all four fugues.

The exposition presents the subjects and answers in tonic and dominant keys and in the order: soprano, alto, tenor, and bass. The major formal divisions of the piece are:

mm. 1-18	Exposition
mm. 19-75	Middle section
mm. 76-89	Closing section

Two strong cadences divide this fugue into three parts; the first is a plagal cadence in the dominant key--C major--in m. 33; the other is a half cadence in m. 58 in C minor. Both are situated in the middle section, and each precedes a new subdivision. The first cadence comes before an exposition of the inverted subject; the other introduces the second fugue subject.

The middle section, like those in the rest of Pepping's fugues, uses a variety of treatments of motivic material, but there are very

few episodes such as those in Bach's fugues--sequential, modulatory passages, based on one motive. There are, indeed, areas in which the subject is not present, and these have been labeled as episodes, but in Pepping's fugues these episodes usually present new material between subject entries. The middle section of this fugue has three large divisions. The first occupies mm. 19-33 and contains three entries of the fugue subject starting on the second, fourth, and first degrees of the scale. In the second part (mm. 34-58) there is a complete exposition of the inverted subject, with a real answer and no countersubject, in tonic-dominant order in the relative major key of A-flat. It is followed by a short episode and then simultaneous statements of the original subject on its fifth scale degree (C) and the inversion on its first scale degree (A-flat). A short codetta on a G pedal point ends this section. The third section (mm. 59-75) presents the second subject (Example 9) in a pseudo-exposition.

Example 9. Vier Fugen: Fugue IV, mm. 59-60.



It enters on these scale degrees and in these voices:

m. 59:3	5	Tenor
m. 61	1	Soprano
m. 62:4	1	Tenor
m. 66	1	Bass
m. 69:3	5	Tenor
m. 71	7	Tenor, in inversion

The closing section contains several subject entries beginning at m. 76 with subjects 1 and 2 simultaneously in the tonic key. Stretto is featured in the third entry at m. 83 where the soprano voice leads in the tonic key and the alto voice follows one beat later in the subdominant key. In the last two measures of the coda, the head of subject 1 enters twice and the head of subject 2 enters three times. Pepping clearly understands how to build contrapuntal excitement in a long composition as he incorporates inversion, puts the original and inversion together, adds a second subject, combines the two subjects, and creates a coda in which both the original and inverted forms of both subjects are found.

Manual 1 begins this fugue poco forte, to which stops are added in two places. At the beginning of the exposition of the inverted subject (m. 34) the hands move to manual II, mezzo piano, growing to forte by the return to manual I at the beginning of subject 2 (m. 59). Additions to that forte are indicated at three places. The two-manual registration scheme, therefore, is used to reinforce the three-section form which the cadences imply. The texture is almost entirely polyphonic, with little chordal writing.

This fugue is freely tonal and written in tertian harmonies with much dissonance and chromaticism. Even the beginning does not establish F-minor or any other tonality. The most obvious key centers are found at the cadences which divide the piece into three parts (mm. 33 and 58) and in the last two measures. Even in these last measures, however, tonality is slightly obscured by two borrowed dominant chords and two subtonic chords (major triads built on the note which is a

whole step below the tonic). Harmonically there are a number of interesting places, such as mm. 19-20, where triads and seventh chords progress stepwise and by thirds, and m. 65:2-4, where a series of chromatically ascending fully-diminished seventh chords appears. Measure 66 is bitonal, with the pedal in F minor and the manual part in C minor. Thus, one of the passages in which the tonalities can be most readily identified is one which exploits two keys at the same time.

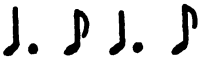
Several scales occasionally surface: fragments of chromatic scales in mm. 23 and 32, a whole tone scale in m. 31, and long diatonic scales in m. 52 (two and one-third octaves), m. 58 (one and one-half octaves), and mm. 83-84 (an octave and a sixth in the pedal). The melodic climax of this fugue, and the highest note in all four fugues, is on the last chord of the piece. Subsidiary climaxes are seen near the beginning of the middle entries (m. 19) and at the combination of the subject and the inversion (m. 54).

This movement is mostly in $\frac{4}{2}$ time with a few $\frac{5}{2}$ and $\frac{2}{2}$ measures. Harmonies change regularly on the half note. Two rhythmic motives which are seen occasionally are: , which is derived from subject 1, and  from subject 2. Rhythmic activity is more consistent in this fugue than in the three preceding fugues, and transitions from one rhythmic pattern to another are smooth. The greatest degree of rhythmic activity comes in m. 53 which builds to the entries of the subject and countersubject sounded together.

CHAPTER III

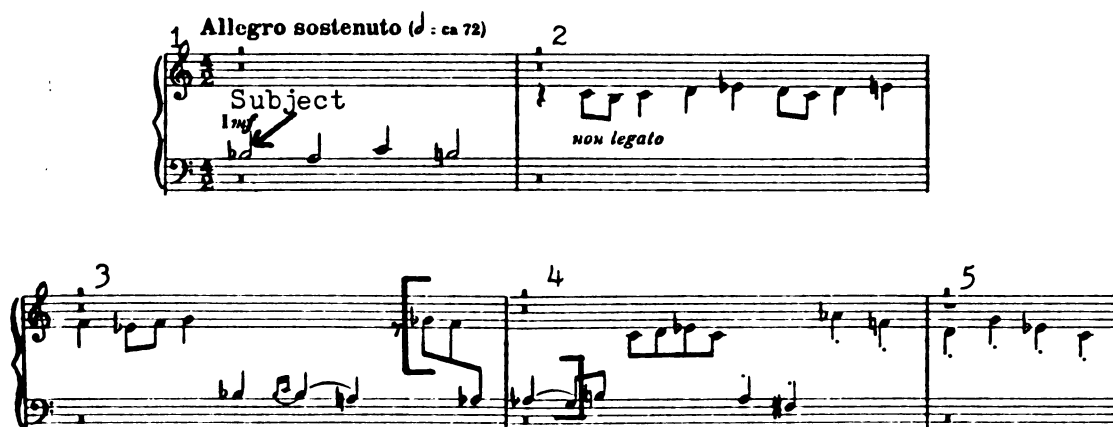
DREI FUGEN ÜBER B-A-C-H

The Drei Fugen Über B-A-C-H (Three Fugues on B-A-C-H) were written in 1943 and published by Schott in 1949. Like the Vier Fugen studied in Chapter II, they form a unit, the parts of which may be performed separately or in a series. These works are broadly conceived, the total duration for all three of them being nineteen minutes. Two are in five voices, one in six voices. Two are double fugues: Fugue II, in which both subjects are present at the beginning; and Fugue III, in which the second subject enters half-way through the piece. All the fugue subjects begin with the untransposed B-A-C-H (B-flat, A, C, B-natural in German notation) motive, each employing a different rhythm, and then continue with other material.

In Fugue I, Pepping's tempo markings indicate an accelerando from the beginning to the end. It starts allegro sostenuto with the half note equal to M.M. 72, moves to M.M. 104 for the half note at the exposition of the inverted subject and concludes with a con brio (half note at 120) at the coda. That last indication contributes to a strong sense of rhythmic drive through the coda to the conclusion of the piece. Rhythmic elements build great excitement; first there are eighth notes in the right hand with the B-A-C-H motive below them, then crashing half- and quarter-note chords followed by a consistent  motion, and finally the  rhythm which drives to the end.

After the opening B-A-C-H motive, this fugue subject (Example 10) continues, as is pointed out by Robert Rudd,¹⁵ very much like the subject of Bach's Fugue in A Minor from the Well-Tempered Clavier, Book I (Example 11).

Example 10. Drei Fugen: Fugue I, mm. 1-5.



Example 11. Well-Tempered Clavier, Book I by J. S. Bach:
Fugue in A Minor, mm. 1-2.



In Pepping's subject, the last three eighth notes of m. 3 and the first three eighth notes of m. 4 form the B-A-C-H motive again, but

15. Robert M. Rudd, Stylistic Trends in Contemporary Organ Music (unpublished Ph. D. dissertation, Louisiana State University and Agricultural and Mechanical College, 1967), p. 186.

transposed up a minor sixth with the ascending minor third becoming a descending major sixth. The subject also outlines a German sixth chord, a diminished triad, and a minor triad and contains eleven of the twelve possible tones. Pedal entries inconsistently employ the subject with the exposition pedal entry of the original subject being complete (m. 24) but that of the inversion only outlining the leaps at the end (mm. 81-82). Perhaps the faster tempo (half note = M.M. 104 as opposed to an earlier M.M. 72) makes Pepping, a non-organist, reluctant to ask too much of the feet. Two motives from the subject are used later in the fugue. The head (B-flat, A, C, B-natural) sounds through nearly one-third of this fugue and is especially prominent in the coda where the second measure of the subject is also a strong factor in the rhythmic excitement. In Example 12, taken from the coda, both these fragments are present at once.

Example 12. Drei Fugen: Fugue I, mm. 142-144.

The second measure of the subject is in the bass in mm. 142 and 144 (in inversion the second time), and the B-A-C-H motive is in the first soprano in mm. 142 and 143 (carrying over to m. 144) and also in the tenor and alto (it reads E-flat, D, F, E-natural) in mm. 142-144. Pepping continues to use long scales (a descending scale of two and one-half octaves is found at mm. 44-45) and fast ascending upbeat scales.

The exposition of this five-voice fugue employs one counter-subject, a real answer, and the tonic-dominant order of entries. The middle section (mm. 30-97:2) begins with four subject entries and associated episodes. The second part contains an exposition of the inverted subject, beginning on A, and a real answer imitating at the fourth rather than the fifth. The entry order is alto, first soprano, second soprano, tenor, bass. A new countersubject is present with the inverted subject except at the first and last entries. This section ends with a short codetta which sounds much like the codetta in mm. 45-49 of Fugue II from Vier Fugen (Chapter II, p. 14, Example 3). Measure 97:3 begins the closing section in which there are no statements of the original subject nor any entries beginning on the original tonic note of B-flat. Rather, there are three inverted subject entries. One begins on the fifth scale degree, and two are on the first degree which is A for the inverted subject. It is interesting that the first entry in the closing section is on the fifth scale degree after all the inverted answers were on the fourth rather than the fifth. Measures 117-127 are taken up with episodes using the B-A-C-H motive, and mm. 128 to the end provide the rhythmically dramatic coda.

Pepping indicates that this fugue is to be played on two manuals. Manual I is used for the first third of the piece until the exposition of the inverted subject, but manual and dynamic changes come on the average of every seven measures from there to the end. In twelve measures of the closing section they appear every two to four measures, adding to the forward rhythmic drive. This movement has the largest proportion of chordal writing of the three--a little over one-sixth of the length. Pepping marks the beginning of the fugue non legato, but at the subject inversions (m. 55 ff.) he writes in specific articulations. With these and several poco pesante markings the articulations in this fugue are quite precise.

Much of the harmonic progression in this work is chromatic, which might be expected considering the chromatic nature of the fugue subject. The harmonic rhythm usually moves with the half note, but there also is a fair amount of harmonic change on the quarter note. A little over a third of this piece can be analyzed in keys or tonal regions. Most chord structures are triads or seventh chords; the remainder are polychords or chords that cannot be easily analyzed because of unusual dissonances.

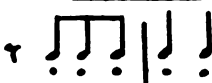
There are few rhythmic motives used extensively (except , which is derived from the two countersubjects). Most entries of the fugue subject and its inversion appear on beats one and three, but one entry begins on the second beat and two enter on the fourth beat. At mm. 92-94 (Example 13)¹⁶ the rhythm takes a refreshing turn.

16. X's between treble and bass clefs indicate the rhythmic features being discussed.

Measures 92-93:1 sound like three measures of $\frac{3}{4}$ time, and m. 93 (in the context of the implied $\frac{3}{4}$ of m. 92) like a hemiola with an extra quarter note on the last beat. Standard $\frac{4}{2}$ meter returns in m. 94.

Example 13. Drei Fugen: Fugue I, mm. 92-94.



Fugue II is in a playful spirit with off-beat chords and a "saucy"  motive (coming from subject 1 and used about forty percent of the time). It is to be played on one rather soft registration and makes a lovely digression from the intensity of the other two fugues in this volume.

The passage in Example 14 demonstrates one aspect of the diversity of Pepping's chord progressions.

Example 14. Drei Fugen: Fugue II, mm. 43-44.

The image displays two staves of musical notation. The first staff, labeled '43', shows a sequence of chords: E7, A7, D7, and G. The second staff, labeled '44', shows a sequence of chords: Bbm7, A, C, and D#. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals.

Measure 43 contains a series of chords moving partway around the circle of fifths while m. 44 uses a non-tonal progression in which the root movement is by second and third. The harmonies at the cadence in m. 36 show the same creativity; there are two dominant-tonic progressions but in keys a tritone apart. This fugue, however, has the most clearly defined tonal center of the three, with about two-thirds in B-flat major. It is the only composition of the set fitting Rudd's conclusion that the chord progressions of these pieces are, in general, traditional.¹⁷ Since no more than one-third of Fugues I and III can be functionally analyzed, it would be difficult to call their chord

17. Ibid.

progressions conventional. The root movement of the chords approaching a new key is often by step or third which makes modulations abrupt and without preparation.

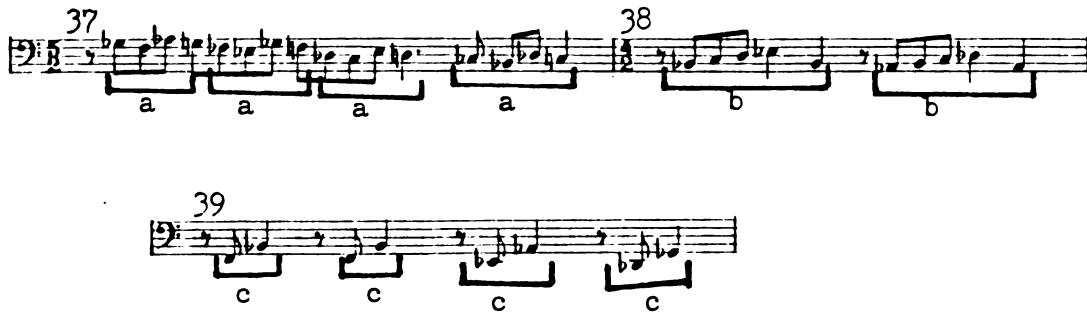
Both subjects of this six-voice double fugue are sounded together from the very beginning and in only two entries does subject 1 appear without subject 2. Three entries of the subjects and answers come in the exposition--on the first, fifth, and first scale degrees. Subject one enters in the first tenor, second tenor, and bass; subject 2, in the alto, second soprano, and first soprano. Example 15 shows subjects 1 (lower voice) and 2 (upper voice).

Example 15. Drei Fugen: Fugue II, mm. 1-3.



These subjects move in a small range with no large leaps, and they employ minimal pitch resources. Neither subject encompasses more than a sixth or contains more than six pitches. The B-A-C-H motive that begins subject 1 is used few times outside subject statements, but the end of subject 1 (Example 15, first-tenor voice, m. 3) appears frequently. One of the most appealing appearances of these motives comes in the bass line at mm. 37-39 (Example 16).

Example 16. Drei Fugen: Fugue II, mm. 37-39, bass line.



In m. 37 the transposed B-A-C-H motive (labeled "a") is employed four times, in m. 38 the motive from m. 3 (labeled "b") is used twice, and m. 39 contains the outline of that motive ("c"). Throughout the work the mild character of the subjects is reflected in the melodic lines, which usually move smoothly, without much leaping or quick motion from low to high parts of the range.

One of the principal factors which determines the fugue's leisurely pace is the gentle flow, by half and whole note, of the harmonic rhythm. Most of it is in $\frac{4}{2}$ time and the duration is about four and one-half minutes. The amount of rhythmic activity in this fugue rises slowly to a high point just before the last subject entry (m. 57) and then falls quickly to the end.

The line dividing the exposition from the middle section is not absolutely clear, but it is probable that the exposition ends in m. 11. The middle section begins with eleven measures of episodes and a statement of both subjects on the first scale degree. It continues with three entries of both subjects on the seventh, third, and, in diminution, seventh scale degrees. Ending the middle section is a statement of subject 1 on the first scale degree in an inner voice

with the pitches and rhythm modified. Its appearance on the first scale degree might indicate that this is the beginning of the closing section; however, it is better to analyze this entry as part of the middle section because it is altered, and subject 2 is not present.

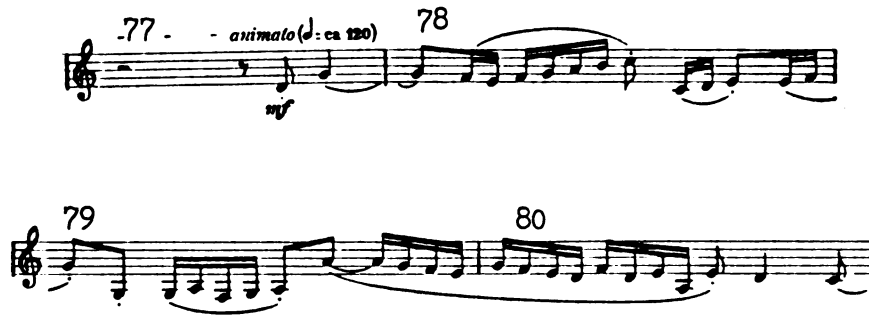
The closing section begins at m. 46 and contains two entries of both subjects--one on the fifth degree of the scale in m. 46 and one on the first degree in m. 49--and one entry of subject 1 (m. 57:3) on the first degree in the bass voice. This is followed by a coda (mm. 60-65) which emphasizes motives from subject 1.

Subjects 1 and 2 of Fugue III (Examples 17 and 18) are strikingly contrasting. In subject 1 the largest leaps are fifths, approximately half of the melodic intervals move stepwise and the other half by leap, and there is no key center. Subject 2, on the other hand, does have a tonal center, and there are several octave leaps, but the melodic movement is mostly stepwise.

Example 17. Drei Fugen: Fugue III, mm. 1-4.



Example 18. Drei Fugen: Fugue III, mm. 77-80.



The B-A-C-H motive is used a number of times, but little use is made of other motives from either of the subjects or the countersubject other than in the subject entries. Pepping shows his preference for scalar passages again in this work with several chromatic scales, extended scale passages, and fast ornamental upbeat scales. A section of this fugue written in the Lydian mode with E as the tonal center is found in mm. 63-64.

While rhythmic figures in this fugue vary less than in the other fugues of this set, and most measures have predominantly eighth notes with a few sixteenth notes, the designated tempos vary considerably. Pepping begins with the indication maestoso passionato, the quarter note equaling M.M. 76. The metronome marking changes ten times after that, varying from 60 to 120 for the quarter note. In the closing section the tempo changes approximately every three and three-quarters measures. The beginning of subject 1 exhibits a rhythmic diminution involving progressively shorter note durations starting with half notes, moving to quarter notes, and then to eighth notes, all on pairs of descending half steps. Subject 2 is rhythmically vital with eighth notes on strong beats and sixteenth notes on weak beats.

Fugue III is a five-voice double fugue with subject 1 beginning at m. 1 and subject 2 at m. 77. Subject 1 has a real answer and unusual key order (tonic, dominant, tonic, dominant, dominant) with entries led by the tenor, then the alto, second soprano, bass, and first soprano. The countersubject is used only in the exposition and first half of the middle section. Subject 2 has a real answer, standard tonic-dominant relationships, the entry order alto, second soprano, first soprano, tenor, bass, and no countersubject. The middle section breaks down into four subdivisions and is a major portion of this movement. In the first part (mm. 23:3-48:2) there are four subject entries including two in stretto and an episode which ends this part. The next division (mm. 48:3-77:2) has three inverted subject entries, two of which are in stretto at the rhythmic interval of two beats, and one original subject entry. It is closed by an episode which cadences at m. 77 (the fugue's midpoint). The last portion of the middle section (mm. 106-138) includes a development of subject 2 with five subject statements (the last in free augmentation). An episode before and after this group of entries tends to "round" this part of the form. The closing section (mm. 139-150) incorporates three entries with both subjects sounding together followed by a short coda that reiterates the B-A-C-H motive several times.

Fugue III is not centered in a tonality, but it does end with dominant seventh to tonic chords in A minor. Most of the chords are triads or seventh chords with a few quartal structures, polychords, and sonorities too blurred by nonharmonic tones to be analyzed by conventional means. Nonchordal tones provide considerable dissonance.

Of the many cross relations found here, two of the strongest are in m. 103:3-4 (Example 19) between the first soprano and bass and in m. 152 (last sixteenth note) between the first tenor and second soprano.

Example 19. Drei Fugen: Fugue III, mm. 102:3-103.



Although Pepping indicates only one manual for the third fugue with dynamics between mezzo forte and fortissimo, it would be much easier for one to play it on two manuals. Quick dynamic changes are needed in mm. 107-120, and dynamic marks overlap at mm. 57-58 where the right hand is marked forte two and one-half beats before the left hand.

CHAPTER IV

ZWEI FUGEN IN CIS

Zwei Fugen in cis (Two Fugues in C-sharp Minor) make an excellent pair of fugues by which to compare characteristics in Pepping's writing. The first of them is a complex double fugue lasting a little over eight minutes with eleven entries of subject 1 and four of subject 2 in the middle section. It has no tonal center for most of its duration. The second fugue is much smaller--only two and one-half minutes long--with two subject entries in the middle section. It is key centered but with almost no writing in the C-sharp tonality. Both fugues have countersubjects and are in four voices which conform to the standard tonic-dominant relationships in the expositions; the first has tonal answers, the second, real.

Fugue I is written to be performed on three manuals, manual I beginning forte, manual II mezzo piano, and manual III mezzo forte. The entire exposition and middle entries of subject 1 are on manual I; the entries of subject 2 and the following episodes are on manuals II and III. The closing section begins on manual I, fortissimo alternating with slightly softer sounds on manual II. Thus, the manual changes reinforce some of the large formal subdivisions of the work.

Example 20. Zwei Fugen: Fugue I, mm. 256-267.

Example 20. Zwei Fugen: Fugue I, mm. 256-267.

The score is in G major, 3/4 time, and consists of two systems. The first system covers measures 256 to 261, and the second system covers measures 262 to 267. The music features a complex fugue with multiple voices and a 'rit.' (ritardando) marking at measure 265.

Example 21. Zwei Fugen: Fugue I, mm. 1-6.

Example 21. Zwei Fugen: Fugue I, mm. 1-6.

The score is in G major, 3/4 time, and consists of a single system covering measures 1 to 6. The music features a complex fugue with multiple voices and a 'f non legato' marking at measure 1.

They are also used for echo effects at mm. 225-228 and mm. 256-259 (the latter are included in Example 20) where the first two measures of the subject are stated in six- to eight-voice block chords fortissimo and repeated softer on manual II. The texture of two-thirds of this fugue is contrapuntal in four voices; the remainder is homorhythmic, some of that quite pianistic, in chords of up to nine pitches.

The entries of subject 1 (Example 21) in the exposition start in the bass and move upward voice by voice to the soprano with no links between them. They are accompanied by a countersubject which is found only in the exposition.

In the first part of the middle section (mm. 25-102), subject 1 enters on every diatonic scale degree except the third. Subject entries and episodes are grouped in the following order: four entries, episode, three entries, episode, two entries, episode, two entries, episode, one entry, episode. Among the middle entries are four in stretto, one of the inverted subject and one of an ornamented subject. One motive which recurs several times in episodes features an eighth note, sixteenth rest, and sixteenth note on the same pitch followed by a leap up to a longer note. In the second portion of the middle section (mm. 103-198) there are four entries of subject 2 (Example 22) which form an irregular four-voice exposition entering on the first, fifth, first, and first scale degrees. The first scale degree for this subject is B. The dominant answer is real, and the countersubject (Example 23) is derived, in part, from the first countersubject. Motive "x" in Example 23 will be discussed later.

Example 22. Zwei Fugen: Fugue I, mm. 102-109.

102 *poco rit.* - - - *animato* ($\text{♩} = \text{ca } 126$ begins, *steigern bis etwa* $\text{♩} = 144$)

Subject 2

103 104 II *mp sfacc.* (f. Nebenwerk)

105 106 107 108 109

Example 23. Zwei Fugen: Fugue I, mm. 113-119.

113 114 115 116

Counter subject to subject 2

117 118 119

The closing section begins at m. 199 where both subjects sound together over a C-sharp pedal point at the return to tempo I on the Hauptwerk. Within, there are three entries of both subjects together, one entry of subject 1 alone, and several episodes, some of which employ the head of subject 1. The closing section is unusual, from a traditional point of view, because neither subject appears in the key in which it originated. All statements are on the second or fifth scale degrees. In the original entries, subject 1 centers on C-sharp, and subject 2 on B. At the end of the piece (Example 20, mm. 260-265: subject 1 is slightly modified, in the tenor voice and marked with x's; subject 2 is circled in the soprano voice) they are a step higher, as they are through the entire closing section.

Although the title of this composition causes one to assume that it is in C-sharp minor, only one-fifth of it can be analyzed in keys, most of those keys come and go rather quickly, and C-sharp minor is not among them until the last ten measures. Of the four tonal cadences in this movement, three are in E minor and one is in B minor. This fugue, however, does follow Pepping's usual harmonic procedures in that chords tend to be triads which are arranged with many root progressions by second and third. There are a number of quartal chords in this fugue, some polychords, a few cross relations and some alternation of major and minor mode. In Example 20, for instance, mm. 256-257 are in C-sharp major, mm. 258-259 are in C-sharp minor, and mm. 260 ff. use both modalities. Also in mm. 256-260 there are several chords without thirds. About six percent of the chords in this fugue (not including quartal chords) have no thirds--not Pepping's usual practice.

In a range of an octave and a third, most of subject 1 moves conjunctly. Assuming the tonal center to be C-sharp, the subject is in Locrian mode and is completely diatonic--there is no chromaticism at all. Subject 2 and much of both countersubjects also move by step which sets the stage for a diatonic and stepwise piece (with some notable exceptions, as in the octave displacement in the alto at the entry of subject 2 shown in Example 22). The text "Kyrie Eleison" is associated with subject 2 at the last entry (Example 20). This Kyrie is freely composed; it is not based on any pre-existent melody. Pepping says of it, "No source exists for the 'Kyrie Eleison.' It might be taken as an impression of one of the first great air raid bomb attacks in the war."¹⁸ The countersubject associated with subject 2 (Example 23) is key centered and is somewhat independent of its subject, appearing three times without it. A highly chromatic motive ("x" in Example 23, mm. 118-119) is used several times--including once with an entry in diminution in m. 205--after the introduction of subject 2. A few motives are employed throughout the piece: the head of subject 1 is sounded frequently in the last quarter of the fugue; the countersubject to subject 2 and motive "x" interweave in mm. 163-170 (Example 24). Subject 2 is in the soprano throughout the example. The countersubject is seen in the bass in quarter notes beginning in m. 163 and in the tenor voice in eighth notes (circled) beginning in m. 165. Motive "x" enters in the bass overlapping the countersubject. Pepping constantly finds imaginative ways to combine his melodic materials.

18. Letter from Pepping, op. cit.

Example 24. Zwei Fugen: Fugue I, mm. 163-170.

The musical score for Example 24, Fugue I, measures 163-170, is presented in two systems. The first system (measures 163-166) features 'Subject 2' in the right hand and 'Countersubject' in the left hand. The second system (measures 167-170) continues the 'Countersubject' in the left hand, with the right hand having a melodic line. A bracket labeled 'x' is under the bottom staff of the second system.

Uncommon for Pepping's music, the entire piece is in one meter, however, the tempo changes at important formal divisions of the fugue. The quarter note moves at M.M. 84 at the beginning, accelerates to 144 at the entry of subject 2, and returns to 84 in the closing section.

Pepping refers to Fugue II as a "tender" fugue following the hints of war in the first fugue.¹⁹ It is a calm work of small dimension written for one manual at mezzo piano and piano dynamic levels. Most of it is legato which contrasts with the non legato articulation of the first fugue. The texture of the second fugue is almost completely contrapuntal with only two measures of chordal writing.

19. Ibid.

Most of this fugue centers around E and closely related keys with a standard distribution (for Pepping) of root progressions by second and third, polychords and quartal structures. The only area that is clearly in C-sharp minor is the final three-measure passage (Example 25) in which C-sharps are repeated on every after beat for two measures to make the key center obvious. Neither of these two fugues focuses on C-sharp minor until near the conclusion.

This fugue has almost unceasing sixteenth-note motion until the closing section where the rhythmic patterns use many eighth notes. Considering Pepping's normal rhythmic diversity, such steadiness is uncommon. The tempo is marked andante cantabile with the quarter note equal to M.M. 69 until the closing section where it is at M.M. 63. Harmonic rhythm moves mostly with the quarter note. All this makes for a calm, relaxed composition--almost like a small coda to the first fugue, albeit that no melodic relationships exist between the two.

The subject of this fugue (Example 26) contains stepwise movement, melodic thirds, and a few other leaps. The use of the third in the subject permeates the work. The countersubject is heard throughout the fugue, beginning with the second entry, in all but two entries. The beginnings of the subject and countersubject show Pepping's strong feeling for melodic unity. The first two eighth notes of the countersubject (Example 26, m. 4:3 in the soprano) tonally imitate, in diminution, the first two notes of the subject, and the next three notes of the countersubject (D-sharp with a trill and turn, E, and C-sharp) are derived from the next three notes of the subject (the trill is not present in the subject, but the turn is).

Example 25. Zwei Fugen: Fugue II, mm. 36-39.

Example 26. Zwei Fugen:
Fugue II, mm. 1-5.

It sounds, when the subject and countersubject are played together, as though the subject is imitating the countersubject. There are three subject fragments in the last four measures of the fugue (Example 25). The third, fourth, and fifth quarter-note beats of the tenor voice in m. 36 are derived from m. 2; beats one through three of the bass voice in m. 37 imitate the first three notes of the subject; and the first three bass notes of m. 38 are an augmentation of mm. 1:4-2:1.

The exposition subject entries are in reverse order from those of Fugue I, beginning with the soprano and proceeding to the bass, voice by voice. The middle section (mm. 16:2-32) has two subject entries, one in the bass voice in m. 21 and one in the tenor in m. 24. There is an episode before these entries and two episodes after them. The closing section (mm. 33-39) incorporates one subject entry, which begins in the bass and moves to completion in the tenor. A four-measure coda based on subject fragments brings this fugue to a close.

CHAPTER V

CONCERTO I

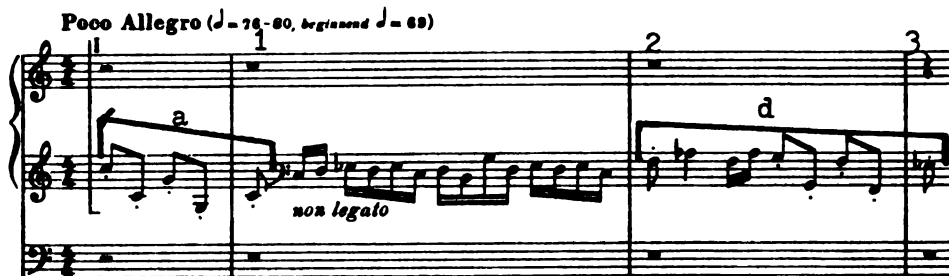
Concerto I is written for organ alone, without orchestra. The opposing bodies of sound inherent in the concept of a concerto are provided by two or three divisions of the organ. All three movements--Intrada, Aria alla Passacaglia, and Fuga--are in the same key which is somewhat unusual because most concertos would have their middle movement in a related tonality rather than the tonic key. These movements have the fast-slow-fast relationship often found in the concerto. For all three movements the quarter note provides the basic pulse.

The first movement, Intrada, employs two manuals and is in the style of a festive fanfare with only a few deviations from the initial tempo of poco allegro. There are ten manual changes, on the average of one every nine and one-third measures. The opening eighth notes of the Intrada are marked staccato as are most of the eighth notes in the movement, and for the sixteenth notes in the opening motive a non legato articulation is indicated. The resulting separation of notes creates a clear and incisive sound. This movement does not appear to be so strictly polyphonic as were the fugues analyzed in previous chapters inasmuch as the individual lines are not confined to a specific range, the number of voices sounding at once changes often, and absent voices are not represented by rests. About one-tenth of

the Intrada is homophonic, one-tenth has a one- or two-voice texture, and four-fifths is polyphonic in three or four voices with constant changes in voice range.

The Intrada has three sections which are nearly equal in length. It has some characteristics of rondo forms and some characteristics of motivically generated forms such as the baroque toccata or prelude. The opening section (mm. 1-29) announces the three motives upon which this movement is based. They are labeled "a", "b", and "c" in Examples 27 and 28. Motive "d" is derived from "a" and will be discussed later.

Example 27. Concerto I: Intrada, mm. 1-3:1.



Example 28. Concerto I: Intrada, mm. 7-9.



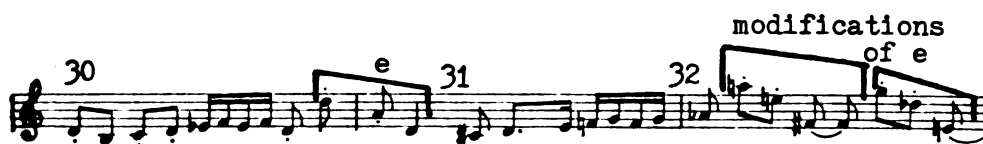
After the statements of these motives, the opening section continues in the manner of a baroque prelude by applying developmental devices to the motives. This portion ends with a ritard and a perfect authentic cadence in C minor. The middle section begins with a manual change and a return to the original tempo. In the middle section (mm. 30-60) the development process is continued with the occasional creation of a new motive or the derivation of one from "a", "b", or "c". In all essential aspects, mm. 61-88:3 are a return of mm. 1-27 with four small changes: (1) a pedal line is introduced in mm. 62-63 that was not present in mm. 1-2, (2) a few staccato notes are added or deleted in the return, (3) the manual bass part in mm. 3-5 is played on the pedal-board in mm. 64-66, and (4) the bass-line D in m. 3:4 is omitted in the pedal part of m. 64:4. A short coda (m. 88:4-94) based on motives "a" and "c" brings this movement to a close.

Although it incorporates several elements of each, the Intrada cannot be defined as a rondo or a sonata form. It features a return of the opening material as a rondo form would have, but the middle section does not contain new themes or contrasting treatments of existing themes. This movement uses developmental devices and has a whole section devoted to development as a sonata would have, but all developed motives are in the same tonality, and the middle section is in the same key as the opening section. Such tonal unity would be unusual in a sonata form. Furthermore, the material being developed could not be thought of as contrasting "themes" as would be standard in a sonata form; at most they are small three- to five-note motives.

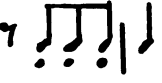
Solidly in C minor, eighty-seven percent of the Intrada is harmonically traditional with most of that portion in one of the modes centering around C. Contrary to Pepping's harmonic practice in the fugues, much of this writing involves dominant-tonic progressions which are easily analyzed. An increase in direct dominant-to-tonic progressions, less dissonance obscuring the progressions, and more standard harmonic motion induces clarity. The middle section, however, is a good example of the harmonic contrasts in the writing of Pepping, the first half changing keys every one or two measures, the last half remaining in C modalities. There are a few quartal chords, and some progressions are by root movement of seconds and thirds.

In addition to the three basic motives in the Intrada, other motives are used a few times. They are developed throughout this movement by such devices as repetition, sequence, imitation, modulation, and interval expansion and contraction. Motive "a" is especially important in generating new related motives. Example 27, m. 2 shows a motive labeled "d", the last two beats of which are derived from motive "a". Motive "d" is used several times and is then modified. Example 29 contains a motive labeled "e" (created by the filling in of the first octave leap in motive "a") and a modification of motive "e" which leads short canonic entries that include motive "c" in mm. 53:4-55:1.

Example 29. Concerto I: Intrada, mm. 30-32.



Motives "b" and "c" are heard in about one-third of this movement. Pepping continues to employ scalar patterns often as is shown in the octave-long scales in mm. 15 and 43 and the two-octave scale in m. 21. In this concerto, however, he does not use the fast ascending scales which were so common in the fugues.

Driving rhythm propels the Intrada with nearly half the piece in consistent sixteenth note motion and another fifth of it in a  rhythm. Motive "b" generates much use of the  rhythmic pattern. Common meter dominates this movement with the quarter note marking the rate of harmonic change.

The Aria alla Passacaglia is a slow and gentle movement in $\frac{3}{2}$ time marked lento (beginning with the quarter note at M.M. 56). Mostly in the bass, the theme appears in two forms: the original form is a descending natural minor scale on C, and the inverted form is an ascending C Mixolydian scale. Each note of the scale is a dotted whole note and thus fills one measure.

Despite its hovering in the C tonal area by virtue of the scales that serve as the passacaglia theme, there are almost no standard harmonic progressions. Harmonies tend to be loosely related to the bass note in each measure. The many nonchordal and chromatic tones do not permit analysis using standard harmonic progressions. There are only two cadences in the piece--a half cadence in C minor in m. 21 and a perfect authentic cadence at the end. Measures 22-27 display pan-diatonicism in C: i.e., there are no sharps or flats in these measures, but there is also no sense of functional harmonic progression.

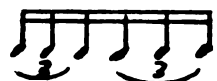
Rather, there is a free association of triads within the tonality. Planing is found in mm. 15:4-16:5 in which triads in first and second inversions are written in parallel motion.

In three sections, the piece may be outlined thus:

mm. 1-21	Theme in the bass (descending)
mm. 22-42	Theme in the bass in melodic inversion (ascending)
mm. 43-63	Theme in the bass and tenor (descending; partially recapitulating mm. 1-21)
mm. 64-67	Codetta

It begins on manual I mezzo piano, moves to manual II forte for the middle section and returns to manual I mezzo piano at the recapitulation. Thus, dynamic markings and manual changes reinforce the three-part outline (before the codetta). Three statements of the theme appear in each section, the ending and beginning of which is elided each time. At most points the beginning of the theme and new material above it coincide, but at three entries the new material comes a measure either before or after the beginning of the theme.

Two melodic elements are present besides the scalewise passacaglia theme. The upper voices frequently have conjunct movement within a fifth--sometimes diatonic and sometimes chromatic. In this piece there is also a large amount of disjunct motion in some melodic lines with few melodies that follow chordal outlines. Two-thirds of the variations have motives which are associated with that one variation and not with any other. Examples 30 and 31 show some of these motives.

mm. 1-7		
mm. 8-15		
mm. 16-21		
mm. 22-29		
mm. 30-36		
mm. 37-42		and 
mm. 43-49		
mm. 50-56		
mm. 57-63		
mm. 64-67		

A palindrome is formed on either side of mm. 30-42, those thirteen measures having the most rhythmic activity in the movement. Tempo is often modified, with metronome indications changing ten times (from M.M. 55 to 69 for the quarter note).

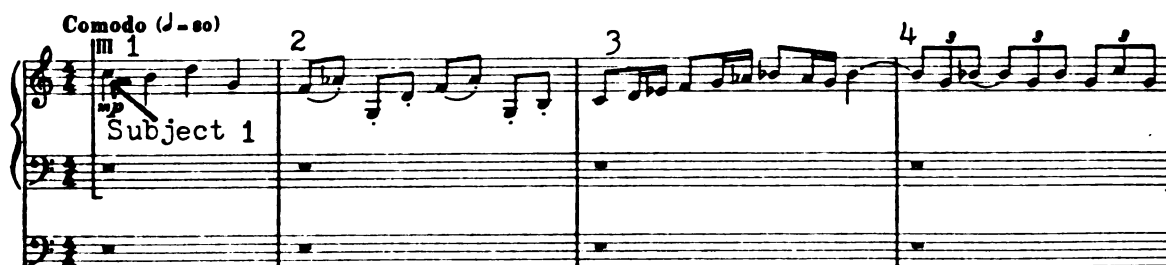
The final movement of this concerto, a four-voice double fugue, was written to be played on three manuals with dynamic levels between mezzo piano and fortissimo. Several manual changes are accomplished one hand at a time--an unusual indication in these organ works. As

one would expect, the texture of this fugue is polyphonic with the exposition and middle entries of subject 2 lightened by the omission of the pedal line leaving those sections mostly in three-voice counterpoint.

After the four normal subject and answer entries in the exposition, that portion of the fugue closes with an extra entry on the first scale degree in the bass voice followed by an episode. The middle section (mm. 28-78) begins with three entries of subject 1, the last of which is inverted and modified, followed by an episode which employs portions of subject 1. The next part of the middle section contains the exposition of subject 2 which begins in m. 45, almost exactly halfway through the eighty-nine measures of this work. The final portion contains entries of subject 2 on the fifth, seventh, and first scale degrees and then an entry of subjects 1 and 2 together on the fifth scale degree. The closing section (mm. 79-89) has an entry of subjects 1 and 2 together on the first scale degree at m. 79 and a final entry of both subjects on the fourth degree at m. 83. A coda (mm. 85:2-89) which uses motives from both subjects closes the movement.

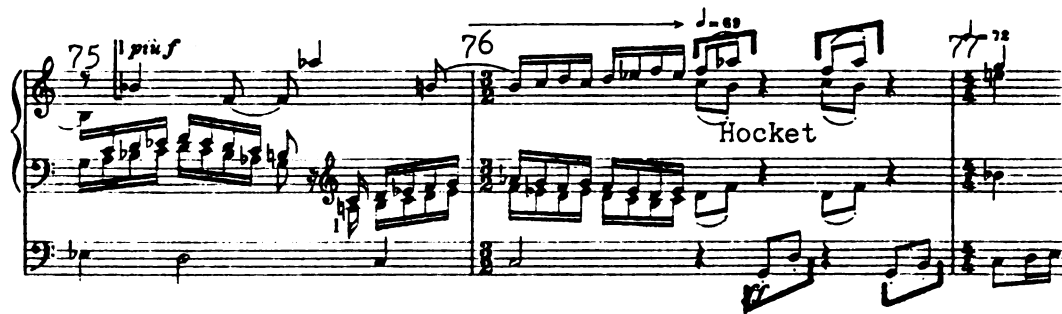
The melody of subject 1 (Example 32) is quite disjunct.

Example 32. Concerto I: Fuga, mm. 1-4.



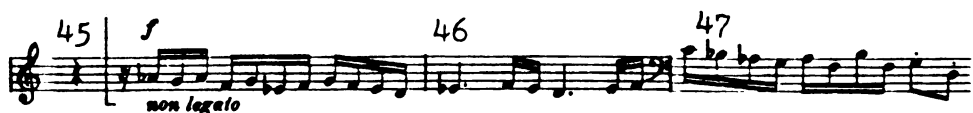
It contains leaps of minor ninths, perfect fifths, perfect fourths, major thirds, and minor thirds within a range of an octave and a sixth, and it outlines a dominant ninth chord in C minor in the first two measures (excluding the first note). The triplets at the end are slightly modified in the answers, and they are used only in the first four entries. Little use is made of motives from this subject except for a few appearances of material based on the second measure. One of the most interesting is found in m. 76 (Example 33) where the motives of m. 2 are raised or lowered one octave and written in hocket technique--pairs of notes being played in alternation--in the soprano and bass lines.

Example 33. Concerto I: Fuga, mm. 75-77.



Three-fourths of subject 2 (Example 34) moves stepwise, but there are a few leaps of thirds and fourths in it, also. It is entirely diatonic in C minor and lies within the range of an octave and a fifth.

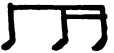
Example 34. Concerto I: Fuga, mm. 45-47.



There is almost no use of motives from subject 2 outside subject and answer statements except at the last two measures of the piece where the head of the subject appears in the alto voice. A few other motives which are not derived from either subject are used occasionally in this movement. Other points of melodic interest are a few chromatic scale fragments (mm. 23, 24, 38-39, and 52-53), a short ostinato at mm. 57-58, and a sequence (a technique not found often in these pieces by Pepping) in mm. 58-59.

About a third of the Fuga employs traditional progressions with the remainder consisting of root movement by chromatic motion, seconds, and thirds. Except for the entries at mm. 68:4 and 83, all the entries of both subjects are on the first or fifth scale degrees in C major or minor. There are two strong cadences in this movement. The first is a half cadence in C minor at m. 44 (the midpoint of the piece, just before the beginning of subject 2). The other is a perfect authentic cadence in G minor; it is two-thirds of the way through the work. It can be seen here and in many of his other works that Pepping does much of his writing in symmetrical sections. Other harmonic points of interest include several cross relations (mm. 27, 59, 66, 70, and 71), polychords (mm. 10, 57, 58, and 75), and quartal chords (m. 36).

The time signature changes eleven times in the Fuga, and the metronome indication is modified three times. Harmonic rhythm is governed by the speed of the quarter note. The rhythm of subject 1 is diverse: it contains groups of quarter notes, eighth notes, triplets, and  patterns. Subject 2, on the other hand, is much more rhythmically consistent employing mostly sixteenth notes but including

two dotted quarter notes and two eighth notes. Most of the rhythmic patterns in the piece are generated by these groups of eighth notes, sixteenth notes, or  rhythms found in the two subjects.

CHAPTER VI

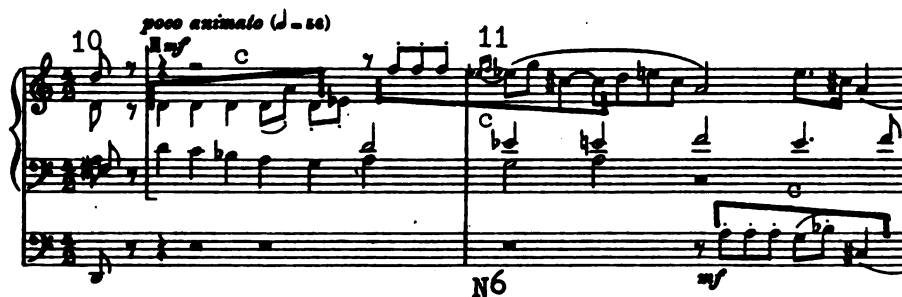
CONCERTO II

Concerto II, like Concerto I, is composed for organ alone. Praeludium, first of three movements in Concerto II, is based on four motives. One other motive (the fast ascending scales found in the fugues analyzed in Chapters II, III, and IV) is heard a few times; however, inasmuch as this fifth motive is a decorative one, it does not contribute to the primary structure of this movement. The four motives employed are labeled "a", "b", "c", and "d" in Examples 35, 36, and 37.

Example 35. Concerto II: Praeludium, mm. 1-2.



Example 36. Concerto II: Praeludium, mm. 10-11.



Example 37. Concerto II: Praeludium, mm. 31-33:1 and 34-35:1.

The musical score for Example 37 consists of two systems of staves. The first system contains measures 31, 32, and 33. The second system contains measures 34 and 35. The key signature is one sharp (F#), and the time signature is 3/4. Motive 'd' is indicated by a bracket under the bass line in measures 32 and 34. The notation includes various musical symbols such as notes, rests, and accidentals.

Motive "a" outlines a quintal sonority and is first heard in m. 1. It is employed in one-fifth of the movement and is used beginning on D, A, and C in both the original form and in diminution. Motive "b" is first seen in m. 2 and in fifteen percent of the piece thereafter. In the original form it outlines the dominant, tonic, dominant seventh, and tonic chords. In later manifestations it outlines several chord patterns: the dominant of the supertonic, supertonic, dominant, and tonic (mm. 16-17); dominant, tonic, dominant seventh of dominant (m. 19); and dominant seventh, tonic, dominant of dominant, dominant (m. 23). Motive "c" is the opening motive of the middle section and appears only four times (at m. 10 in augmentation, m. 11 twice, and m. 15). Motive "d" contains leaps by third, fourth, fifth and octave as well as some conjunct motion. It is heard four times: twice in the original form as seen in m. 32 of Example 37 and twice in the tonal form in m. 34 of the same example. Although

uncommon in Pepping's other free organ works, sequences are used in about a quarter of this movement, and imitation is employed twice. As in many other works by Pepping, scale passages abound.

The formal outline of this movement is:

mm. 1-10:1	Opening section
mm. 10:2-40	Middle section
mm. 41-48	Return of the opening section
mm. 49-52	Codetta

The compositional process here is one of continual development, beginning at the statements of the motives and moving to the end. The opening section presents motives "a" and "b" and begins the developmental process by transposing and fragmenting them. The middle section, separated from the opening section by a perfect authentic cadence in D minor (with a tierce de Picardie), begins by using motives "a", "b", and "c" to continue development, contains four statements of motive "d", and concludes with further development of motive "a". A small twist in the formal outline of this movement occurs at m. 40. It might be expected that m. 9, the last measure of the opening section, would be brought back at the end of the recapitulation (about m. 49). Instead it comes back as the last measure of the middle section (m. 40) just before the return. This movement closes with a codetta based on motive "a".

The Praeludium is a movement for two manuals marked poco forte and mezzo forte. There are only five manual or volume changes through-

out the movement, but one of the surprises of this piece is the change to fortissimo at the codetta followed by poco forte for the closing cadence. The indicated character and tempo is pesante with the half note equaling M.M. 50. Except for two homophonic measures, the texture is three- to five-voice polyphony which does not always follow standard, strict voice leading practices.

The tonal center of D minor is obvious in this work with eighty-five percent of the movement clearly analyzed in that key. Four cadences in D minor and a D pedal point which underlies a quarter of the Praeludium contribute to tonal stability. Two measures of pandiatonicism occur at mm. 14:4-16:2, the Neapolitan Sixth chord at mm. 1, 11 (Example 36), 21, 25, 27, 30, 41, and 49, and the French Sixth chord at mm. 22, 49, and 50.

The harmonic rhythm in the Praeludium moves at the rate of the half note. Only two measures deviate from the $\frac{4}{2}$ time signature established at the beginning: m. 9 and 31, which are in $\frac{2}{2}$ time. The tempo indications reinforce the form of the movement. The half note is given a metronome marking of 50 at the opening and return sections, 56 at the middle section, and 46 at the codetta. These tempos are modified seven times by ritardandos. A little of this piece moves in sixteenth notes while over three-fourths of it uses either eighth notes or triplets. Nearly one-third of the measures use both eighth notes and triplets.

The predominant impressions given by the Kanzone are that it is chromatic and sectional. It contains eleven sections, and chromatic

melodic lines are seen in over one-third of it. The dynamics are relatively soft (two manuals at mezzo piano and mezzo forte), and the tempo slow (larghetto at the beginning, M.M. 58 for the quarter note). Pepping indicates the use of one manual; two manuals are necessitated, however, by the dynamic change to mezzo forte which occurs in the right hand in m. 33 and in the left hand in m. 34. Most of the movement is in strict four-voice counterpoint.

The formal outline of the Kanzone is:

mm. 1-33	Opening section
mm. 34-41	Middle section
mm. 42-74	Return

Appropriate to this movement is one of the possible definitions of a canzona as an instrumental piece of the sixteenth and seventeenth centuries which is characterized by formal balance (perhaps A-B-A) and sectional writing.²⁰ The three sections noted above are broken into subdivisions by cadences, tempo changes or new rhythmic patterns which define beginnings and endings of sections. The opening section is subdivided as follows:

mm. 1-7	Subdivision 1	ended by a dominant to tonic progression in D minor elided with the beginning of the next subdivision.
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20. Eunice Crocker, "Canzona," Harvard Dictionary of Music (1961), pp. 118-120.

mm. 7-11	Subdivision 2	begun by the tonic chord that ends Subdivision 1 and by a change from eighth- to sixteenth-note motion.
mm. 12-18	Subdivision 3	begun by a resolution to A minor and a change from sixteenth- to eighth-note motion; ended by a reduction in pace of movement.
mm. 19-26	Subdivision 4	begun by a return to tempo I and featuring varied rhythms.
mm. 27-33	Subdivision 5	begun by a resolution to F minor and a change from varied rhythm patterns to a steady eighth note motion.

The middle section (mm. 34-41) has only one part which contains material not found elsewhere. It employs the most consistently small rhythmic units in the piece: sixteenth notes, sixteenth-note triplets, and thirty-second notes. The third section is broken into five subdivisions:

mm. 42-48	Subdivision 1	return of mm. 1-7.
mm. 48-52	Subdivision 2	return of mm. 7-11.
mm. 53-56	Subdivision 3	begun by a change from sixteenth- to eighth-note motion; mm. 53-55:2 are freely based on mm. 12-13; mm. 55:3-56 bring back mm. 17:3-18.
mm. 57-65	Subdivision 4	return of mm. 19-26 with a measure of new material added between mm. 24:1 and 25:2.
mm. 66-74	Subdivision 5	return of mm. 27-33 with a two-measure extension.

Harmonically, most of the movement is similar to previously mentioned works. Triads and seventh chords are used but outside traditional relationships. Tonalities fleetingly come and go, and a

majority of them involve isolated dominant-to-tonic progressions. There are two longer tonicizations in C major and one in D minor and only one cadence (supertonic seventh to tonic at the end of the piece). Two sections of the Kanzone are pandiatonic: mm. 14:3-19 and 52:2-58:1.

Several motives are employed in this movement. Three of them are shown in Example 38 where they are labeled "e", "f", and "g", and a fourth motive, labeled "h", is shown in Example 39.

Example 38. Concerto II: Kanzone, mm. 1-3.



Example 39. Concerto II: Kanzone, m. 39.



Motives "e" and "f" are employed throughout the movement, whereas motives "g" and "h" are used in a much more limited area. Motive "e" appears six times and moves stepwise except for the leap of a minor third. Motive "f" is entirely disjunct, having leaps of the perfect

fifth, minor sixth, major sixth, and major seventh; it occurs eight times. The twice-seen motive "g" consists entirely of stepwise movement within the range of a fourth. Motive "h" has an equal proportion of leaps and steps and is modified each of the four times it is used. The feature that binds different versions of motive "h" together is the half-step motion in the same direction as the leaps which precede it. There are several points of repetition, imitation, or sequence which happen within a measure or two.

The Kanzone is in $\frac{4}{4}$ time except in m. 40, where triple meter is used. Metronome indications change six times after the beginning. For the most part, one time value prevails in each subdivision of this piece. The rhythmic climax comes in m. 38, which is one measure beyond the midpoint of the movement.

The Chaconne is a majestic work in quadruple meter with a four-measure theme which moves from the bass to other voices, and is sometimes used in diminution, but is always present. Two manuals are indicated, with dynamics from mezzo forte to fortissimo. Most of this movement is written in four-voice polyphony, but exceptions include the beginning where the theme is stated alone, the cadenza (in one and two voices), and the two final statements of the theme (in five to eight voices).

This movement is kept freely in the D tonality by virtue of the Chaconne theme which remains in D minor throughout and by the six cadences, all of which are in D minor. The first five are half cadences, and the last is a perfect authentic cadence at the end of

the work. In relation to the other music analyzed in this paper, this piece is exceedingly dissonant and can be functionally analyzed in only nine isolated measures. Nearly one-half of the chords on quarter-note beats contain either a second, a seventh, or both. Only one-fourth of the chords are simple root position triads. A number of other factors add even more instability: (1) nearly two-thirds of the on-the-beat dissonances do not resolve; (2) of those dissonances which resolve, many do so irregularly; (3) there are many nonharmonic tones between the beats; (4) the harmony is almost entirely non-functional; and (5) there are a few cross relations, polychords, and quartal formations. The chord structures which Pepping employs most often in the Chaconne are triads which include seconds or ninths. These take the shape of ninth chords, inverted seventh chords, or added-note chords. Thirteen percent of the chords have both seconds and sevenths added.

The Chaconne theme is shown in Example 40.

Example 40. Concerto II: Chaconne, mm. 1-6.

The musical score for Example 40, Concerto II: Chaconne, measures 1-6, is presented in 2/4 time with a tempo marking of *Maestoso* (♩ = 66-69). The score is written for piano, with dynamics ranging from *poco f* to *f*. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a chromatic descending line. The theme is indicated by an arrow pointing to the first measure of the left hand.

It uses six tones of the chromatic scale, is within the range of an octave, and is heard in the pedal line for the opening thirty-eight measures. At m. 39 the theme moves to the manual bass line, then at m. 51 back to the pedals. In mm. 55 and 63 the basic melody is given

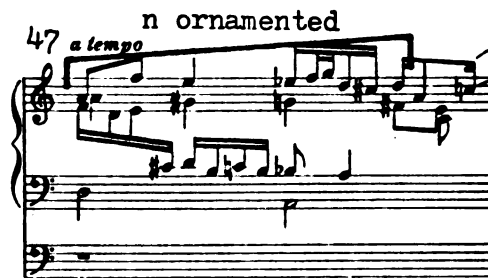
to the soprano and tenor lines, and then from m. 72 to the end it returns to the pedals. This Chaconne is based on a melodic theme, not a harmonic progression as is true for some chaconnes. Thirteen other motives, besides the theme, are employed in this movement. Four of those motives are used throughout the piece, and the others are found only in a variation or two. Motive "n" shown in Example 40, and motive "p" in Example 41 are two of the melodic ideas used most often. Motive "n" is found later in the movement in a number of guises. Examples 42 and 43 show three of the other entries.

Example 41. Concerto II: Chaconne, m. 25.



Example 42. Concerto II: Chaconne, m. 33.



Example 43. Concerto II: Chaconne, m. 47.

Although most chaconnes employ triple meter, the time signature throughout is $\frac{4}{4}$. There are eleven tempo changes indicated after the opening maestoso, M.M. 66-69 for the quarter note. The original theme is in four measures, and it appears in that form for three-fourths of the piece. For the remainder, it is in diminution, compressed into two measures. Measures 1-24 use the original form, mm. 25-38 the diminution, mm. 39-71 the original, mm. 72-75 the diminution, mm. 76-83 the original, and mm. 84-88 the diminution. Sixteen statements employ the original form and eleven statements the diminution.

The chart below outlines the places in this movement that most clearly articulate the form.

<u>Measure</u>	<u>Cadence</u>	<u>Voice in which the theme is found</u>	<u>Shape of the theme</u>
1		bass, pedal	original
24-25	imperfect half		diminution
38-39	imperfect half	bass, manual	original
46	imperfect half		
51		bass, pedal	
55		soprano	
63		tenor	

71-72	imperfect half	bass, pedal	diminution
76			original
83-84	imperfect half		diminution
88	perfect authentic		

This movement does not adhere to the three-part form seen in the first two movements of this concerto, for there is no return of opening material. From the chart above, however, it can be seen that the points of strongest change at mm. 38-39 and mm. 71-72 divide the piece into three sections. At those two places the location and length of the theme changes, and there is a cadence. The three sections of the movement can be outlined thus:

mm. 1-38	theme entirely in the pedal; original length and diminution
mm. 39-71	theme in various voices; always in original length
mm. 72-88	theme entirely in the pedal; original length and diminution

The dimensions of the three sections are established by the location and length of the theme, not by material being repeated above it.

CHAPTER VII

SUMMARY

Patterns of both unity and diversity appear in nearly all aspects of the free organ works of Ernst Pepping. These patterns define a coherent musical style that encompasses these pieces.

Only the barest outline for organ registration is given, with no more than manual and dynamic indications being shown. There are no tone color or pitch indications of organ stops. Thus, it is clear that Pepping intends these pieces to be projected to the listener by their structure, not by reliance on volume changes or colorful sounds.

Harmonically, all five volumes have several points in common: (1) each volume contains one piece that can be clearly analyzed by traditional means, one movement that is quite dissonant, and (except for Zwei Fugen in cis) one or two works between these extremes; (2) there are no key signatures; (3) the majority of chord structures are triads or seventh chords; (4) most of the harmony is generated by intersections of melodic lines; and (5) all of this music is rather freely tonal. Whether or not these compositions can be placed in keys, Pepping's harmonic style is consistent, as can be seen by these figures from representative pieces:

Root movement by:	<u>2nd and 7th</u>	<u>3rd and 6th</u>	<u>4th and 5th</u>
<u>Fugue I from</u> <u>Vier Fugen</u>	29%	21%	43%
<u>Fugue III from</u> <u>Drei Fugen</u>	26%	19%	42%

Fugue I from Vier Fugen in D, c, Es und f follows traditional progression patterns for a majority of its duration, and Fugue III from Drei Fugen über B-A-C-H seldom focuses in keys, yet both have similar root movement. Two volumes show interesting variance from what would be expected tonally. Neither of the Zwei Fugen in cis is in C-sharp minor until the last few measures. Each concerto, rather than having some change of key center from movement to movement, remains in the same tonality throughout: Concerto I in C, Concerto II in D.

Rhythmic energy is a Pepping hallmark, and he uses it with much imagination. It is one of the most diverse and vital elements in his writing with many different rhythmic patterns in some pieces, and more rhythmic unity in others. Once underway, movements often establish a rhythmic flow which is repeatedly interrupted and changed. Amidst all this diversity, Pepping gives considerable attention to rhythmic control. Graduated metronome markings from beginning to end create a long accelerando in Fugue I of Drei Fugen über B-A-C-H, and the Aria alla Passacaglia of Concerto I employs a palindrome as its rhythmic outline. As well as concern for large rhythmic organization, Pepping gives heed to rhythmic details with articulation marks of various kinds in many pieces.

There is much difference between these works in both the kinds of melodies used and their relationships to each other. Some pieces employ mostly conjunct lines, while disjunct lines prevail in others. Long scales, both chromatic and diatonic, abound, and a few triadic and quartal melodies occur. One volume, Vier Fugen in D, c, Es und f, utilizes a progression from stepwise to increasingly disjunct lines from beginning to end. There is considerable dissimilarity in the way

melodies are used. Some movements sparsely employ motives from subjects and themes in the development process; others are almost entirely based on those motives. Even in these latter works, however, few sequences, imitations, or repetitions appear. Except for Concerto I, the quick ascending scales leading to a strong beat are used in all these works. Vier Fugen in D, c, Es und f is the only volume that exhibits any thematic unity between the movements.

In their form, these works show the greatest reliance on tradition. Pepping tends to follow established practice in his use of the contrapuntal forms (fugue, ground bass, canzona), and many of his non-fugal movements are written in rondo form. In these tightly structured pieces (many of them constructed in symmetrical sections), formal divisions are often clearly marked by rests or cadences and a change of manual or registration. Pepping occasionally gives the time-honored forms an unusual twist. For example, Fugue I of Drei Fugen Über B-A-C-H has no closing statements of the original subject, only statements of the inverted subject, and in the closing section of Fugue I from Zwei Fugen in cis, neither of the fugue subjects appears in the original key.

Pepping's music is often thought of as similar to that of two other composers: Paul Hindemith and Hugo Distler. However, important differences exist in approach and philosophy if not always in the end result. Hindemith was the giant of his era who embraced tonality (opposing the atonality of Schönberg), and while Pepping followed the tonal path, unlike Hindemith, he accepted nothing as "given" within his tonal system. All was open to the human will rather than

based on natural acoustical principles.²¹ Distler, also a tonal writer, was much more lean and economical in his writing than Pepping. Pepping wrote a rhythm or melody, and it was gone; another then followed. Distler nursed his motives, developed them, used and reused them. These two composers were also philosophically a distance apart. Pepping accepted the principles of the German church music movements but was not as closely associated with them as was Distler. Pepping spoke of himself as "an artist who happens to write music useful for the church,"²² but not as a church composer.

These pieces by Pepping comprise a small but significant portion of his creations for organ. With the exception of the Toccata und Fuge "Mitten wir im Leben sind" (1941), these are his only organ works from the years 1941 to 1943, and he wrote no other organ music until 1953. They fit into the larger patterns of Pepping's music from this era in which he espoused the views of the neo-Baroque and church music reform movements.²³ These movements encouraged composition in pre-classical forms (chorale variation, fugue, passacaglia, etc.), polyphony as the ideal texture, and chords built by intertwining lines rather than by relationships to a tonic chord. The ethos of the times required music based less on individual subjective experience and more on intellectual objectivity. Therefore this music contains few crescendo or diminuendo indications, graded tempo changes, effects

21. Gebauer, op. cit., pp. 122-124.

22. Ibid., p. 129.

23. Ibid., pp. 235-236.

based on colorful sounds, strong climaxes, or other stylistic elements of the romantic period. Inasmuch as they do not have the benefit of pre-existing chorale tunes and their texts as a point of reference, the free works tend to be the most "academic" of his organ music.

This paper aims to serve the needs of performer, theorist, and scholar. For the performer, a broad stylistic overview of a work is helpful. Locations of themes, relations of motives, and clear formal outlines enhance the learning process. The theorist and scholar now have, with this dissertation and those by William Weeks and David Foster, a thorough analysis of all of Pepping's organ music. These works deserve to be studied and performed more often, for in them Pepping has demonstrated creative molding of tonal musical elements and much skill in working with large keyboard forms.

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