

voice, and countersubject 2 is introduced in the soprano voice. Then, in measure 15 the key modulates back down to E major and the subject enters in the tenor voice. Finally, the subject is introduced one more time in measure 22 in the bass voice in B major. Then, in measure 30, the new development section begins, in which the voices engage in free counterpoint without the subjects from before. In measure 50, a recapitulation occurs in which the subject is reintroduced throughout the voices, this time alternating between E major and A major, its subdominant. Then, in measure 78, the voices engage in free counterpoint <sup>codetta?</sup> once again, before a final four statements of the subject in measure 113 and a coda after that. This entire structure represents that of a figure, and is the most important characteristic that links this piece to that style.

great  
stretto sections?

One characteristic of the subjects in a figure is that the main subject stands out the most. This can be clearly seen through the use of rhythms and intervals in this section of Rossini's mass. The subject begins in measure 1 <sup>in soprano</sup> with a whole note, the longest note out of all of the subjects. It also contains a large interval of an octave on the third and fourth beats of the ~~first~~ second measure. On the contrary, countersubject 2, in measure 9 in the soprano part begins with quarter and eighth notes in step-wise movement. This rhythmic independence also contributes to the polyphony in the piece.

There are also two main contrapuntal rules that are important in figures. The first is that when one voice is ascending, another is descending. This can be seen in measures 3, 4 and 5, when the soprano voice has a descending line and the ~~the~~ tenor voice is ascending. The other rule is that scalar