

grow into an independent continuation of the work. But once he feels his points have been illustrated sufficiently, he again turns it over to Beethoven, who completes the fugue. The entire work was finally copied once more by Beethoven, with all of Albrechtsberger's variants.

Albrechtsberger's first changes are concerned with the preparation of the second cantus firmus entrance.

Ex. 194

He points out that the use of a three-part texture should serve to let the voices rest alternately and that the use of rests should serve to accentuate thematic entrances. Thus he extends the rest before the tenor entrance and ends the preceding tenor phrase immediately after the beginning of a thematic phrase prepared by rests in the soprano. Albrechtsberger's criticism is directed chiefly at the alto part, which he subjects to the most extensive changes. Here he removes the rests completely in order to avoid an entrance which, carrying no thematic significance in itself, weakens the most important entrance of the exposition with which it coincides.

The changes in all parts, including the bass, are made with the use of thematic material. This principle is consistently followed in Albrechtsberger's corrections, especially in order to avoid a slackening of the rhythmic motion during the statements of the cantus firmus. At the next entrance of the cantus firmus, Albrechtsberger uses therefore a motif from Beethoven's initial exposition in the soprano and bass parts. He also introduces twice the ascending fourth, which suggests the opening of the theme, in the tenor part.

Ex. 195

At a point where the accompaniment of a later cantus firmus statement leads to the imitation of a new motif, Albrechtsberger substitutes a similar change in the tenor part for the rests in Beethoven's version, yet lets the tenor part pause long enough to stress the imitation of this new motif with a fresh entrance.

Ex. 196

To this last change Albrechtsberger adds the remark: "It is not good to place the beginning of a new phrase at the distance of a seventh or ninth from the end of the preceding phrase."

In another case, Albrechtsberger's corrections lend poignancy to the harmonic changes suggested in the outer parts, while avoiding a tritone progression and an entrance without reference to thematic material in the inner parts.