

Mozart's Tempo-System

I) Mozart's tempo words

a) Surviving autographs

Tragically, of Mozart's 2,467 movements (or sections of them) with a new tempo, for only 1,576¹²³ have autograph tempo words been passed down.¹²⁴ 772 indications (31%) are additions by someone else (of these, the 275 in the hand of Leopold Mozart belong to the style of the previous generation and must be left out of consideration here.) Contrary to the general principles of the „New Mozart Edition“, 70% of the additions by other hands - among them 63 by the editors - are unfortunately *not* marked as such by italics or footnotes.¹²⁵ Moreover these markings are often missing completely in the practical editions.¹²⁶

Thus, in order to be accurate, the interpreter is forced suspiciously to study the *Foreword*, the *Critical Report* and the separately edited *Corrigenda* for 88 % of all tempo indications of the NMA. Nor will he always find information there about the provenance of the tempo word and (in rare cases) the time signature (C or c)¹²⁷; the tempo indications within longer movements are often left unmentioned, there are even grave examples of misinformation.¹²⁸ Professional practice is in urgent need of a supplementary marking of all time signatures and tempo words not from Mozart's hand, as well as an addendum of their sources where these are missing, so that the interpreter no longer has to take anonymous indications or those by the editor for Mozart's. In the digitized edition of the NMA on the internet (see p. 013) this should now be technically possible.

b) Significance, sequence, reference to what?

All attempts to deduce Mozart's tempo words semantically, or to refer them to the pulse (whose?), to breath or stride, or to force them into proportions, or even to give them over to the deceptive memory of a later generation: in the end all this forced the practical musician to trust in his feeling, his „intuition“, influenced by habits of hearing.

What is their significance and their sequence from the slowest tempo to the fastest? Musicology has kept on trying to find a *universally valid answer* to this question, which can, however, be answered only by the practice of each single composer. Is Mozart's *Larghetto* slower or 'faster' than *Adagio*? *Andantino* faster or slower than *Andante*? *Allegro assai* slower or faster than *Allegro molto*?

The textbooks of the 18th century, contradicting each other, do not throw light on that; the way, though, that Mozart used them is absolutely clear. However, one must not regard his tempo words by themself-

¹²³ Including 212 passages in *recitativi accompagnati*, but not including dances, fragments and arrangements. - In the following, *parts* of movements will also be understood by the term „movement“. Since checking the complete Critical Reports of the NMA (May 2009) the figures differ sometimes a little from the indications in my earlier publications.

¹²⁴ That is *autograph entries* in scores, parts, printer's copies or in Mozart's own *Catalogue of all my Works*, where either no autograph score has survived or where it lacks any such indication. For Time signatures and Tempo words in Mozart's *Catalogue* that *differ* from the autograph scores see app. p. 270.

¹²⁵ Only 142 tempo words are in italics, for only 66 a footnote informs: „Leopold's hand“ or e.g. „tempo indication from the first edition“. In 38 cases the preface gives information, in 17 cases one is directed to it without result.

¹²⁶ For instance: 50% of the tempo words in *La finta giardiniera* K 196, are not autograph; in the full and the piano/vocal scores, however, they are not so marked, and in the Critical Report the source is predominantly not given, suggesting they originate with the editor. In *La Finta semplice*, K 51, indications like „tempo ordinario“, „ad. lib.“ and „A tempo giusto“ are added, none of which Mozart ever used. In *Mitridate*, K 87, in spite of the missing autograph, out of 39 tempo indications only three are marked by italics as not authentic. Though the autograph of Idamante's rondo „Non temer, amato bene“ (*Idomeneo*, K 366, no. 10b, b. 52=1) has neither a time signature nor a tempo word singer, violinist and conductor would easily find the right tempo (approximately *Andante* c) if they were not hindered from doing so by the editor's own too slow addition „*Andante* C“: a marking of only apparent logicity which he seems to have taken over from the Recitative, and on which neither Preface nor Critical Report comments.

¹²⁷ In spite of the chaos in the 17th and 18th centuries surrounding C and c, and in spite of numerous contemporary complaints about their careless use by copyists and typesetters, the question of the time signature is no topic in the Critical Reports of the NMA in cases where the autograph is missing. (See also Breidenstein, Mozarts Tempo-System. Die geraden Taktarten, 2. Teil, in: *Mozart Studien* Bd. 17, 2008, S. 77 ff.)

¹²⁸ Instead of the correct „*Adagio maestoso*“ in the scores of the NMA for the *Sanctus* in K 259 and the *Magnificat* in K 321 - and in spite of the existing autographs - the Critical Reports of the editors Walter Senn and Fellerer/Schroeder each have „*Allegro maestoso*“; the autograph *Allegro* of the first movement of K 589 is without comment in the Critical Report of Ludwig Finscher „*Allegretto*“.

ves and in their general meaning, but - as shown above - always as *modifications* of the *tempo giusto*, defined by metre and smallest note values, and in relation to specific slower or faster pieces. Thorough comparisons of all identical modules (*metre+note values+tempo word*) across Mozart's complete works can avoid assumptions¹²⁹ and wrong conclusions like the assertion of Nikolaus Harnoncourt:

„At that time and in Mozart's circle the tempi - especially the medium ones - were in a different order“ [from that of today], namely: „Largo - Adagio - Larghetto/Andantino - Andante - Allegretto - Allegro - Allegro assai - Allegro molto - Presto“.¹³⁰

On the basis of one single - and misunderstood - entry, that for the „Lied zur Gesellenreise“, K 468, in Mozart's autograph „Catalogue of All My Works“ [Ex. 036, Ex. 037, p. 059], Harnoncourt speaks of „Andantino being close to Adagio; and Mozart uses Andantino predominantly for *melancholy* pieces.“¹³¹

Is „Bei Männern, welche Liebe fühlen“ (*Andantino* 6/8, *Die Zauberflöte* no. 7, Ex. 099, Ex. 355) „melancholy“ and „close to *Adagio*“? Is Guglielmo's „Non siate ritrosi occhietti vezzosi“ (*Andantino* 2/4, *Così fan tutte* no. 15, Ex. 237) „melancholy“ and slower than Papageno's „Der Vogelfänger bin ich ja“ (*Andante* 2/4, *Die Zauberflöte* no. 2, Ex. 198, Ex. 235, Ex. 268)? Is the terzetto „Ah taci, ingiusto core“ (*Andantino* 6/8, Ex. 353, *Don Giovanni* no. 15, Ex. 354) „melancholy“ and slower than Pamina's „Ach ich fühl's, es ist verschwunden!“ (*Andante* 6/8, *Die Zauberflöte* no. 17, Ex. 340)?¹³²

Concerning *ASSAI* Harnoncourt stuck to Brossard's interpretation from 1703 „*assai = moderate*“ (see p. 024), and played the eruptive last movement of the G-minor symphony, K 550 (*Allegro assai* ♩, Ex. 091), for his 1983 recording *more slowly* than the first (*Molto Allegro* ♩, Ex. 087). His explanation: „*Molto Allegro* ♩ is Mozart's fastest *Allegro*, the first movement must therefore be taken faster than the last“.¹³³

As mentioned, Mozart's father and teacher said very clearly, on the contrary:

„PRESTO means fast, and ALLEGRO ASSAI is *only little different*. MOLTO ALLEGRO is *somewhat less* than ALLEGRO ASSAI.“¹³⁴

With only one exception¹³⁵ Mozart used the addition ‚*assai*‘ exclusively for *fast* movements: 88 times as *Allegro assai*, 5 times as *Allegro vivace assai* and 4 times as *Presto assai*. Especially this last shows that he definitely did not mean *moderately fast* by it. In the overtures for *Der Schauspieldirektor* and *Figaro* he cancelled his original *Allegro assai* C and replaced it by *Presto* C. In his „*Verzeichnüß aller meiner Werke*“, the autograph catalogue of his works, both are *Allegro assai* - the difference cannot have been great for him. On the other hand, he replaced his original *Allegro assai* of the *Credo* of the *Coronation Mass*, K 317 and of the first movement of the G-minor symphony K 550 by the slightly slower *Molto Allegro* (Ex. 087).

In the Finale of Act II of *Figaro* from the entry of the gardener, he built up an increase of tempo from *Allegro molto* 4/4 through *Allegro assai* 4/4 (after an inserted *Andante* 6/8) to *più Allegro* 4/4 and *Prestissimo* 4/4 (Ex. 178, Ex. 179).¹³⁶ In the famous letter to his father about *Die Entführung* (*The Seraglio*) he wrote: „Now the terzetto [„*Marsch fort, fort, fort!*“, *Allegro assai* C¹³⁷], which must go very fast.“ And concerning Osmin's „*Erst geköpft, dann gehangen*“ (Ex. 304): „and because his anger grows and grows, so must the *allegro assai* make the best effect; for someone who finds himself so violently angry exceeds all decency, measure and limitation, he forgets himself - and so the music must also forget itself.“¹³⁸ According to that, he can hardly have meant Brossard's „*prudent moderation*“.

Mozart's most important tempo word after *Allegro* was *Andante*. For him, as for the above mentioned contemporaries, it was very close to *Allegretto*. Once in a while he even exchanged the two indications. In the fourth movement of the String Quartet K 421 (in 6/8) for instance - having arrived at the dramati-

¹²⁹ Such as that of Siegbert Rampe, referring to Neal Zaslaw (1972): „In contrast to obvious assumptions *Andantino* did not mean a faster, but a slower tempo than *Andante* until the middle of the 19th century. Mozart used the term in this sense without exception.“ (*Mozarts Claviermusik*, 1995, S. 153).

¹³⁰ Nikolaus Harnoncourt, „Mozart's Use of *Allegro* and *Andante*“ in: *The Musical Dialogue*, 1989, p. 92.

¹³¹ Harnoncourt, *Dialogue*, p. 92. - A comprehensive discussion in:

Helmut Breidenstein, *Mozarts Tempo-System. Zusammengesetzte Takte als Schlüssel*, in: *Mozart Studien*, vol. 13, 2004, p. 67 f.

¹³² When Mozart took the „*Andantino*“ from a Symphony in D by Paisiello for the 3rd movement of his *Divertimento* K 166, transposing it up a semitone and slightly revising it, far from „*Larghetto*“, he marked it „*Andante grazioso*“.

¹³³ Harnoncourt, *Dialogue*, p. 94.

¹³⁴ Leopold Mozart, *Violinschule* („*School of Violin Playing*“), p. 48, *Musical Technical Terms* [app. p. 272].

¹³⁵ March no. 2 in K 335 (*Maestoso assai* 2/4).

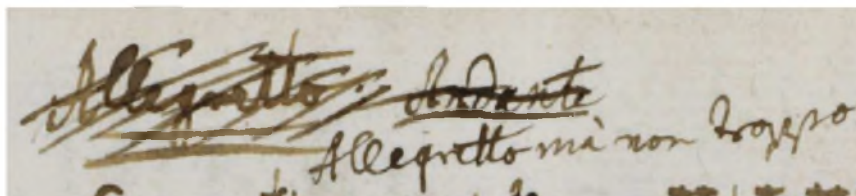
¹³⁶ *Figaro*, Finale II, b. 467, (605), 697, 783 and 907.

✦ See: Erich Leinsdorf, *The Composer's Advocate, A Radical Orthodoxy for Musicians*, 1981, p. 104f.

¹³⁷ *Die Entführung* no. 7, b. 98.

¹³⁸ Mozart's letter of 26.09.1781., no. 629 [app. p. 266].

cally tightly packed up to six *fp* per bar (b. 49-52, 57-60 and 65-68) and the 16th triplets in the bars between - he cancelled his original *Allegretto* and replaced it by *Andante*. Then - since he had used this indication already for the second movement - he crossed this out and again wrote *Allegretto* below. Still later he supplemented this (in lighter ink) by ‚*mà non troppo*‘ (Ex. 001). - How meticulous!



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Ex. 001: String Quartet in D minor, K 421, 4th movement, repeatedly changed tempo words

But why did he not simply change the *Andante* into *Andantino* („Bei Männern welche Liebe fühlen“, *Zauberflöte* no. 7, Ex. 355), which would have resulted in the same speed? Obviously *Andantino* would have indicated a different manner of playing from „*Allegretto*“.

The third movement of the Piano and Violin Sonata in D, K 306, had in its first version the indication *Andante grazioso con moto*; in the second version it is *Allegretto* (which also shows, by the way, that he conceived *grazioso* not in the sense of a stiff rokoko-primness but as asking for a lighter manner of playing and a lighter tempo¹³⁹). Since *Andante* meant for Mozart *walking* in the sense of a forward striving motion, the heightened „*Più Andante*“ resulted in *walking more swiftly*.

Well known is the case of the „*Vaudeville*“, no. 21a in *Die Entführung*. It starts *Andante* ♪ („Nie werd' ich deine Huld verkennen“, Ex. 055), in bar 64 the furious Osmin increases it to *Più Andante* („Verbrennen sollte man die Hunde!“), four bars later to *Allegretto* („es ist nicht länger auszustehn“) and finally through three bars *stringendo* into *Allegro assai* 3/4 („Erst geköpft, dann gehangen“, Ex. 304).

Consequently Susanna's famous *Molto Andante* 3/8 at her surprising entry from the adjoining room in the second finale of *Figaro* („Signore! Cos' è quel stupore?“, Ex. 352, Ex. 156b) is in no way meant to be slow, but „lively walking“, provoking, „con ironia“ (as the stage direction demands) „of a liveliness that is somewhat mischievous.“

Quite the loveliest example for me is the second movement of the symphony K 338: *Andante di molto più tosto Allegretto* 2/4. If Mozart meant by this indication „very slow, rather somewhat fast“, then he was a fool.

The sequence of Mozart's main tempo words:

Largo - Adagio - Larghetto - Andante - *più Andante* - *Andante con moto* - *Molto Andante* - *Andantino* - *Andantino con moto* - *Allegretto* - *Allegro* - *Allegro vivace* - *Allegro con spirito* - *Allegro con brio* - *Allegro molto* - *Allegro assai* - *Presto* - *Presto assai*.

Many musicians ask now: „To what do Mozart's tempo indications refer?“¹⁴⁰ Claudia Maurer Zenck speaks for many: „*The only sensible answer is: to the beats.*“¹⁴¹ Which are they? Are they the denominators of the time signatures? Obviously not: in *Adagio* 4/4 one does not count quarter notes but eighth notes (yet not „*Adagio*“, but approximately „*Allegretto*“); in *Allegro* 3/8 on the contrary one counts dotted quarter notes at the same speed. The *fast* ♪ is conducted in *slow half notes*, the *slow* ♪ in *flowing quarter notes*, the *allegro* 3/4 in whole bars. Counting units and the conductor's beats are nothing other than practical performance aids and have only a limited correlation with the tempo words.¹⁴²

¹³⁹ Compare the Terzett no 16 in *Die Zauberflöte* in *Allegretto* 6/8 (3/8+3/8) metre (Ex. 362) with the clearly faster Quartetto no. 22 in *Così fan tutte* with the same metre, but *Allegretto grazioso* (Ex. 364)!

¹⁴⁰ The term „Tempo indications“ is used here in the traditional way. Meanwhile I am using for verbal indications only the term *tempo word*, since *tempo indication* comprised in the 18th century also *metre* and class of *note values*. ✦ See also: Helmut Breidenstein, „Mozart's Tempo Indications: What do they refer to?“, full version under www.mozarttempi.de/english.html.

¹⁴¹ Claudia Maurer Zenck in: *Vom Takt*, 2001, p. 70.

¹⁴² Georg Göhler 1936: „During my work as a conductor I have always tried to find the rule which Mozart followed in using „C“ and „c“ in his tempo indications. As far as I know this question has not yet been examined either by practising musicians or musicologists. Since I myself have not found any satisfying solution and since for a complete clarification of the matter the conduct of the predecessors and contemporaries of Mozart in this matter must be checked I have proposed to an academic authority that perhaps a young doctoral candidate with the proper guidance of an expert for that time could solve the riddle.“ („C and c bei Mozart“, *Schweizerische Musikzeitung*). Max Rudolf called Georg Göhler's article (which appeared now 80 years ago) in *Mozart Jahrbuch* 1976/77 (p. 218) an ‚*emergency call*‘ to musicology. In spite of J.P. Marty's book, *The Tempo Indications of Mozart*, 1988, it had basically been left unanswered until my own publications on this subject from 2004 onwards (see the bibliography).

Ever since the time when Mozart's works were no longer directed by the first violinist or from the keyboard - as had been customary in Germany during his lifetime¹⁴³ - but were led in the modern way by a conductor beating time (which began soon after his death) the question arose, what note-value or conductor's beat does the tempo word refer to; to the whole note, half note, quarter note or eighth note? This question has led not only the most recent specialized literature down the wrong track, but also performers. From the beginning the question was wrongly formulated.¹⁴⁴ In most cases the only answer can be: „neither the one nor the other!“

Already in 1939 Hans Gál pointed this out in his article „The Right Tempo“: „The solution of the whole riddle is that they [Haydn, Mozart, Beethoven, Schubert] had not the slightest intention of connecting the tempo indications with the beat.“¹⁴⁵ In music from the Classical period, tempo words and time signatures are not directions for conducting. And, although Gál came from Vienna, he added: „I have rarely met a musician who was aware of this fact.“¹⁴⁶ Indeed, it is a question of a faster or slower pulsation of musical cells, not those of the conductor. How beautifully Mattheson puts it: „the less somebody knows about music / the more often will he beat time.“¹⁴⁷

In the case of the classical 4/4 metre with 16th notes, the ‚simple‘ 2/4 and the ‚heavy‘ 3/4 (see below), the tempo words of Mozart and Haydn refer directly to the music's pulse, for which they are so to speak tailor-made: in these metres the quarter notes are „walking“ in *Andante*, „merry“ (therefore faster) in *Allegro*, just a little fast in *Allegretto* and very fast in *Allegro assai*.

In the case of 2/2, 3/4 (à 1), 3/8, 2/4 (4/8) and the compound 6/8 metre (3/8+3/8), however, the tempo word is only a part of the module consisting of metre+smallest note-value+tempo word. Therefore, whatever part of the bar may suggest itself for counting in practice, nearly three-quarters of all verbal tempo indications of Mozart do not relate to a „beat“.

The tempo words have therefore no „grammatalogue-like meaning“.¹⁴⁸ Among the parameters of the so to speak three-dimensional ‚mouvement‘ system they are in the last place.

¹⁴³ Jean Jaques Rousseau: „L'Opéra de Paris est le seul Théâtre de l'Europe où l'on batte la Mesure sans la suivre; par-tout ailleurs on la suit sans la battre.“ („The opera in Paris is the only theatre in Europe where one beats time without following it; everywhere else one follows it without beating.“) (*Dictionnaire de Musique*, 1767/81, p. 114).

¹⁴⁴ „The introduction of conducting in our sense has deprived the finding of the tempo of much of its natural rightness.“ And very beautifully: „Most difficult to conduct is music which never asked to be conducted.“ (H. Swarowsky / M. Huss, *Wahrung der Gestalt*, 1979, p. 76).

¹⁴⁵ Hans Gál, The Right Tempo, in: *The Monthly Musical Record*, vol. 69, VII/VIII 1939, p. 176 and 174.

¹⁴⁶ Since, for instance, René Leibowitz recommended beating *Andante* c in half notes, he must consequently have conducted *Presto* 3/8 in three eighth notes („Tempo et sens dramatique dans le *Don Giovanni* de Mozart“, in: *Le Compositeur et son double*, 1971).

¹⁴⁷ Johann Mattheson, *Große Generalbaß-Schule*, 1731, p. 285

¹⁴⁸ Herrmann-Bengen, *Tempobezeichnungen*, p. 30, footnote 46.

II) Mozart's Metres

„La *Mesure* est un chemin qui a le *mouvement* pour terme.“
 „The *metre* is a path, its goal is the „*mouvement*“.¹⁴⁹

The basis of the *mouvement* was the metres - both in the baroque period and for Mozart. For the finer determination of the *tempo giusto* larger and smaller classes of *note values* were used and finally - only in third place - the addition of modifying *tempo words*. In apparent contradiction to that, the modules of metre+note value+tempo word are, however, for reasons of clarity ordered in this book according to: 1st) metre, 2nd) tempo word and 3rd) smallest class of note values.

A) Church music. The metres of the *stile antico*

LEOPOLD MOZART sighed: „In ancient music there were differing opinions, and everything was in great confusion. They notated the metre by full circles and half circles that were sometimes cut through, sometimes reversed, and sometimes differentiated by a dot placed either inside or outside. However, as it no longer serves any purpose here to scrawl such mouldy stuff, musiclovers are referred to the ancient writings themselves.“¹⁵⁰

These, as we have seen, are no reliable help. FRIEDRICH WILHELM MARPURG was complaining in 1763: „As we see from the writings of the ancients, the crossed and the non-crossed half-circle were confused in their time as today.“ „The crossed through C does not seem to exist at some newer music printers, as the large non-crossed C is used in all kinds of cases.“¹⁵¹ In the same sense JOHANN ADAM HILLER 1766.¹⁵² HEINRICH CHRISTOPH KOCH 1787: „Most of the copyists are too careless or too ignorant to take exact care of this dash [through the C]; for some of them regard it as a decoration and add it to every C without differentiating; others, however, regard it as a superfluous ornament and leave it out where it should be placed.“¹⁵³ And IGNAZ KÜRZINGER still in 1803: „This c̄ is found rather often in printed and written music without being an *alla breve*, which must be ascribed to the ignorance of the typesetter or writer.“¹⁵⁴

The NMA has, however, trustingly adopted time signatures from printed and handwritten copies (even from the 19th century) for pieces whose autograph is missing¹⁵⁵ - mostly unmarked and without mentioning them in the Critical Report. The reason for that must have been the opinion, which is still held, that there is no difference between C and c̄.¹⁵⁶ For Mozart this view is definitely wrong; it has damaged the credibility of all his tempo words and has led to absurdly distorted tempos.

¹⁴⁹ Jean Rousseau, *Méthode claire, certaine et facile pour apprendre à chanter la musique*, 1691, p. 86. - Quoted in: Johann Mattheson, *Der vollkommene Capellmeister* ('*The Perfect Capellmeister*'), 1739, p. 173, § 24 [app. p. 337].

¹⁵⁰ Leopold Mozart, *Violinschule* ('*School of Violin Playing*'), p. 27, „Of Metre, or the Measurement of Musical Time“ § 3; [app. p. 271].

¹⁵¹ Marpurg, *Anleitung zur Musik überhaupt* ('*Guide to Music in General*'), 1763, part 2, chap. 5, § 4, p. 84 [app. p. 335].

✦ The same, *Anleitung zum Clavierspielen*, 1765, p. 20; ✦ The same, *Critical Letters about the Art of Music* ('*Kritische Briefe über die Tonkunst*'), vol. I, part 1, 1760, 14th letter, § 18, p. 109, footnote ε) [app. p. 323, 333]. ✦ More detailed in an earlier footnote ε): „However, since even great composers often mix up a normal two-two metre with a simple C metre and mark a normal four-four metre with a crossed through C [c̄], it would without doubt be good [...] to use *figures* also for the signature of even metres [4/2, 2/2, 4/4]. ✦ See also Vol. II, 67th Letter, p. 22, § 70 [app., p. 333]

¹⁵² „Composers seldom offend against the expression but all the more often, however, against the true nature and quality of the various metres, since they often make into a four-four metre what according to its nature is an *alla breve* or two-four metre. The same disorders are found often enough in the six-eight metre even in the works of famous composers - and in cases where they cannot excuse themselves with the constraint the poet sometime exerts on them. Generally many composers seem to have studied the theory of metre as little as that of rhythm [periodicity], though the former is much less shrouded in mystery than the latter. (Johann Adam Hiller, *Weekly News and Annotations concerning Music* ('*Wöchentliche Nachrichten ...*'), year 5, 3rd issue, 15.01.1770, p. 20) [app. p. 330].

¹⁵³ Heinrich Christoph Koch: *Versuch einer Anleitung zur Composition* ('*Essay on a Manual for Musical Composition*'), vol. II, 1787, p. 291, § 57 [app. p. 319].

¹⁵⁴ Ignaz Franz Xaver Kürzinger: *Getreuer Unterricht zum Singen [...] und die Violin zu spielen*, 1803, p. 9.

¹⁵⁵ The editor of the NMA, for instance, in spite of the lost autograph, set in K 577 (Rondo no. 28a in *Figaro*) the time signature „C“ after a copy from 1796, though Mozart's autograph *catalogue* has more plausibly - and authentically - (despite the 32nd notes) c̄ (without tempo word).

¹⁵⁶ Claudia Maurer Zenck, *Vom Takt*, 2001, p. 86 and p. 87: „Mozart kannte keine Systematik der Bezeichnung.“ („Mozart didn't observe any system of indication.“)

Without tempo word ♩

♩ with 8th notes

* K 427 Mass in C minor, Jesu Christe, b. 7 „Cum Sancto Spiritu“ - fugue (Ex. 003)

(=K 469 *Daive penitente*, no. 10 Chorus, b. 7)

- K 339 *Vesperae solennes de Confessore*, Laudate Pueri - fugue

* K 262 Missa longa in C, Credo, b. 282 „Et vitam“ - fugue (Ex. 004)

- K 258 Mass in C, Sanctus, b. 6 „Pleni sunt caeli“ - fugato (*Allegro*¹⁶⁰)

- K 167 Mass in C, Agnus Dei, b. 59 „Dona nobis pacem“ - fugato,¹⁶¹

- K 167 Mass in C, Credo, b. 256 „Et vitam“ - fugue (*Allegro*¹⁶²)

- K 141 Te Deum Laudamus, b. 143 „In te Domine speravi“ - fugue

- K 139 Mass in C minor, Gloria, b. 244 „Cum Sancto Spiritu“ - fugue¹⁶³

- K 139 Mass in C minor, Credo, b. 264 „Et vitam“ - fugue

- K 139 Mass in C minor, Sanctus, b. 36 „Hosanna in excelsis“

- K 125 *Litaniae de venerabili altaris Sacramento*, Pignus - fugue

- K 66 Missa brevis in C (*Dominicus* Mass), Gloria, b. 310 „Cum Sancto Spiritu“ - fugue

- K 65 Missa brevis in D minor, Credo, b. 40 „Et incarnatus est“

- K 65 Missa brevis in D minor, Credo, b. 123 „Et vitam“ - fugue

- K 49 Missa brevis in G, Credo, b. 196 „Et vitam“ - fugue

(Two songs, four canons and the fugue in *Gallimathias musicum*, K 32, are omitted here.)

K 262, Et vitam

Ex. 004: Missa longa in C, K 262, Credo, b. 282 „Et vitam“-fugue

The „Et-vitam“-fugue of the *Missa longa*, K 262, - very unusual also in other respects - contains metrical displacements at the head of the theme which step out of line with the whole-bar accentuation of the ♩ -metre. Having in the sixth bar already offered a *stretto*, in bars 361, 365, 388 and 389 it allows itself entrances of the theme in quick succession with syncopated accents against the normal structure of the metre: | „Èt vi- | tà m“ |.

In spite of generally slower tempi in church music, the mensural basis of the *doppio movimento* paradoxically makes even the *alla breve*-movements which are indicated „Adagio“, „Andante“ and „Allegro“ faster than the corresponding movements in the secular classic 2/2:

Adagio ♩

♩ with 8th notes

* K 618 „Ave verum corpus“ for mixed chorus, orchestra and organ (Ex. 005)

Adagio

K 618, m. 3

Ex. 005: „Ave verum corpus“, K 618, b. 3

The *Adagio* of the „Ave verum“ is not as slow as that of the chorus „O Isis, und Osiris, welche Wonne!“ (Ex. 033) in *Die Zauberflöte* though both have eighth notes.

♩ with quarter notes

- K 49 Missa brevis in G, Agnus Dei (8th notes only as repetitions)


¹⁶⁰ Autograph without tempo word; in the trombone parts Mozart later added „Allegro“. The trombone and timpani parts in b. 6-10 are shown 4 bars early in the NMA. This misprint was corrected in Vol. I, p. 736 of the pocket edition of the NMA 1980.

¹⁶¹ The indication „Allegro moderato“ is not authentic.

¹⁶² The indication „Allegro“ in the NMA (not in Italics), which is actually superfluous in the *stile antico*, is not mentioned in the Critical Report.

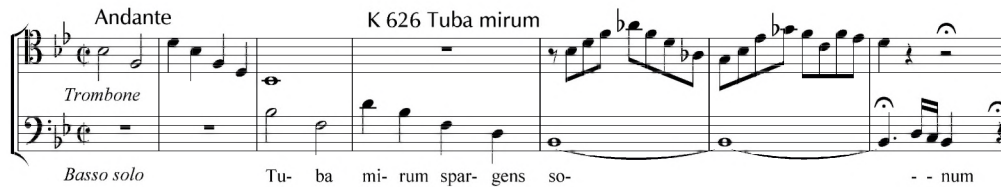
¹⁶³ The tempo word „Allegro“ - unmarked in the NMA - is not authentic.

Andante ♩


 with 16th notes

* K 626 *Requiem*, Tuba mirum (Ex. 006)

The energetic „Tuba mirum“ of the Last Judgement (Ex. 006) is more urgent than the heavy stride of the Commendatore in the overture to „Don Giovanni“ (Ex. 048).



Ex. 006: *Requiem*, K 626, Tuba mirum


 with 8th notes

* K 243 *Litaniae de venerabili altaris Sacramento*, Viaticum (Ex. 007)



Ex. 007: *Litaniae de venerabili altaris Sacramento*, K 243, Viaticum, b. 6


Andante *alla breve* ♩

 with 8th notes

* K 42 *Grabmusik*, Cantata, no. 2 Aria Engel „Betracht dies Herz und frage mich“

The hymn „Pange lingua“ for Corpus Christi in the *Viaticum* of K 243 and the aria of the Angel, no. 2 of the *Grabmusik* (funeral music), K 42, do not move in quarter notes as in the classical *Andante* 2/2, but in half notes.

Allegro ♩

 with 8th notes

* K 427 *Mass in C minor*, Quoniam, Terzetto (Ex. 008)

(= K 469 *Davide penitente*, no. 9 Terzetto „Tutte le mie speranze“)

- K 259 *Mass in C*, Sanctus, b. 8 „Pleni sunt caeli et terra“ (no 8th notes in trombones)

- K 258 *Mass in C*, Sanctus, b. 6 „Pleni sunt caeli et terrae“¹⁶⁴



Ex. 008: *Mass in C minor*, K 427, Quoniam, Terzetto, b. 1 and 72

The *Allegro* ♩ of the *Quoniam* Terzetto in the C-minor Mass is faster than the *Allegro* ♩ of the Overture to *Die Zauberflöte* (Ex. 028), and in my opinion even faster than the „Cum Sancto Spiritu“-fugue in K 427 (Ex. 003), where the trombones support the long coloraturas of the chorus with chains of up to 32 eighth notes. The trombones in the „Pleni sunt caeli“ of the Mass K 259 have no eighth notes at all, and in the Mass K 258 never more than six in a row.

¹⁶⁴ The autograph score has no tempo word here. Mozart later added „Allegro“ in the trombone parts. – N.B. in the score of the NMA trumpets and timpani are one bar early in bars 6-9.

c) 3/2 metre

„3/2 metre is used very often, especially in church pieces, because of the ponderous and slow performance indicated by its note values. In this style, quarter and, at most, eighth notes are its fastest note values. In the chamber style, sixteenth notes can also be used in 3/2 metre.“¹⁶⁵

Contrary to Kirnberger's report of the usual practice of 1776, Mozart used 3/2 metre only four times: in 1765 for the chorus „God is our refuge“ and for the last time in 1770 for movements 2, 4 and 6 of the Miserere K 85: all of them in *stile antico* with quarter notes as smallest note values, and at the end of each a hemiola in 3/1 metre, but without a tempo word to give more precise definition. He seems to have considered 3/2 time as too ponderous even for his church music, and even more so for all other genres of composition.

d) ‚Large‘ C-metre

J.A.P. SCHULZ: „Because of its *grave* and *solemn* pace, the Large four-four metre is appropriate only for Church music and especially for the magnificent and majestic expression of many-voiced polyphonic choruses and fugues.“¹⁶⁶

As mentioned above, apart from eleven exceptions (see p. 048), Mozart used the baroque ‚large‘ ‚heavy four-four time“ only for Church music. From the very beginning - in spite of Leopold's example - it does not play a part in his secular works. Already the early symphonic works¹⁶⁷ take up the fast *Allegro* 4/4 of the Italian *opera buffa* in the structure of their first movements, none of them any longer contains 32nd notes. With that Mozart stands out clearly from his father, whose surviving movements in *Allegro* 4/4-time are without exception in ‚large‘ C metre, even the secular ones. Half of the 117 movements of Wolfgang in this metre have tempo words from other hands, some from the editors of the NMA. What is their „natural tempo“? As in the works of his father and the Church music of the period, in many of these pieces the technical practicability of dotted 16th-note rhythms or 32nd notes sets a natural limit, for example in the „Et exsultavit“ of the *Vesperae solennes de Dominica* K 321 (Ex. 009, marked *Allegro!*):



Ex. 009: *Vesperae solennes de Dominica*, K 321, Magnificat, „Et exsultavit“, b. 35

A good example is the „Domine Jesu“ in the *Requiem* (without tempo word) with its baroque bass line at „Ne absorbeat eas tartarus“ (Ex. 010) and the following fugue „Quam olim Abrahae“. The structure of its bar with four nearly equally heavy beats: | = - - - | is typical of the ‚large‘ C metre.

Ex. 010: *Requiem*, K 626, Domine Jesu, b. 21

Uncertainty about the dichotomy of the 4/4 metre in Mozart's time could be the reason for today's penchant for excessive tempi even in his Church music. Pieces in the Italian operatic style like the first movement of the motet „Exsultate jubilate“, K 165, have the ‚mouvement‘ of the ‚galant‘ and classical *Allegro* 4/4 (taking church acoustics into account, of course); however, in Mozart's movements in ‚large‘ C metre - that is in every second piece of his church music in 4/4 - one cannot avoid holding back until the four harmonies per bar, the weighty eighth note steps, and the coloratura of the chorus express „pomp and grandeur“ instead of „galloping energy“.¹⁶⁸

‚Large‘ C metre was traditionally described as being a compound of two 2/4 bars (as, later, the classical 4/4 as well). In the older conception of Mattheson and Scheibe both halves were regarded as equal and

¹⁶⁵ Kirnberger / Schulz, *Die Kunst des reinen Satzes* ('The Art of Strict Musical Composition'), II, 1776, p. 127, 2 [app. p. 278].

¹⁶⁶ More comprehensive in app. p. 290

¹⁶⁷ Before K 110 mostly without autograph tempo words.

¹⁶⁸ An enthusiastic music critic about Herreweghe's Kyrie of the Requiem 2006 in the monastery at Eberbach.

were generally treated as such in compositions. Fugue subjects or motives which at their first entrance had been placed on the first half of the bar, could with their second entrance begin on the second half, as in the ,large' C (4/2) (see p. 36, ex. 002) or e.g. in Vivaldi's „*L'Estro Armonico*“, Concerto no. 6 (p. 89, Ex. 103). Examples of such metrical displacements are countless in Mozart's church music too (e.g. the Kyrie of the *Coronation* mass, K 317, Ex. 019). Theoretically these pieces could quite well have been notated in 2/4; but, because of its light manner of playing and a certain shortwindedness, most composers regarded it as too „frivolous“ for fugues and Church music.¹⁶⁹

The *Allegro* of the „Kyrie“ in Mozart's *Requiem* (Ex. 011) can be taken as a model for the ,large' C metre: according to the old rules it is „half as fast“ as Handel's choral fugue in *alla breve* „And with his stripes“ (*Messiah*, no. 22, „*Alla breve, moderato*“ C) of which it uses the head of the theme (Ex. 011):

Alla breve, moderato "The Messiah", chorus no. 22

And with his stripes

Ex. 011: G. F. Handel: „Messiah“, no. 22 Chorus

Allegro K 626, Introitus: Kyrie

f Ky - ri - e - lei - i - son, e - le - i - son

Ex. 012: *Requiem*, K 626, Introitus: Kyrie

Exactly like the chorus „And He shall purify“ (*The Messiah* no. 7; ,large' C , without tempo word) „it drives forcibly into its natural tempo“¹⁷⁰ that musicians who are not under the spell of the current fashion of playing fast, will choose a classical *Allegro moderato* corresponding to the practice of Joseph Haydn. That has nothing to do with the classical *Allegro* 4/4 of the first movements of Mozart's concertos (see below). The church sonatas and the movements in „new style“ which migrated from secular to sacred music during the transition from Baroque to the classical period will be treated after the odd-numbered (uneven) metres. (See p. 220).

Let us look at the 71 pieces in ,large' C metre in Mozart's church music with autograph tempo words, the tempo of which, „to be suitable for the church, must be taken **somewhat more moderately** than in operatic style.“ (see p. 327, § 53):

Largo ,large' C

with 32nd notes

* K 427 Mass in C minor, Qui tollis (Ex. 013) (=K 469 *Davide penitente*, no. 7 „Se vuoi, puniscimi“)

* K 427 Mass in C minor, Sanctus (Ex. 014)

- K 322 Kyrie in E flat (fragment)

¹⁶⁹ „One doesn't like to use the 2/4 metre in vocal fugal pieces.“ Marpurg: *Kritische Briefe* ('Critical Letters'), vol. I, 1760, 14th letter, p. 108, footnote Ψ [app. p. 332].

¹⁷⁰ Leopold Mozart, *Violinschule* ('School of Violin Playing'), p. 30, chap. 1, section 2, § 7 [app. p. 271].

Largo K 427, Qui tollis

Qui tol-
Qui
lis pec- ca- ta mun- di,
tol- lis pec- ca- ta mun- di,

Ex. 013: Mass in C minor, K 427, Qui tollis

Mozart's slowest tempo of all and his broadest metre is the *Largo* in ,large' C metre. „This tempo is suitable for passions which manifest themselves with solemn slowness, for melancholic sadness and a somewhat gloomy devotion.“¹⁷¹ In the powerful „Qui tollis“ of the C-minor Mass, almost unbearably for 54 bars, the flagellating lashes of the strings' 32nd notes whip the chorus that drags itself in quarter notes under the pain of the cross's heavy weight.¹⁷² (see *app. p. 284, Sulzer: „General Theory“ 286*)

The many 64th notes in the fragment of the Kyrie K 322 and the powerful 32nd scales in „Pleni [!] sunt caeli et terra“ in the „Sanctus“ of the C-minor Mass (Ex. 014), show *how* slow Mozart's *Largo* in ,large' C time is - slower in fact than the *Adagio* with 32nd notes of the „Verbum caro factum“ in K 125 (Ex. 016).

(Largo) K 427, Sanctus, m. 13

Viol. *f*
Chor *f* ple- ni sunt cae- li et ter- ra, ple- ni sunt cae- li et ter- ra
Pos. *f*

Ex. 014: Mass in C minor, K 427, Sanctus, b. 13

Adagio maestoso ,large' C

with 32nd notes

- K 321 *Vesperae solemnes de Dominica, Magnificat*¹⁷³


¹⁷¹ Kirnberger, article „Largo“ in Sulzer, *Allgemeine Theorie der Schönen Künste* („General Theory of the Fine Arts“), vol. III, p. 154).

[*App. p. 287*].

¹⁷² A naive listener at one of my general rehearsals jumped excitedly to his feet, obviously deeply moved, but incapable of expressing himself other than with a grotesque incongruity, and called out, „That, that - is better than football!“

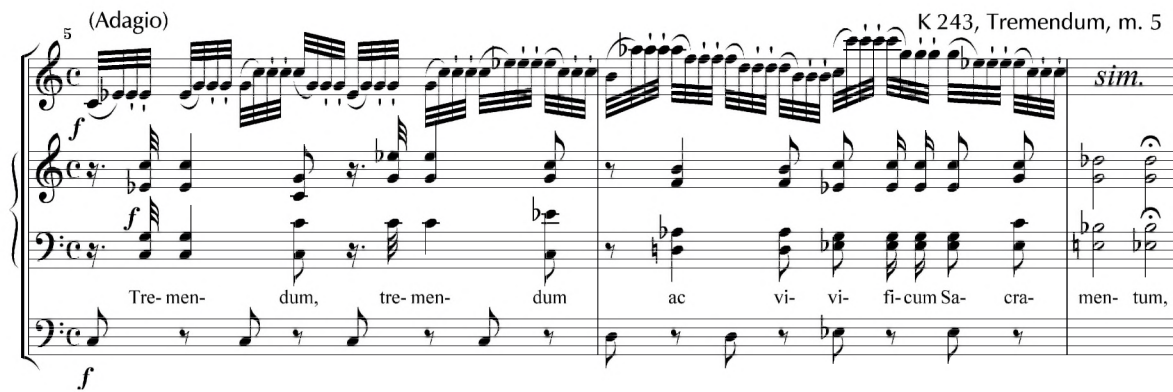
¹⁷³ In the Critical Report of the NMA wrongly: „*Allegro maestoso*“!

Adagio ,large' C

 with 32nd notes

- * K 317 Mass in C (Coronation Mass), Credo, b. 60 „Et incarnatus est“
- * K 243 *Litaniae de venerabili altaris Sacramento*, Tremendum (Ex. 015)
- K 195 *Litaniae Lauretanae B.M.V.*, Agnus Dei (Coloraturas of the chorus)
- K 195 *Litaniae Lauretanae B.M.V.*, Salus Infirmorum
- K 127 *Regina coeli*, 2nd movement, b. 93 „Ora pro nobis Deum“ (Coloraturas)
- * K 125 *Litaniae de venerabili altaris Sacramento*, Verbum caro factum (Ex. 016)

(Adagio) K 243, Tremendum, m. 5



f

Ex. 015: *Litaniae de venerabili altaris Sacramento*, K 243, Tremendum, b. 5


Adagio K 125 "Verbum caro factum"



f

Ex. 016: *Litaniae de venerabili altaris Sacramento*, K 125, Verbum caro factum

The powerfully quaking „Tremendum“ of the *Litaniae* K 243 (Ex. 015) and, full of religious conviction, the *forte* 32nd notes of all the violins in the „Verbum caro factum“ (Ex. 016) as well as the expressive 32nd notes of the violins - *piano-legato* and *con sordino* - in the „Et incarnatus est“ of the *Coronation Mass*, K 317, are no more *Largo*, but, however, undoubtedly less animated than the secularly resolute *Adagio* of the flute in the trial march in *Die Zauberflöte*¹⁷⁴ (Ex. 115) and the virtuosic *Adagios* of the concertos and the chamber music - and that not least because of the resonant church acoustic.

 with 16th-note triplets

- * K 339 *Vesperae solennes de Confessore*, Magnificat (Ex. 017)
- K 125 *Litaniae de venerabili altaris Sacramento*, Kyrie, b. 23
- K 125 *Litaniae de venerabili altaris Sacramento*, Tremendum

Adagio K 339, Magnificat



f

Ex. 017: *Vesperae solennes de Confessore*, K 339, Magnificat

Since „the *tempo giusto* is determined by the *metre* and by the longer and shorter *note values* of a composition“ these pieces which are dominated by 16th note triplets are more flowing than the above-mentioned ones with 32nd notes, but slower than the *Adagio* of the *Requiem*-„*Introitus*“ (Ex. 018) and the

¹⁷⁴ No. 21, Finale II *Die Zauberflöte*, b. 362.

„Gratias“ and „Jesu Christe“ of the *Mass in C minor*, the „governing notes“ of which are simple 16th notes.

(Adagio ,large' C)

with 16th notes

* K 626 *Requiem*, Introitus, „Requiem aeternam dona eis“ (Ex. 018)

* K 427 *Mass in C minor*, Gratias (=K 469 *Davide penitente*, no. 4 Chorus

„Sii pur sempre benigno“)

* K 427 *Mass in C minor*, Jesu Christe (= K 469 *Davide penitente*,

no. 10 Chorus „Chi in Dio sol spera“)

- K 337 *Mass in C*, Sanctus

- K 192 *Missa brevis in F*, Agnus Dei

- K 109 *Litaniae Lauretanae B.M.V.*, Salus Infirmorum

Ex. 018: *Requiem*, K 626, Introitus, b. 8 and 26

Adagio ma non troppo ,large' C

with 16th notes

- K 262 *Missa longa in C*, Credo, b. 85 „Et incarnatus est“

Andante maestoso ,large' C

with 16th notes

* K 317 *Mass in C (Coronation Mass)*, Kyrie

- K 258 *Missa brevis in C*, Sanctus

Più Andante ,large' C [from Andante maestoso]

with 16th notes

* K 317 *Mass in C (Coronation Mass)*, Kyrie, b. 7 (Ex. 019)

Ex. 019: *Coronation Mass*, K 317, Kyrie, b. 7 and *Agnus Dei*, b. 7, 57, 71

A fine piece of evidence that *Andante* does not mean slow: the *Più Andante* makes the Kyrie of the *Coronation Mass* of course a little *faster*, not *slower* than the preceding *Andante maestoso*! In the „*Agnus Dei*“,

b. 57 (Ex. 019) the same music is displaced by half a bar and increased to *Andante con moto*, and still further in b. 71 to *Allegro con spirito, forte*. The displacement of the entries of the theme shows the equal weight of both halves of the bar in the ‚large‘ C metre.

Andante moderato ‚large‘ C

with 16th notes

- K 194 *Missa brevis* in D, Credo, b. 59 „Et incarnatus est“

Andante ‚large‘ C

with 16th notes

* K 626 *Requiem*, Confutatis (Ex. 020)

- K 275 *Mass* in B flat, Agnus Dei

- K 262 *Missa longa* in C, Agnus Dei

- K 259 *Mass* in C (*Organ solo Mass*), Kyrie

- K 220 *Mass* in C (*Sparrows Mass*), Credo, b. 25 „Et incarnatus est“

- K 140 *Missa brevis* in G, Agnus Dei

Ex. 020: *Requiem*, K 626, Confutatis

Also the *Andante* in ‚large‘ C-time is slower than the *Andante* 4/4 in concert and opera: the *Andante* of the irreconcilable Old Catholic „Confutatis“ in the *Requiem*, with accents heavy as the rocks of the abyss (Ex. 020) is slower than the gliding, soft Masonic *Andante* „Heil sei euch Geweihten“ in Finale II of *Die Zauberflöte* (Ex. 121).

Andante con moto ‚large‘ C

with 16th notes

- K 317 *Mass* in C (*Coronation Mass*), Agnus Dei, b. 57 „Dona nobis pacem“ (Ex. 019)

Allegretto ‚large‘ C


with 16th notes

* K 257 *Mass* in C (*Credo Mass*), Sanctus (Ex. 021)

Ex. 021: *Mass* in C (*Credo Mass*), K 257, Sanctus, b. 8


With 16 *fortissimos* within 15 bars, the *Allegretto* of the „Sanctus“ in the *Credo Mass*, K 257, in ‚large‘ C-time (Ex. 021), has nothing of the lightness which this indication demands in other metres. In secular works, the autograph marking *Allegretto* 4/4 is used only in some *accompagnato*-recitatives, in one melodrama, in the Prelude in C for piano K 395 („*Capriccio*“) and in the completely different rondo in K 617 (*Adagio* and *Rondo* in C minor-major for glass harmonica, flute, oboe, vla, vc) - plus, after a virtual change of metre from 2/2 to 4/4, in *Die Zauberflöte* no. 21, b. 249, for the Terzett „Was hör ich? Paminens Stimme? [Ex. 168].“

Allegro maestoso ,large' C

 with 16th note triplets


- K 127 „Regina coeli“, 1st movement

Allegro moderato ,large' C

 with 16th notes


- K 273 „Sancta Maria, mater Dei“
- K 109 *Litaniae Lauretanae B.M.V.*, Salus Infirmorum, b. 6

Allegro non troppo ,large' C

 with 16th notes


- K 337 Mass in C, Sanctus, b. 9
- K 337 Mass in C, Benedictus

Allegro comodo ,large' C

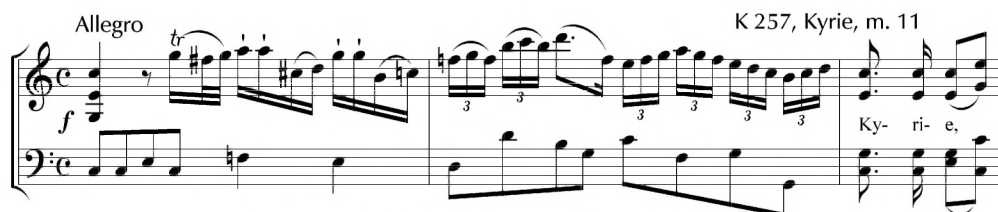
 with 16th notes

- K 427 Mass in C minor, Sanctus, b. 18 „Hosanna“, and „Benedictus“, b. 107¹⁷⁵


Allegro ,large' C

 with 16th notes triplets

- ※ K 257 Mass in C (*Credo* Mass), Kyrie, b. 11 (Ex. 022)
- K 195 *Litaniae Lauretanae*, Kyrie, b. 12



Ex. 022: Missa in C (*Credo* Mass), K 257, Kyrie, b. 11

 with 16th notes

- ※ K 626 *Requiem*, Kyrie (fugue, Ex. 012)
- ※ K 339 *Vesperae solennes de Confessore*, Confitebor (Ex. 023)
- K 339 *Vesperae solennes de Confessore*, Magnificat , b. 6 „Et exultavit“
- K 321 *Vesperae de Dominica*, Beatus vir
- K 321 *Vesperae de Dominica*, Magnificat, b. 7 (see p. 39 Ex. 009)
- K 275 Mass in B flat, Kyrie
- K 275 Mass in B flat, Credo
- K 262 Missa longa in C, Kyrie (fugue from b. 14)
- K 260 Offertorium „Venite populi“
- K 259 Mass in C (*Organ solo* Mass), Credo
- K 258 Mass in C (Missa brevis), Gloria
- K 257 Mass in C (*Credo* Mass), Benedictus
- K 222 Offertorium „Misericordias Domini“
- K 220 Mass in C (*Sparrows* Mass), Kyrie
- K 192 Missa brevis in F, Kyrie
- K 192 Missa brevis in F, Credo
- K 192 Missa brevis in F, Sanctus, b. 9 „Hosanna in excelsis“ (fugato)
- K 167 Mass in C, Credo
- K 141 Te Deum Laudamus
- K 125 *Litaniae de venerabili altaris Sacramento*, Tremendum, b. 10
- K 66 Missa brevis in C (*Dominicus* Mass), Gloria, b. 97

¹⁷⁵ Since the „Hosanna“ of the „Sanctus“ is from b. 47 identical with that of the „Benedictus“ from b. 107, the autograph „Allegro comodo“ of the former can be taken as valid for the unmarked „Benedictus“ as well.

Allegro

Chor *f*

Con- fi- te- bor ti- bi Do- mi- ne

f *tr* *tr* *f*

all strings, violin I octave higher *violins 2 octaves higher*

K 339, "Confitebor", m. 1+89

Ex. 023: *Vesperae solennes de Confessore*, K 339, Confitebor, b. 1 and 89

All these pieces could not be described more felicitously in their character of an *Allegro* in ,large' four-four metre (C) than by the definition of the latter by contemporary theorists (p. 020). „The ,large four-four metre has a strong and heavy execution and a slow tempo.“¹⁷⁶ None of these *Allegros*, with their thorough-bass-like *four emphasized harmonies per bar*, would take to being adapted to the light-footed classical concert-*Allegro* 4/4 that swings in half bars, which a now long-established habit in the feeling for tempo of today's performers likes to hurry even the church-*Allegro*. Above all, it is the too dense concentration of harmonic steps that creates the impression of hectic rush.

Allegro vivace ,large' C

with 16th notes

- * K 427 Mass in C minor, Gloria (Ex. 024) (=K 469 *Dauid penitente*, no. 2 Chorus „Cantiam“)
- K 321 *Vesperae solennes de Dominica*, Dixit

Allegro vivace

K 427, Gloria

f *f* *f*

Glo-ri-a in ex-cel- in ex-cel-

Glo-ri-a in ex-cel-

Ex. 024: Mass in C minor, K 427, Gloria

Allegro vivace is also slower in ,large' C time than in the classical 4/4: the „Gloria“ of the Mass in C minor with its choral coloratura is of course by far not as swift as the first movement of the „Jupiter“ symphony (Ex. 150) (which is itself often played too fast). „Vivace means animated, and forms a *midpoint between fast and slow*.“¹⁷⁷ „Animated“, that is, with marked metrical accents.

Allegro con spirito ,large' C

with 16th notes

- * K 317 Mass in C (*Coronation Mass*), Agnus Dei, b. 71, „Dona nobis pacem“ (Ex. 019)
- * K 262 *Missa longa* in C, Gloria (Fugue from b. 83)

The somewhat faster *Allegro con spirito* of the „Gloria“ in the *Missa longa* (16th notes only for the instruments) or in the „Dona nobis pacem“ of the *Coronation Mass* can still not be compared to Pedrillo's aria „Frisch zum Kampfe“ (Ex. 137).

Allegro molto / Molto Allegro ,large' C

with 16th notes

- * K 337 Mass in C, Gloria (Ex. 025)
- K 317 Mass in C (*Coronation Mass*), Credo, b. 1 and 72
- K 257 Mass in C (*Credo Mass*), Sanctus, b. 16 „Hosanna“, and Benedictus, b. 74
- K 125 *Litaniae de venerabili altaris Sacramento*, Kyrie, b. 1 and 29

¹⁷⁶ Türk, *Klavierschule* ('School of Clavier Playing'), 1789, p. 95, chap. 1, section 4, § 58, 6 [app. p. 299].

¹⁷⁷ Leopold Mozart, *Violinschule* ('School of Violin Playing'), p. 48 [app. p. 272].

(Allegro molto) K 337, Gloria: Qui tollis, m. 39+55

Ex. 025: Mass in C, K 337, Gloria, Qui tollis, b. 39 and 55

In spite of the same class of note values, the *Molto Allegro* with 16th notes in the Masses in C and the *Litaniae* K 125 is also by far not as fast as Leporello's „Notte e giorno faticar“ (Ex. 139). The opening of the Gloria in K 337 deceives as to the possibility of a brisk tempo, it's true; but in the „Qui tollis“ (b. 32-34, 38-40, &c.) there are frequently mordents on chains of 16th notes¹⁷⁸; in bar 55 and elsewhere in the „Quoniam“, supported by trumpets and timpani, we find a figure with big leaps which would make no sense in a fast tempo. In between (b. 18, 36 and especially clearly in b. 75-84), the movement changes from the baroque ‚large‘ C to the classical 4/4 (2/4+2/4, see below) with only two emphases per bar for the passages of the solo-singers where the 1st violins have light *sciolto*-runs (see the excursus „virtual changes of metre“ p. 115).

♪ with 8th notes:

- K 262 *Missa longa* in C, Credo, b. 109 „Et resurrexit“

Not held back by 16th notes and therefore very quick is the „Et resurrexit“ in the „Credo“ of the *Missa longa*, though a little slower than the *Allegro assai* of the „Dies irae“ in the *Requiem* (Ex. 026).

Allegro assai ‚large‘ C

♪ with 16th notes

- K 257 *Mass in C (Credo Mass)*, Gloria

♪ with 8th notes

※ K 626 *Requiem*, Sequence „Dies irae“ (Ex. 026)

Allegro assai K 626, Dies irae

CHOR: Die- es i- rae, di- es il- la

Ex. 026: *Requiem*, K 626, Sequence, „Dies irae“

In spite of its furious pace, the *Allegro assai* of the „Dies irae“ in the *Requiem*, dominated solely by 8th notes (and tremolando 16th notes), is yet slower than the two *Allegro assai* 4/4 passages in Finale I of *Don Giovanni* („Presto, presto pria ch'ei venga“ and „Soccorriamo l'innocente!“¹⁷⁹, Ex. 145), which essentially have only eighth notes, too. Again, the reason is the divergence between the C metre of the „church“-style und that of the „theatre“- and „concert“-style.

„The same Terms which denote *Lively* and *Gay*, in the Opera, or Concert Style, may be understood in the Practice of Church-Music as *Cheerful* and *Serene*, or, if the Reader pleases, *less lively* and *gay*: Wherefore, the *Allegro*, &c. in this Kind of Composition, should always be performed somewhat slower than is usual in Concertos or Operas.“¹⁸⁰

Presto was not used by Mozart in his church music.

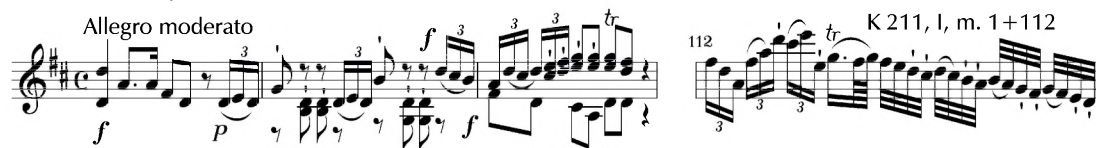
¹⁷⁸ Together with the sharp accents of trombones and doublebasses, they express the painful flinching of Jesus under the flagellation in another way from that of the *Largo* of the C-minor Mass.

¹⁷⁹ These are, nevertheless, often misunderstood as ♩ and played much too fast (see below).

¹⁸⁰ Charles Avison, *An Essay on Musical Expression*, London 1752 [app. p. 321].

„Large' C-metre in Mozart's secular music

In his secular music Mozart used the meanwhile obsolete „large' C metre only in the first movement of a little Sonata in F for violin and doublebass, K 46d; in the aria of Simone, no. 2 in *La finta semplice*, which morosely describes the troubles of marriage; in the fugal 4th movement of the String Quartet in D minor, K 173 - all of them without an autograph tempo word; and, stylistically harking back, in the 1st movement of the Violin Concerto in D, K 211 (Ex. 027), which, in spite of its „large' C-time with four stresses per bar and shiftings of motives by half bars (see above), and along with its many 32^{nds} and frequent 16th note triplets, is moving towards the *Allegro moderato* of the classical 4/4 metre (see p. 99). This led Floyd K. Grave to write an excellent essay on „Common-time displacements“ within this, strictly speaking, abandoned style that recalls Friedemann Bach.¹⁸¹



Ex. 027: Violin Concerto in D, K 211, 1st movement

Mozart took up the old metre again a few times (e.g. in the *Overture* and the *Allemande* of the quasi-baroque Suite for Piano, K 399¹⁸²) when later studying Handel and J. S. Bach. On April 20th 1782 he wrote to his sister:

„Baron van Suiten gave me all the works of Handel and Sebastian Bach to take home. [...] I am sending you herewith a Preludio and a three-part fugue [K 394]. I've intentionally written *Andante maestoso* [4/4] over it, so that one won't play it quickly – for if a fugue isn't played slowly, you can't pick out the subject clearly as it enters, and so it makes no effect.“¹⁸³

- K 394, Prelude and Fugue for piano in C, Fugue (*Andante maestoso*)

This fugue was Mozart's first in the „large' C metre; two more followed in 1782 and 1783:

- K 399 Suite for piano, *Overture*, b. 26 fugue (*Allegro*),

* K 426 Fugue in C minor for two pianos (Ex. 028) (and K 546 arrangement for string orchestra¹⁸⁴);



Ex. 028: Fugue in C minor for two pianos, K 426, (and K 546, arrangement for strings)

In 1789 he arranged Handel's *Messiah* (K 572) and in it the majestic fugue „And He shall purify“ in „large' C time. His last work in this metre is the complicated counterpoint of:

* K 594 Adagio and Allegro in F minor for a mechanical organ, b. 40 *Allegro*.

¹⁸¹ Floyd K. Grave, *Common-Time Displacement in Mozart*; in: *Journal of Musicology* 3/4, Fall 1984, p. 423-442.

¹⁸² The tempo words *Grave* und *Andante* are taken from the posthumous first edition of 1799.

¹⁸³ Mozart's letter from 20.04.1782, no. 668 [app. p. 267].

¹⁸⁴ The autograph of K 426 has no tempo word. In 1788 Mozart had the version for two pianos copied for the arrangement for strings K 546 by a writer who set „Allegro moderato“ as tempo word. Mozart crossed out the „moderato“ strongly several times (W. Plath in NMA). It could be that the copyist had added the „moderato“ (in the same way as Joseph and Michael Haydn) because he was no longer familiar with the slower pace of the „large' 4/4 metre. In a classical „Allegro“ 4/4 the piece would indeed be much too fast. Mozart, on the contrary, for his part probably wanted to prevent the piece - now as „Allegro moderato“ in the „large' 4/4 metre - from being played much too slowly. (The first edition of the version for two pianos of 1790 has - as usual for the time - again „Allegro moderato“ - without Mozart's knowledge? or tolerated by him?).

B) Secular music. The classical metres

LEOPOLD MOZART: „Metre makes the melody, therefore metre is the soul of music.“¹⁸⁵

1) THE EVEN METRES

a) The classical („galant“) \mathfrak{C} (2/2)

For the time being we shall have to accept that the transition from the *alla breve* of the ecclesiastical *stile antico* to the secular *alla breve* of the *classical period* is still shrouded in darkness, since the theorists of the 18th century either said nothing about it, or held unrealistically to the „ \mathfrak{C} = twice as fast“ of the old style. In the course of the emancipation of instrumental music, dance music could have been influential. For the animated to fast branles, rigaudons, gavottes and bourrées in „light two-two“ metre¹⁸⁶ with one main stress, the time signatures $2'$ and \mathfrak{C} were used indiscriminately. Instrumental dance stylizations had an effect on vocal music as well, beyond the physical practicalities of dance. Under the influence of French dances the stiff *alla breve* of the church style was replaced by the swinging $2/2(\mathfrak{C})$ -metre of the ‚galant‘ and classical styles, which was open to every tempo. Dance music set a secular, bodily-accentuated rhythm that relished contrasts against the long echoes of choral singing in reverberant churches. Its structural traces can be found nearly everywhere in Mozart's works.

Independently of all doctrine, let us then compare his 348 movements in the \mathfrak{C} of the new style *among themselves*; for a better differentiation from the \mathfrak{C} of the *stile antico* we mark them now throughout by „ $2/2$ “. Their comparison with definite $4/4$ metres that have the same tempo word and the same class of note values shows that „twice as fast“ no longer applies to the $2/2$ of the secular classical style. Already Leopold Mozart did not associate a precise conception of tempo with the \mathfrak{C} metre,¹⁸⁷ but - like Johann Adolph Scheibe - thought additional tempo words necessary.¹⁸⁸ In the middle of the century the time signature \mathfrak{C} was nothing more than a sign for a *certain increase in speed*.¹⁸⁹

The $\mathfrak{C}(2/2)$ with only one stress per bar and the $C(4/4)$ compounded of two $2/4$ metres provide fundamentally different metrical models; this is more obvious in faster tempi than in very slow ones. The details of metrical differentiation within the $4/4$ ($2/4+2/4$) metre will be described later. In spite of its faster tempo the *alla breve* breathes in wider arcs because of the wider distance between its main stresses, one per bar; in Mozart's works it still gives a certain impression of ‚high style‘. Concerning the sheer speed of playing (without considering the *manner* of playing) the following rough rule of thumb will be subsequently confirmed:

One bar in $2/2$ corresponds roughly to one bar in $4/4$ *at the next higher degree of tempo* (if the class of note values is the same); for instance:

Adagio $2/2 = \text{Larghetto}$ $4/4$; *Larghetto* $2/2 = \text{Andante}$ $4/4$; *Andante* $2/2 = \text{Allegretto}$ $4/4$;
Allegretto $2/2 = \text{Allegro}$ $4/4$; *Allegro* $2/2 = \text{Allegro molto}$ $4/4$; *Allegro molto* $2/2 = \text{Allegro assai}$ $4/4$;
Allegro assai $2/2 = \text{Presto}$ $4/4$.

Here now Mozart's movements in classical \mathfrak{C} metre, marked with the modern time signature $2/2$:

¹⁸⁵ Leopold Mozart, *Violinschule* ('School of Violin Playing'), p. 27, Chap. 1, Section 2, § 1 [app. p. 271].


¹⁸⁶ Marpurg, *Kritische Briefe* ('Critical Letters'), vol. II, 1763, 67th letter, p. 22-24, § 71 + § 72 [app. p. 333].

¹⁸⁷ Leopold Mozart, *Violinschule* ('School of Violin Playing'), p. 30, § 7 [app. p. 271].

¹⁸⁸ Joh. Adolph Scheibe: *Ueber die Musikalische Composition* ('About Musical Composition'), 1773, part 1, chap 5, p. 202, § 88: „ $2/2$ metre, [...] if it is not used in the church or in similar kinds of writing, tolerates many various tempos, which must be indicated each time; for it is now in itself very uncertain. [...] Therefore, if the movements which it shall govern are not written in counterpoint it is best to indicate the tempo by an appropriate adjective; this is all the more necessary since this metre occurs nowadays in all kinds of styles, appearing indeed in the theatre, the chamber and in all sorts of instrumental pieces. It is true that its proper place is the church where it is used mainly in choruses, fugues and contrapuntal pieces; however, since it is used now also for other things [...] it is all the more necessary that the tempo which is required by the piece is always indicated, be it an aria, symphonic allegro, or concerto-allegro, etc.. Since operas and symphonies have taken over this metre, and often used it for the very fastest and most fiery movements where its old dignity and seriousness have no place, it has adopted an almost quite different character; for it is now as favoured in the galant style as it had previously been venerated in the church style.“ [app. p. 340]

¹⁸⁹ Joseph Riepel [after a music example in $2/8$ time]: „Some treat the reliable *Allabreve-tempo* in such an unnatural way: true, it doesn't have the same hectic beats as today's church-style *allabreve*, but in the free style it is uncommonly lively because as well as the principal voice the bass and middle voices move mainly in eighth- or even sometimes in sixteenth-notes beneath it, and so it is normally marked *Vivace* or *con Spirito*. In short, this tempo is no other than if I were to set *Presto* or *Prestissimo* over a normal $4/4$ common time.“ *Erläuterung der betrüglichen Tonordnung* 1765 ('Deceptive Cadences Explained', Chapter 4), p. 78 [App. p. 320/321]

Adagio cantabile 2/2

 with 64th notes

* K 284 Piano Sonata in D, 3rd movement, Variation XI (Ex. 029)


Adagio cantabile K 284, III, Var. XI, m. 1+11 11



Ex. 029: Piano Sonata in D, K 284, 3rd movement, Variation XI


Since Mozart does not use *Largo* 2/2, *Adagio cantabile* is his slowest tempo in this metre. In spite of the 64th notes (and even a *tirata* across 2½ octaves in 128th notes – in point of fact not genuine – in bar 30) he has kept in the autograph the ♩ of the subject also for this variation, instead of notating it like the second movement of the Piano Sonata in C minor, K 457, as *Adagio* 4/4 (Ex. 110). Thus the larger spaciousness of the *alla breve* was maintained, which manifests itself – for instance in the half-bar and partly even whole-bar slurs of the preceding variations – even in this slow tempo (e.g. b. 18). He never wrote *cantabile* in 4/4 metre. Where he uses it in 3/4, 3/8 and compound ,4/8' and 6/8 movements (see below) it increases the indicated respective slowness. The manner of playing is predominantly *legato*.

„*Cantabile*, singable, enjoyably singing. The newer composers set it often instead of *Adagio*; at least one must take their *Cantabile* always a little slowly.“¹⁹⁰

 with 32nd notes

* K 522 „Ein musikalischer Spaß“ („A musical joke“) [more correctly: a *satire!* ¹⁹¹], 3rd movement

Adagio 2/2

 with 32nd notes

* K 543 Symphony in E flat, 1st movement

* K 527 *Don Giovanni*, no. 13 Finale I, b. 251 „Protegga il giusto cielo“ (Ex. 030)

- K 455 Ten Variations in G on „Unser dummer Pöbel meint“, Variation IX

- K 359 Twelve Variations in G for piano and violin on „La Bergère Célimène“, Variation XI

(Adagio) K 527, no. 13, m. 257-261 (excerpt)

Donna Anna

Pro- teg- ga il giu- sto cie- lo il

Donna Elvira:

Ven- di- chii giu- sto cie- lo il mio tra- di- to a-

ze- lo del mio cor- Pro-

mor, il mio tra- di- to a- mor.



Ex. 030: *Don Giovanni*, K 527, no. 13 Finale I, (excerpt of b. 257-261)

Because of the wrong indication „C“ in the old Mozart edition generations of conductors and singers have performed the terzetto of the noble, masked conspirators in Finale I of *Don Giovanni* as an *Adagio*

¹⁹⁰ Joh. Adam Hiller, *Anweisung zum Violinspielen, Anhang eines Lexicons* ('Instruction for playing the Violin: A Dictionary as Appendix'); p. 63. [app. p. 331/332]

¹⁹¹ Modulating to the dominant already in b. 1 (through a „mistaken“ *F sharp* in the upbeat) and returning already in b. 3 back to the tonic, this „*Adagio cantabile*“ – mostly in *forte* (!) – continues single-mindedly the first two movements' vicious caricature of a failing composition with senseless 32nd note scales, wrong *sforzati*, clumsy rhythms, and unsuccessful modulations. A cadenza that makes use of Alberti-bass figuration, ultimately getting lost in the highest register in a whole-tone scale that overshoots the mark, closing with a *pizzicato* on the open G-string and a trill in thirds – all this leads one to expect the compositional disaster in the fourth movement which Mozart with inspired sarcasm does then indeed serve up.

8/8 and have consequently produced a dramatic black-out in the middle of the finale. Yet the 32nd notes of Donna Anna on „zelo“ are no melodies, but tirades of vengeance, and much more effective in the *Larghetto*-pace of Mozart's *Adagio* 2/2, a little slower than the overture to *Die Zauberflöte* (Ex. 032). The introduction of the Symphony in E-flat major, K 543, is also often heard too slowly as an *Adagio* 8/8.

(*Adagio* 2/2)

with 16th note triplets

- K 496 Piano Trio in G, 3rd movement, Variation V
- K 481 Piano and Violin Sonata in E flat, 2nd movement
- * [K 466 Piano Concerto in D minor, 2nd movement „*Adagio*“] (Ex. 031)

Ex. 031: Piano Concerto in D minor, K 466, 2nd movement [„*Adagio*“]

Leopold Mozart wrote about the influence of the smallest class of notes on determining the tempo of the second movement of K 466 (without tempo word in the autograph):

„the *adagio* [!] is a Romance, the tempo is to be taken as quickly as you can bring out the noisy quick triplets that appear right on page 3 of the Romance, and must be well practised so that the theme doesn't sound too feeble.“¹⁹²

By the term „*Adagio*“, however, Leopold, may have meant simply the *second, slow movement*.

with 16th notes


- * K 620 *Die Zauberflöte*, Overture b. 1 and 97 (Ex. 032)
- K 588 *Così fan tutte*, no. 29 Duetto Fiordiligi/Ferrando, „Fra gli amplessi in pochi istanti“
- K 477 „Maurerische Trauermusik“ („Masonic Funeral Music“)¹⁹³
- K 418 Aria for soprano and orchestra „Vorrei spiegarvi, oh Dio!“
- K 375 Serenade in E flat for wind ensemble, 3rd movement
- K 366 *Idomeneo* (appendix), no. 30a aria Idomeneo, „Torna la pace al core“
- K 356 *Adagio* in C for glass harmonica
- K 303 Piano and Violin Sonata in C, 1st movement
- K 295 Aria for tenor and orchestra „Se al labbro mio non credi“
- K 111 *Ascanio in Alba*, no. 16 Aria Ascanio, „Ah di sì nobil alma quanto parlar vorrei“
- K 83 „Se tutti i mali miei“, Aria for soprano and orchestra
- K 77 „Misero me!“, Recitativo and Aria for soprano and orchestra, Aria „Misero pargoletto“
- K 42 *Grabmusik*, cantata for S, B, chorus and organ; Aria Engel, „Ergib dich, hartes Herz“, b. 65
- [- K 486 *Der Schauspieldirektor*, n. 3 Terzett, b. 90-94 „*Adagio, adagio, adagio*“ (see p. 176)]

Ex. 032: *Die Zauberflöte*, K 620, Overture


¹⁹² Leopold's letter to Nannerl of 04.01.1786, no. 916 [app. p. 269].

¹⁹³ Although 16th notes are here mainly only virtual and seldom real, they must be seen as smallest note values relevant for the tempo. The 32nd and 64th notes are only decoration.

This Introduction to a fairy-tale piece with Enlightenment intent has traditionally suffered from a histrionic overemphasizing of its masonic symbolism. How many essays have been written about the ‚three chords‘! The 16th note upbeats have been played (and conducted) with ‚profound meaning‘ as eighth notes,¹⁹⁴ while the following half notes were shortened and the fermatas on the rests understood as a licence to omit them. The 32nd note triplet that simply connects the 5th degree with the 2nd was played „with expression“ as a melodic 16th note triplet, the sustained *sforzando* (= „with [sustained] intensity“) of the upper strings, however, were shortened into staccato-like *sforzati* (= „with [sudden] intensity“), so that the broad melodic line in the first violins tracing the subdominant added-sixth chord (resp. its dominant two bars later) disappeared behind the chords of the wind section. The pace of the calm quarter notes, hardly to be missed, can serve as a model also for the other movements of the *module Adagio 2/2 with 16th notes*.

 with 8th note triplets

- K 366 *Idomeneo*, no. 24 Chorus „Oh voto tremendo! Spettacolo orrendo!“
- K 111 *Ascanio in Alba*, no. 22 Aria Ascanio, „Se pietà dell’alme amanti“, b. 50

 with 8th notes

- * K 620 *Die Zauberflöte*, no. 18 Chor der Priester (Chorus of the Priests) „O Isis, und Osiris, welche Wonne!“ (Ex. 033)
- K 620 *Die Zauberflöte*, no. 21 Finale II, b. 190, „Der, welcher wandert diese Straße“
- K 555 Canon „Lacrimoso son’ io“
- K 410 Adagio in F for 2 bassett horns and bassoon
- [K 384 *Die Entführung*, no. 15 Aria Belmonte, „Wenn der Freude Tränen fließen“¹⁹⁵]
- K 247 Divertimento in F (1. *Lodronische Nachtmusik*), 5th movement (b. 70!)



Ex. 033: *Die Zauberflöte*, K 620, no. 18, Priests' Chorus


The Priests' Chorus, no. 18 of *Die Zauberflöte*, is clearly more flowing than the beginning of the Overture (Ex. 032) since it has no 16th notes. Like there, the sign *sf* must be understood as a broad *sforzando*, enthusiastically blossoming, not as a startled *fp*. (The word „*sforzando*“ can be found written out in the *legato*-16th notes of bars 83-84 in the Recitative no. 23, b. 83/84 in *Idomeneo*, K 366, where it clearly means „more intensely“, as it is followed by „*diminuendo*“ half a bar later.)

(Adagio 2/2)

 with quarter notes

- K 366 *Idomeneo*, no. 28a, 28b, 28c and 28d, La voce

Adagio ma non troppo 2/2

 with 16th notes

- K 366 *Idomeneo*, no. 26 Cavatina with Chorus, „Accogli, oh re del mar, i nostri voti“

¹⁹⁴ Nobody would play the first two chords of the overture to Rossini's *The Barber of Seville* like that!

¹⁹⁵ The tempo of this aria is problematic: because of its 16th notes it should actually belong to the same group as the Overture to *Die Zauberflöte* (Ex. 032). In view of the „*Freudentränen*“ („tears of joy“), however, it can in no way be so slow. Since the 16th notes in b. 20 and b. 81 can be sung and played in the *Adagio*-with-eighth-notes of the Priests' Chorus, I include it *here*, contrary to my previous principles. In the tempo usually taken today, „*Andante*“, the contraction of bars 24-25 and 82-83 to one only in each case, which Mozart made in a second version out of consideration for the singer's breath, wouldn't have been necessary.

Un poco Adagio 2/2

with 16th notes

- K 344 *Zaide*, no. 14 Aria Allazim, „Ihr Mächtigen seht ungerührt“

with 8th note triplets

- K 111 *Ascanio in Alba*, no. 22 Aria Ascanio, „Al mio ben mi veggio avanti“

Con più moto (from Adagio) 2/2

with 8th notes

- K 588 *Così fan tutte*, no. 29 Duetto Fiordiligi/Ferrando, b. 12 „Oh che gioia il suo bel core“

Lento 2/2

with 8th notes

- K 453a „Kleiner Trauermarsch“ in C minor for piano

Mozart's only *Lento*. The subtitle „Marche funebre del Sigr. Maestro Contrapunto“ shows that it is a joke for Mozart's piano pupil Barbara Ployer. Not quite as satirical as „Ein musikalischer Spaß“ („A musical joke“), K 522, but genuine music, although with a mischievous smile. Heavy metre, heavy tempo word, no figuration: great pathos, exaggerated for fun. In view of the large note values Türk's: „*Lento*: similar to *adagio*, but not quite as slow“¹⁹⁶ is more suitable than Koch's definition of *Lento*: „*leisurely*, means often the same degree of a slow tempo as *Adagio*, and demands generally the same manner of playing“.]

Larghetto 2/2

with 32nd notes

* K 589 String Quartet in B flat, 2nd movement (Ex. 034)

Mozart's *Larghetto* lies not between *Largo* and *Adagio*, but between *Adagio* and *Andante*.¹⁹⁷ In K 515/II and K 616 he changed the original *Larghetto* (3/4, resp. 2/4) to *Andante*; in *Die Zauberflöte* no. 15 on the other hand the *Andantino sostenuto* above Sarastro's stave was changed to a general *Larghetto* 2/4, presumably when Mozart had reached b. 12 (Ex. 206).

The image displays a musical score for the second movement of Mozart's String Quartet in B-flat major, K. 589. The tempo is marked 'Larghetto'. The score includes parts for Violoncello (Cello) and Violini (Violins). The Cello part is marked 'p' (piano) and 'sotto voce' (under the voice). The first violin part is marked '1. VI.'. A detail of measures 1 and 32 is shown on the right, with measure numbers 32 and 32 indicated above the staves.

Ex. 034: String Quartet in B flat, K 589, 2nd movement

with 16th notes triplets

* K 527 *Don Giovanni*, no. 24 Finale II, b. 712/746 „Or che tutti, o mio tesoro“ (see p. 126 and p. 125/126) (Ex. 176, Ex. 177) 16th note-triplets b. 751-755.

with 16th notes

- K 621 *La Clemenza di Tito*, no. 18 Terzetto „Quello di Tito è il volto!“

* K 620 *Die Zauberflöte*, no. 8 Finale I, b. 395, Pamina „Herr, ich bin zwar Verbrecherin“ (Ex. 035)

- K 595 Piano Concerto in B flat, 2nd movement

¹⁹⁶ Türk, *Klavierschule* ('School of Clavier Playing'), 1789, p. 109 [app. p. 300].

¹⁹⁷ This was also the opinion of Quantz p. 139, § 7 and p. 262, § 49 [app. p. 325 and p. 327]. ✧ Türk, *Klavierschule* ('School of Clavier Playing'), § 70, p. 109: „a little slowly“ [app. p. 300] and ✧ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), col. 890: „*Larghetto*, a little slowly. The tempo is usually the same as *Andante*.“ [app. p. 314]. ✧ Leopold Mozart unfortunately does not mention *Larghetto*.

- * K 468 „Lied zur Gesellenreise“, for solo voice with *organ* accompaniment (Ex. 036, Ex. 037)
 - K 447 Horn Concerto in E flat, 2nd movement

Larghetto *Pamina:* K 620, no. 8, m. 395



Herr, ich bin zwar Ver-bre-che-rin! ich woll-te dei-ner Macht ent-fliehn.

Ex. 035: *Die Zauberflöte*, K 620, no. 8 Finale I, b. 395

„Herr, ich bin zwar Verbrecherin“ is a beautiful example of the identity of speed of *Larghetto* 2/2 and *Andante* 4/4 with 16th notes (Ex. 121). The *alla breve* metre, however, brings more dignity, a wider arc - at the same speed of playing.

Larghetto K 468 (Autograph)



Organ:

Ex. 036: „Lied zur Gesellenreise“, K 468, with accompaniment of an *organ* (autograph)

"Maurergeselle=lied für Singstimme und Clavier" K 468 B

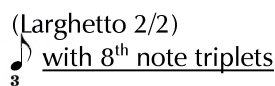
Andantino



Ex. 037: „Lied zur Gesellenreise“, K 468, with accompaniment of a *Clavier* (Mozart's „catalogue“)¹⁹⁸

Mozart's „Lied zur Gesellenreise“ is in the autograph *Larghetto* ♩; in his catalogue (*Verzeichnüss*), however, it is *Andantino* ♩. The piece is nevertheless not suitable for Harnoncourt's ‚evidence‘ of an alleged ‚identity‘ of *Larghetto* and *Andantino*, because instead of the *organ* of the autograph, which sustains its sound even at a very slow tempo like *Larghetto* ♩, the accompaniment is indicated as „*Clavier*“ on the lefthand page of his „*Verzeichnüss*“ (catalogue). Out of consideration for the at the time short-lived tone of the latter Mozart has not only dissolved the rhythm into smaller and partly more fluent units, but also increased the tempo - precisely to *Andantino*¹⁹⁹. In fact the *Larghetto* version of the autograph could not have been played on the *Clavier* of that time without the impression of *slow motion*.

(Larghetto 2/2)
 with 8th note triplets



- * K 620 *Die Zauberflöte* no. 8 Finale I, Three boys „Zum Ziele führt dich diese Bahn“ (Ex. 038)

Larghetto K 620 no. 8, m. 10



Zum Zie-le führt dich die-se Bahn, doch mußst du Jüng-ling männ-lich sie-gen.

Ex. 038: *Die Zauberflöte*, K 620, no. 8 Finale I, b. 10

Instructed by the Queen of the Night the Three Boys lead Tamino secretly to the temple of the hated Sarastro in order to murder him and free her daughter Pamina. Are the „silver palm leaves in the hands of the little ones“ (stage direction) camouflage or a decorative error of the authors? The virtual change of metre²⁰⁰ into a resolute 4/4 metre and the fanfare-like phrasing in b. 5-8, however, must already make

¹⁹⁸ Please note the dottings of the 16th notes in b. 2 and 3, which would have been too sharp in the *Andantino*, but, however, are necessary in the freemasonic, ritual „*Larghetto*“.

¹⁹⁹ A detailed discussion in: Helmut Breidenstein, *Mozarts Tempo-System. Zusammengesetzte Takte als Schlüssel*, Mozart Studien vol. 13, 2004, p. 67 f.

²⁰⁰ For the phenomenon of virtual changes of metre see p. 125.

Sarastro tremble! The fantastically floating soft *alla breve* metre with whole-bar accentuation (orchestra *piano-legato* and without double-basses) in b. 1-4 and again b. 10-30 with accents in muted trumpets and timpani and the *tenuto*-chords of the trombones accompanying their advice for steadfastness (b. 16, 25) had been still slower in Mozart's draft version: *Adagio* 2/2! So, with the slight increase to *Larghetto* 2/2 he certainly didn't mean the cheerful *Allegretto*-march often heard today. The manner of playing should be more weighty, and the speed a little less than that of the *Andante* 2/2 with 16th notes of „Bald prangt, den Morgen zu verkünden“ (*Finale II*, Ex. 050), which is equally gliding but with less weight as it approaches the happy end.

Maestoso 2/2

with 32nd notes

* K 345 *Thamos*, no. 1 Chorus („Hymn“) „Schon weichet dir, Sonne! des Lichtes Feindin“ (Ex. 039)

This hymn-like chorus opens the ‚heroic drama‘ in quarters and half notes; but for the description of the „cheerful youth“ it introduces 16th and 32nd notes with *tr* (mordents) (Ex. 039); therefore it can be only a little more flowing than the *Larghetto* with eighth-note triplets of the Three boys (Ex. 038).

Ex. 039: *Thamos*, K 345, no. 1 Chor, b. 62

Andante cantabile 2/2

with 16th notes

- K 547 Piano and Violin Sonata in F, 1st movement²⁰¹

„If *cantabile* occurs, then that has a bearing on the bow, which must be drawn more gently and smoothly“.²⁰²

Andante sostenuto 2/2

with 16th notes

- K 384 *Die Entführung*, no. 21a Vaudeville, b. 95, „Nichts ist so häßlich als die Rache“

Andante maestoso 2/2

with 16th notes

- K 621 *La Clemenza di Tito*, no. 23 Rondo Vitellia, b. 181 (postlude)

* K 621 *La Clemenza di Tito*, no. 24 Chorus „Che del ciel, che degli Dei“ (Ex. 040)

[- K 527 *Don Giovanni*, no. 13 Finale I, b. 499 „Ecco il birbo che t'ha offesa“ (Ex. 170) (see p. 123)]

Ex. 040: *La Clemenza di Tito*, K 621, no. 24 Chorus (with b. 187/188 of no. 23)

²⁰¹ The autograph has no tempo indication; in Mozart's catalogue the „kleine klavier Sonate für Anfänger mit einer Violine“ K 547 is „*Andante cantabile*“ [app. p. 270]. The Critical Report of the NMA does not explain why the editor adopted „*Andantino cantabile*“ from the first edition of 1805.

²⁰² Johann Friedrich Reichardt, *Über die Pflichten des Ripien-Violinisten* ('On the Duties of the Tutti (Ripieno) Violinist'), 1776, p. 27 [app. p. 296].

The 32nd *tiratas* of the transition from no. 23 into the anticipated 2/2 *mouvement* of the Chorus no. 24 play no part in the choice of tempo, which corresponds approximately to a flowing *Andante* 4/4.

Andante moderato 2/2

with 16th notes

* K 345 *Thamos*, no. 7 Chorus „Ihr Kinder des Staubes, erzittert und bebet“

- K 255 „Ombra felice!“, Recit. and aria for alto and orchestra, b. 24, Aria en Rondeau „Io ti lascio“

with 8th notes

* K 620 *Die Zauberflöte*, no. 19 Terzett „Soll ich dich Teurer nicht mehr seh’n?“ (Ex. 041)

Ex. 041: *Die Zauberflöte*, K 620, no. 19 Terzett

The problem of the tempo *Andante moderato* 2/2 of the Terzett no. 19 in *Die Zauberflöte* („Soll ich dich Teurer nicht mehr seh’n?“) is solved by examining the smallest note values. Having no 16th notes, its „walk“ is of course more lively than that of the Chorus „Ihr Kinder des Staubes“ in *Thamos*, but neither in flowing quarter notes like that nor in half notes. As *Andante moderato* and taken a little more slowly than the unmodified *Andante* 2/2 with only 8th notes of „Nie werd’ ich deine Huld verkennen“ (Vaudeville in *Die Entführung*) (see p. 062, Ex. 055), it receives exactly the quiet movement roughly corresponding to an *Allegretto* 4/4, which still can be felt in whole bars, without forcing a broader „meno mosso“ in bar 67. As for the manner of conducting, it is here entirely irrelevant and a matter of taste.

Andante 2/2

with 32nd notes

* K 497 Sonata in F for piano four-hands, 2nd movement

* K 467 Piano Concerto in C, 2nd movement (Ex. 042)

Ex. 042: Piano Concerto in C, K 467, 2nd movement

The wonderful *con sordino* singing in wide arcs above weakly pulsing eighth-note triplets in the 2nd movement of K 467 has clearly not the flowing tempo of the movements in *Andante*-2/2 with 16th notes (ex. 043, ex. 050). Alfred Brendel, Maurizio Pollini, Geza Anda and others play it most convincingly in the tempo of an *Andante* 4/4 with 16th notes (e.g. of the Chor „Heil sei euch Geweihten“ in *Die Zauberflöte*) - as it had been indicated in the *Old Mozart Edition*. The time signature 2/2, however, asking for whole-bar phrasing, is authentic. It is possible that Mozart thought virtual 32nd notes along with it which appear only in the turn in b. 21, but still have an influence towards a slower *tempo giusto*. It seems that he regarded the manner of playing of a *Larghetto* 2/2 with 32nd notes - as in K 589/II - here as too heavy.

with 16th notes

- K 623 Cantata „Dieser Gottheit Allmacht“, no. 2 Aria „Laut verkünde unsre Freude“

- K 621 *La Clemenza di Tito*, no. 1 Duetto Vitellia/Sesto „Come ti piace imponi“

- K 621 *La Clemenza di Tito*, no. 17 Aria Annio „Tu fosti tradito“

* K 620 *Die Zauberflöte*, no. 5 Quintett, b. 214 „Drei Knäbchen, jung, schön, hold“ (Ex. 053)

* K 620 *Die Zauberflöte*, no. 8 Finale I, b. 160 „Wie stark ist nicht dein Zauberton“

* K 620 *Die Zauberflöte*, no. 21 Finale II „Bald prangt, den Morgen zu verkünden“ (Ex. 050)

- K 614 String Quintet in E flat major, 2nd movement

- K 588 *Così fan tutte*, Overture (*Mozart's catalogue: Andante maestoso*)

- K 588 *Così fan tutte*, no. 6 Quintetto „Sento oddio, che questo piede“

- K 588 *Così fan tutte*, no. 29 Duetto Fiordiligi/Ferrando, b. 101 „Abbracciamci, o caro bene“
- K 588 *Così fan tutte*, no. 31 Finale II, b. 66 „Benedetti i doppi coniugi“
- K 588 *Così fan tutte*, no. 31 Finale II, b. 372 „Sani e salvi agli amplessi amorosi“
- K 588 *Così fan tutte*, no. 31 Finale II, b. 466 „Ah, signor, son rea di morte“
- K 582 „Chi sà, chi sà, qual sia“, Aria for soprano and orchestra
- K 527 *Don Giovanni*, Overture (see Finale II, b 433, Ex. 048)
- * K 527 *Don Giovanni*, no. 9 Quartetto „Non ti fidar, o misera“ (Ex. 043)
- * K 527 *Don Giovanni*, no. 10, b. 70 Aria Donna Anna „Or sai chi l'onore“ (Ex. 049)
- * K 527 *Don Giovanni*, no. 19 Sestetto „Sola sola in buio loco“ (Ex. 044, Ex. 045, Ex. 046, Ex. 047)
- * K 527 *Don Giovanni*, no. 24 Finale II, b. 433 „Don Giovanni, a cenar teco“ (Ex. 048)
- * K 525 „Eine kleine Nachtmusik“, 2nd movement ‚Romance‘ (Ex. 051, Ex. 052, Ex. 165)
- [K 512 „Alcandro, lo confesso“, Rec. and Aria for bass and orch., aria „Non sò d'onde viene“²⁰³]
- K 494 Rondo in F for piano (first version) (Ex. 061)
- * K 492 *Figaro*, no. 17 Duettino Conte/Susanna „Crudel! perchè finora“
- K 492 *Figaro*, no. 26 Aria Basilio „In quegl'anni, in cui val poco“
- K 486 *Der Schauspieldirektor*, no. 2 ‚Rondo‘ Mad. Silberklang „Bester Jüngling, mit Entzücken“
- K 451 Piano Concerto in D, 2nd movement
- K 420 Aria (Rondo) for tenor and orchestra „Per pietà, non ricercate“
- K 384 *Die Entführung*, no. 17 Aria Belmonte „Ich baue ganz auf deine Stärke“
- K 111 *Ascanio in Alba*, no. 31 Terzetto „Ah caro Sposo, oh Dio!“

The belief that C and c in Mozart's works are not different - caused by misprints and non-observance of textbooks of the late 18th century - led not only to examples of carelessness by the editors of the NMA but also to the tedium of „chanting“ performances of *Andante*-2/2-pieces that walk in slow 4/4 metre. To conduct them in „historically correct“ ‚walking‘ half notes, however, would also be mistaken.

Andante 2/2 with the richness of its metrical palette is Mozart's preferred vessel for contrasts of expression between lyric and dramatic that would seem to exclude one another. This is probably the reason why 37 out of a total of 43 movements in *Andante*-2/2 - among them some of the most significant - date from the period of his maturity after *Die Entführung*. Not only in each bar, not only within whole movements, but also within the entire group of pieces with this indication there reigns an exceptional variety within the unity. Probably because of the broader dramatic range, nearly twice as many of these pieces belong to the stage as to purely instrumental music. 29 pieces in *Andante* 2/2 contain essential sixteenth notes and embrace the strongest contrasts. 11 with less complex expression have only simple eighth notes; in 2 rather special pieces eighth-note triplets prevail; K 497/II impresses with brilliant virtuoso thirty-second notes.

The following more detailed commentaries should among other things make understandable why the harmless indication *Alllegretto* 4/4, physically approximately equally fast, but more lightweight, would not do justice to the complex and often very weighty musical-dramatic contents of these movements. It appears autographically (except in the Sanctus of K 257 and the Rondeau of K 617) only in *accompagnato*-recitatives.²⁰⁴ *Alllegretto* 2/2 is in its playing speed already equal to *Allegro* 4/4 - but because of the *alla breve* has greater weight. (see p. 065/066)

Great contrasts are embraced by the Quartetto no. 9 in *Don Giovanni* („Non ti fidar, o misera“, Ex. 043). The *Andante* 2/2 type of motion is here capable of containing within itself both the sixteenth-notes eruptions of Donna Elvira, and the noble lines of the *caratteri seri*. In this way the tempo is stabilized from two sides: the sixteenth notes of Elvira are highly excited, but in their *piano* are not hysterical, rather sobbing, stammering, in the tempo of a virtual *Alllegretto* 4/4²⁰⁵:

²⁰³ The autograph is missing, Mozart's catalogue has *Andante* without time signature. But in view of the whole structure, the „C“ of the preceding recitative („*All: o*“) can no longer be valid. Though without explaining its source, the NMA gives c - probably correctly.

²⁰⁴ Exceptions are the rondo in C for Class Harmonica, K 617, b. 59, (which has a wrong time signature in the NMA) and the strangely massive Sanctus of the *Credo*-Mass, K 257, (Ex. 021) with its 16 fortissimos in 15 bars.

²⁰⁵ Corresponding entirely to Carl Czerny's indication for the 2nd movement of Beethoven's piano sonata op. 14, 2: „Because the metre is *alla breve* one must take the tempo [Andante with 16th notes] as a rather lively *Alllegretto* [4/4].“ (Carl Czerny, *Pianoforte-Schule* op. 500, vol IV, 1842, chap. 2, „Über den richtigen Vortrag der sämtlichen Beethoven'schen Werke für das Piano allein“, p. 47, § 19.)

(Andante) K 527, no. 9, m. 45

che mi di- - ce di quel- tra-di-to- re, di quel- tra- di- to- re- cen- to co- se che in ten- der non sa.
P sa-, che mi di- - ce, mi di- - ce di quel- tra- di- to- re- cen- to co- se che in ten- der non sa.

Ex. 043: *Don Giovanni*, K 527, no. 9, Quartetto „Non ti fidar, o misera”, b. 45-48

On a still larger scale the *Andante*-2/2 of the Sestetto no. 19 in *Don Giovanni* („Sola sola in buio loco”) offers Mozart the possibility of „expressing the different passions with different colours.”²⁰⁶ (Ex. 044)

(Andante) K 527, no. 19, m. 3

P So- la so- lain bu- io lo- co, pal- pi- tar il cor io sen- to, e m'as- sa- - le un tal spa- ven- - to, mf

Ex. 044: *Don Giovanni*, K 527, no. 19 Sestetto, b. 3

Again the noble gliding in *alla breve* and the shock-like interjections of sixteenth notes in virtual 4/4 metre (b. 7-27); then Leporello's clumsy attempts to escape, and in b. 28, again in *alla breve* and in total contrast - one of the most thrilling moments in the musical literature of the world - the solemn entrance of Donna Anna and Don Ottavio in mourning and lit by torches: the change from B-flat major to the six-four chord of D, the exposed trumpets (underlaid by a roll of the timpani) in the colour of Gustav Mahler, that anticipate the accompaniment to Don Ottavio's „Tergi il ciglio” – hair-raising. (Ex. 045).

(Andante) K 527, no. 19, m. 27

Ter- giil ci- glio, o vi- ta mi- a, e da'

Ex. 045: *Don Giovanni*, K 527, no. 19 Sestetto, b. 27

Then in b. 45 the exceedingly noble change to the minor key with Donna Anna's answer, the roll of the timpani is now on *D*, sustained wind chords; from bar 61 and later, Elvira's long chains of sighs (Ex. 046):

(Andante) K 527, no. 19, m. 61

Donna Elvira: Ah dov' è lo spo- so mi- o?

Ex. 046: *Don Giovanni*, K 527, no. 19 Sestetto, b. 61, 76, 90, 121

and in bar 70 the stark change of mood, when Zerlina and Masetto believe they have caught Don Giovanni in the disguised Leporello: the orchestra furiously intervening „Ferma, briccone!” in typical 4/4-metre (Ex. 047):

²⁰⁶ Da Ponte in the libretto for *Don Giovanni*.

(Andante) (2/2) K 527, no. 19, m. 70

70

[4/4] *f*

Donna Anna:

Zerlina: Fer- ma, bric- co- ne, do- ve ten va- i? Ottavio: Ec- coil fel- lo- ne!... Com' e- ra qua?

Masetto:

f

Ex. 047: *Don Giovanni*, K 527, no. 19 Sestetto, b. 70

Then the brutal rejection of Elvira's „Pietà!“ pleas with „No, no, no, no!“ and Leporello's chromatic whining again in a 2/2-pulse, the *sotto-voce* astonishment and *forte* indignation of the cheated pursuers again in 4/4 metre (b. 114) - one cannot write about it without being gripped. Here the stage *is* the world indeed.

In Mozart there is no room for *false* pathos, although many have forced it on him, especially in the *Andante*-2/2 of the Overture and in Finale II („Don Giovanni, a cenar teco“ resp. „Parlo, ascolta“, Ex. 048) which have been played as *Adagio* for two hundred years. Admittedly, both the gentle D minor of the Overture (without trombones) and the heightened *fortissimo* dissonant seventh chord with *tuba mirum* at the entry of the Commendatore, can survive the slowest tempo; yet could Mozart not also have written „*Adagio maestoso* 4/4“ if he had wanted the impressive, though undialectical, monumentality of von Karajan, Giulini and Klemperer? Certainly, the scales in 16th notes of the violins with their *subito*-pianos have played their part as expressive melodies, too; they are like gold wire which does not break by stretching:

(Andante !)

K 527, no. 24, m. 479

cresc. *p* *cresc.* *p* *cresc.* *p*

Par- lo, a- scol- ta, più tem- po non ho.

Ex. 048: *Don Giovanni*, K 527, no. 24 Finale II, b. 479 (without Leporello's triplets)

Mozart's idea, however, which he realised with the indication *Andante* 2/2, seems to me to be rather the imagination of squalls from eternity (after b. 462), and at the Commendatore's entrance one can almost see the heavy curtains blowing into the banqueting hall; we heard this for the first time in the interpretation of John Eliot Gardiner. (To conduct it in half notes, however, would be a gross misunderstanding. And the often heard shortening of the bass's half notes in b. 434 and 436²⁰⁷ into quarter notes [as Mozart sketched in his Catalogue entry that shows the opening of the Overture] - thus minimizing the heavy step of the Stone Guest - is a barbarism.) *Andante* 2/2 contains in Mozart more than one colour: the trembling and frightened, rhythmically dissonant, triplet-chattering of the buffo Leporello constitutes a contrast that is dramaturgically equally justified with the tones from the underworld. (The repeated 32nd notes in the 2nd Violins and Violas in b. 460-469 and 479-481 [b. 23-30 in the Overture] increase the dramatic effect whilst also setting a limit to the speed.)

It has been astonishing, when, in traditional performances, the truly heroic aria of Donna Anna „Or sai chi l'onore“ (Ex. 049), which is also *Andante* 2/2, was played 100% faster than the Overture, without any regard for the 16th-sextuplets and the slides in 32nd-quintuplets. Neither her coldly resolute demand for revenge (nearly the entire aria is *piano*!) nor the touching lament for her father - the two sides of her soul's turbulent condition - are realisable if the conductor beats in half-bars.²⁰⁸

²⁰⁷ (As in b. 2 and 4 of the Overture!)

²⁰⁸ The French composer and conductor René Leibowitz was led to a bizarre consequence: he demanded MM $\text{♩} = 60$ for Donna Anna's aria (!), the overture (!), the quartet (!), and the sextet (!) („Tempo et sens dramatique dans le ‚Don Giovanni‘ de Mozart“, in: *Le Compositeur et son double*, 1971).

70 Andante K 527, no. 10, m. 70

Or sai chi l'onore ra-

Ex. 049: *Don Giovanni*, K 527, no. 10 Aria Donna Anna, b. 70

In movements like „Bald prangt, den Morgen zu verkünden“, the enchantingly cheerful opening of Finale II of *Die Zauberflöte* by the Three Boys (Ex. 050), the *Andante* 2/2 has an entirely different expression. Played as *Allegretto* 4/4 it would lose much of its hovering quality, so typical for the boys (about the accentuations see p. 90):

11 Andante K 620, no. 21, m. 11

Bald prangt, den Morgen zu verkünden, die Sonne auf goldner Bahn

Ex. 050: *Die Zauberflöte*, K 620, no. 21 Finale II, b. 11 (16th notes in b. 8 and 26!)

Typical for this module is also the *Romance* of „Eine kleine Nachtmusik“ („A little night music“). Like the second movements of the symphonies it used to suffer under the topos „slow movement“ and was played too slowly as an *Andante* 4/4. Did Karl Böhm not conduct it like this? (Ex. 051):

Andante K 525, II (wrong tradition)

Ex. 051: „Eine kleine Nachtmusik“, K 525, 2nd movement, Romance (in wrong tradition)

The slow tempo²⁰⁹ and the equal accentuation of the quarter notes made the listener believe it was written in 4/4 metre; yet, as actually notated, it is known to be an *alla breve* with a half-bar upbeat: the charm of the piece lies in its floating whole-bar accentuation and the „moderately lively and agreeable character“ (Sulzer) of a stylised *gavotte lente* (Ex. 052)²¹⁰:

Andante K 525, II, original

Ex. 052: „Eine kleine Nachtmusik“, K 525, 2nd movement, (original, with metrical markings)

Metre, smallest notes and tempo word are the same as in the floating, bright „Bald / prangt, den Morgen zu ver- / künden“ of the Three Boys in Finale II of *Die Zauberflöte* (Ex. 050) and in Tamino's „Wie / stark ist nicht dein / Zauberton“ in its first Finale (no. 8, b. 160).²¹¹ The metrical structure (see p. 090) is a real part of the character of the expression; according to Carl Czerny it is „one of the foremost duties of the player never to leave the listener in doubt about the structure of the metre.“²¹²

²⁰⁹ Swarowsky indicated here ♩=132! (*Wahrung der Gestalt. Schriften über Werk und Wiedergabe, Stil und Interpretation in der Musik*, 1979, p. 63).

²¹⁰ „Our conducting patterns (which did not even exist in Mozart's days) must never interfere with the music's pulse. Primary concern is the feeling of the metre, while the number of beats is merely a practical consideration. The *Andante* ♩ in *Eine kleine Nachtmusik* is to be felt in two quiet units regardless of the conducting pattern.“ (Max Rudolf, *The Grammar of Conducting*, 1980).

²¹¹ It is still a long way to the weightier romances of Grieg, Bruch, Reger, Sibelius!

²¹² Carl Czerny, *Pianoforte-Schule*, vol. III, [1839], Von dem Vortrage, chap. 1, „Von dem musikalischen Accent“, § 2c, p. 6.

The differentiations of metrical weight even within a whole *group* of bars - corresponding to the hierarchical accentuation within a *single* bar - which are indicated in the music examples Ex. 050 and Ex. 052, are based on the explanations of the metrical structure of groups of bars by Türk and J.A.P. Schulz (see the excursus „Compound metres - The metric of groups of bars“, p. 081)²¹³.

„The first note of every period²¹⁴ must be given an even more marked emphasis than a *normal* strong beat. Strictly speaking, these first notes are themselves stressed to a greater or lesser degree according to whether they begin a larger or smaller part of the whole.“²¹⁵

According to Türk only the ninth bar of the *Romance* (resp. b. 19 in Finale II of *Die Zauberflöte*) would again receive the metrical weight of the first (resp. b. 11). What broad and calmly breathing arcs come about in this way! A calmness which differs from the lethargy of Karl Böhm's version exactly by the essence of the „*mouvement*“.

A typical example may be added for movements where virtual 16th notes must be considered, if their *mouvement* is to be understood: the trio of the Three Ladies in the Quintetto no. 5 of *Die Zauberflöte* (Ex. 053). After promising the magic flute and a glockenspiel they mysteriously and *sotto voce* announce to Tamino as an additional gift from the queen three children as an escort on his journey to free Pamina. Exactly the lack of sixteenth notes here allows the accompanying music to float like the little boys themselves.

Ex. 053: *Die Zauberflöte*, K 620, no. 5 Quintett, b. 218

(Andante 2/2)

with 8th-note triplets

※ K 527 *Don Giovanni*, no. 1 Introduzione, b. 176, Commendatore „Ah... soccorso!...“ (Ex. 054)
- K 45 Symphony in D, 2nd movement

Ex. 054: *Don Giovanni*, K 527, no. 1 Introduzione, b. 176

Like the *Andante* ♩ of the Overture, the death of the Commendatore in no. 1, b. 176, has been conducted for decades as an *Andante* 4/4. The opinion that there is no difference between ♩ and C is proved to be an error by Mozart's change of time signature at this point from C to ♩, if by nothing else. Although the quality of the melody and the density of the texture allowed the too slow tempo to appear plausible, the drama of the situation, the agitation of those involved, went by the board. In accordance with its *tempo*

²¹³ It would be too laborious to show this metrical weight in every music example.

²¹⁴ [Footnote of Türk:] „By ‚period‘, in this whole section until § 22, I mean every greater or lesser point of rest.“

²¹⁵ Türk, *Klavierschule* ('School of Clavier Playing'), 1789, p. 336, § 14, p. 325 [app. p. 302].

giusto 2/2 with 8th-notes-triplets the passage must of course be faster than the pieces with 16th notes described above. If one feels an obligation to Mozart's conscientious indication, the distance from the pieces in *Andante* 2/2 with only 8th-notes should not be huge.

(*Andante* 2/2)

♩ with 8th notes

- K 621 *La Clemenza di Tito*, no. 12 Quintetto with Coro, b. 113 and 123 „Qual destra re macchiarsi“

* K 620 *Die Zauberflöte*, no. 8 Finale I, b. 227 „Schnelle Füße, rascher Mut“ (Ex. 056) ²¹⁶

* K 588 *Così fan tutte*, no. 30 (Ariette) Alfonso „Tutti accusan le donne“ (Ex. 057)

- K 523 Lied „Abendempfindung an Laura“, „Abend ist's, die Sonne ist verschwunden“

- K 483 Lied for voice, 3-part male chorus and organ „Zerfließet heut', geliebte Brüder“

* K 384 *Die Entführung*, no. 21a Vaudeville, b. 1 + 109 „Nie werd' ich deine Huld verkennen“ (Ex. 055)

- K 383 Aria for soprano and orchestra „Nehmt meinen Dank, ihr holden Gönner!“

- K 247 Divertimento in F (1. *Lodronische Nachtmusik*), 7th movement

- K 216 Violin Concerto in G, 3rd movement Rondeau, b. 252

- K 188 Divertimento in C for wind and timpani, 4th movement

- K 82 Aria for soprano and orchestra „Se ardire e speranza“

K 384, no. 21a

Andante

f p

8 Nie werd' ich dei- ne Huld ver- ken- nen, mein Dank bleibt e- wig dir ge- weiht;

f p

Ex. 055: *Die Entführung*, K 384, no. 21a Vaudeville

The *Andante* 2/2 of the Vaudeville in *Die Entführung* (no. 21a) is not only a model for this group. With its *più Andante* from b. 64, it shows that the increase „*più*“ - as a transition to the following *Allegretto* - makes it faster and not slower - which disproves once more the earlier view of *Andante* as „slow“.

„Schnelle Füße, rascher Mut“ in *Die Zauberflöte*, Finale I, b. 227, is again 2/2 following a virtual change of metre from the normal 4/4 of the recitative (see p. 133.). Probably seduced by the text, it is mostly performed as if *Allegretto*-2/2 - but why then are Pamina and Papageno after 37 bars still on the scene? And why did Mozart not indicate this tempo himself?

²¹⁶ There can be no doubt that this *Andante* - as well as the *Allegro* in b. 265 - refers again to the ♩ of b. 160 - in spite of the accompagnato bars in 4/4 metre in between.

Andante K 620, no. 8, m. 227 *vi-*

Schnel- le Fü- ße, ra- scher Mut, schützt vor Fein- des List und Wut. Fän- den

236 *de*
wir Ta- - mi- - no doch! sonst er- wi- schen, sonst er- wi- schen sie uns noch!

Ex. 056: *Die Zauberflöte*, K 620, no. 8 Finale I, b. 227 (omitting of b. 232-235)

Did he perhaps not want the flight of the two to be realistically fast, but cautiously creeping in search for Tamino and startled by the *sforzati*? The written out rising appoggiaturas in b. 236 and 254 speak for that, the 16th note rests of which are superfluous in the usual fast tempo. It seems to me, however, that neither the 16th notes of the *legato* broken-chords in the first bars nor the *sciolto* 8th note triplets of the bars 239-241 are relevant for the tempo. The passage then places itself logically with the *Andante* 2/2 of „Nier werd' ich deine Huld verkennen“ (without 16th notes) (Ex. 055) and Don Alfonso's „Tutti accusan le donne“, no. 30 in *Così fan tutte* (which, however, because of its „empty“ first bars is often played too fast as well, Ex. 057).

At the end of no. 30 Alfonso, Ferrando and Guglielmo quote the eponymous motive „Co – sì – fan – tut – te“ which had appeared already at two places in the Overture: first as *Andante* 2/2 with 16th notes, then as *Presto* 2/2 and now as *Andante* 2/2 without 16th notes. There are no grounds for an identity of tempo or rational relations among the three. Mozart *plays* with his musical motives. (This is, by the way, another example of a virtual inner change of metre²¹⁷: in b. 9-11 and 16-19 Mozart changes briefly into a 4/4 metre.

Andante *vi-de* K 588, no. 30, m. 1+9

Tut- tiac- cu- san le don- ne, ed io le scu- so

ed a me par ne- ces- si- tà del co- re.

Ex. 057: *Così fan tutte*, K 588, no. 30 Aria, b. 1-4 and 9-11

Resumé: what an abundance of forms in *Andante* 2/2! Speed is the least of its characteristics; but in my opinion it is worth reconsidering some traditional choices of tempo, in order to find again the expression Mozart wanted to indicate by the different classes of note values in this module that he valued so highly.

Andante grazioso 2/2

with 16th notes

- * K 527 *Don Giovanni*, no. 21 Aria Don Ottavio „Il mio tesoro intanto“ (Ex. 058)
- K 424 Duo in B flat for violin and viola, 3rd movement, Theme and Variations I-V
- * K 218 Violin Concerto in D, 3rd movement ‚Rondeau‘, b. 126

Andante grazioso is more animated than the simple *Andante*. The beginning of Don Ottavio's aria has the gracefulness of the nobleman begging his friends *piano-legato-con sordino* to console his beloved.

²¹⁷ See the excursus „Virtual changes of metre“, p. 115

However, where he commits himself in b. 29-46 und 79-94 with vigorous chords and vividly articulated 16th notes to the obligatory revenge (Ex. 058), a virtual change of metre and tempo (see p. 121) into *Allegro moderato* 4/4 supplies the resolute expression, corresponding to the first aria of the Queen of the Night: *Die Zauberflöte*, K 620, no. 4, b. 61 „Du, du, du wirst sie zu befreien gehen“. (Ex. 128, p. 100)

Ex. 058: *Don Giovanni*, K 527, no. 21 Aria Don Ottavio, b. 29 and 36

Mozart reused the theme of the 3rd movement of the Violin Concerto K 218 two years later in the first *contredanse* for Count Czernin, more animated there, however, as a *Contredanse française* without 16th notes.

Più Andante [from Andante 2/2, Ex. 055]

with 8th notes

* K 384 *Die Entführung*, no. 21a Vaudeville, b. 64 „Verbrennen sollte man die Hunde“

Con più moto [from Andante 2/2]

with 8th notes

- K 588 *Così fan tutte*, no. 31 Finale II, b. 418 „Non signor, non è un notaio“

Andante con moto 2/2

with 16th notes

* K 527 *Don Giovanni*, no. 17 Aria Don Giovanni „Metà di voi qua vadono“ (Ex. 059)

Ex. 059: *Don Giovanni*, K 527, no. 17 Aria Don Giovanni, b. 1 and 55

In order to be rid of them, Don Giovanni, who is disguised as Leporello, gives his pursuers with feigned coolness confusing instructions as to where to look for him, all delivered over a basis of swaying syncopations. With the 32nd note jerks (b. 2 etc.) their eyes follow his forefinger in pantomime. Appropriate to the dangerous situation, the metre changes constantly between a virtual 4/4 metre (b. 1, 17, 44, 76) and the actual 2/2 (b. 11, 24, 60). The tempo *Andante con moto* could correspond to the *Andantino* 2/2 of *Lo sposo deluso*, K 430 no. 4; in any case, however, it is slower than the *Allegretto* 2/2 with 16th notes of Ex. 061!

with 8th notes

- K 588 *Così fan tutte*, no. 31 Finale II, b. 531 „V'ingannai, ma fu l'inganno“

Andantino sostenuto e cantabile 2/2

with 16th notes

* K 378 Piano and Violin Sonata in B flat, 2nd movement (Ex. 060)

Ex. 060: Piano and Violin Sonata in B flat, K 378, 2nd movement, b. 1 and 38

Why did Mozart write here the graceful and flowing *Andantino* and immediately slow it down by the addition *sostenuto e cantabile*, instead of simply choosing the slower *Andante*? Contrary to the manner of playing *Andante* „with the lightness of the *allegro bow*“²¹⁸ the interpreters should - corresponding to the metrically dissonant pathetic *forte*-eruptions (b. 1, 5 etc.) - obviously use a „serious, long, and sustained bowing, linking the notes of the melody together.“²¹⁹ - *without* becoming too slow!

Andantino 2/2

with 16th notes

- K 430 *Lo Sposo deluso*, no. 4 Terzetto „Che accidenti! che tragedia!“

42 of Mozart's 57 *Andantino*-movements in all metres (with or without an additional word) were written before his Viennese period of maturity - as a reflection of the Rococo, so to speak. The most significant ones, however, belong to the great operas after „*Die Entführung*“: „Dove sono“ in *Figaro* (Ex. 220) and „Dalla sua pace“ in *Don Giovanni* (Ex. 219) (both in virtual 4/8 metre), as well as „Ah taci, ingiusto core“ in *Don Giovanni* (Ex. 354) and „Bei Männern, welche Liebe fühlen“ in *Die Zauberflöte* (Ex. 099, Ex. 355, Ex. 356) (both in compound 6/8 metre).

Un poco allegro 2/2

with 16th notes

- K 77 „Misero pargoletto“, Aria for soprano and orchestra, b. 75 „Come in un punto, oh Dio“

Allegretto 2/2

with 16th notes

- K 621 *La Clemenza di Tito*, no. 13 Aria Annio „Torna di Tito a lato“ (*legato*)

* K 575 String Quartet in D (1. *Prussian Quartet*), 1st movement (*legato*) (Ex. 062) ²²⁰

* K 533 Piano Sonata in F, 3rd movement (=K 494 Rondo for piano) (*legato*) (Ex. 061)

- K 524 „An Chloe“, Lied for singer with piano accompaniment (*legato*)

- K 505 Rezitative and Aria „Ch'io mi scordi di te?“, Rondo, b. 74 „Alme belle, che vedete“ (*legato*)

- K 502 Piano Trio in B flat, 3rd movement (*legato*)

- K 500 Twelve Variations in B flat on an Allegretto for piano, Theme, Variations I-X

- K 498 Trio in E flat (*Kegelstatt Trio*), 3rd movement Rondeaux (*legato*)

- K 496 Piano Trio in G, 3rd movement, Theme, Variations I-IV, VI

- K 486 *Der Schauspieldirektor*, no. 2 Rondo Mme. Silberklang, b. 47,

„Nichts ist mir so wert“ (*legato*)

- K 455 Ten Variations in G for piano on „Unser dummer Pöbel meint“, Theme, Vars. I-VIII

- K 454 Piano and Violin Sonata in B flat, 3rd movement (*legato*)

- K 359 Twelve Variations in G for piano and violin „La Bergère Célimène“, Theme, Vars. I-X

- K 344 *Zaide*, no. 14 Aria Allazim, b. 12 and 95 „und weil euch Glück und Ansehn ziert“

²¹⁸ Reichardt, *Ueber die Pflichten des Ripien-Violinisten* ('On the Duties of the Tutti (Ripieno) Violinist'), 1776, p. 26 [app. p. 296].

²¹⁹ Leopold Mozart, *Violinschule* ('School of Violin Playing'), chap. 1, sect. 3 „Musical Technical Terms“, „Sostenuto“; [app. p. 272].

²²⁰ According to the Critical Report originally C. The *Allegro* ♩ in the catalogue can actually only be an error of Mozart.

Ex. 061: Piano Sonata in F, K 533, 3rd movement Rondo, b. 1, 67 and 143

The speed indication for most of the *Allegretto*-pieces could as well be *Allegro* 4/4. However, the principal manner of playing of nearly all of them is *legato*, and the „pleasant“ character of the *Allegretto* 2/2 corresponds to them better than the brilliant liveliness of the *Allegro* 4/4 (see p. 027: „Koch“). The *beginning* of nearly all of them misleads the interpreter about the note values relevant for the tempo: 16th notes or 8th note triplets occur only *later*.

The third movement of the Piano Sonata K 533 emerged from the Rondo for piano K 494 (*Andante* 2/2), which Mozart prolonged by an insertion of 27 bars after b. 142; however, he then increased the tempo (as compensation?) to *Allegretto*. (Ex. 061)

In the String Quartet in D, K 575, both the first and fourth movements are *Allegretto* 2/2. The first, originally notated as 4/4, introduces its theme in whole- and half-notes, which does not lead one to expect the later 16th note passages; subsequently the theme is processed in halved note-values. The fourth movement uses from the beginning the smaller note-values, but now in a somewhat more fluent tempo, since instead of the 16th notes now *eighth note triplets* are the smallest essential note values (Ex. 062, Ex. 063):

Ex. 062: String Quartet in D, K 575, 1st movement, b. 1 and 47

Ex. 063: String Quartet in D, K 575, 4th movement, b. 1 and 26

The fourth movement of K 575 has unusually differentiated dynamics with *p*, *mf*, *f*, *mf*, *p*, the staccato-like *sf* (b. 106, 110) and the often used broad *sf* (*orzando*) as in the overture to *Die Zauberflöte* (Ex. 032) and the Examples Ex. 033, Ex. 189 and Ex. 192.

(*Allegretto* 2/2)

with 8th note-triplets

※ K 575 String Quartet in D (1st Prussian Quartet), 4th movement (*legato*) (Ex. 063) (see above)

- K 452 Quintet in E flat for piano and wind, 3rd movement (*legato*)

※ K 384 *Die Entführung*, no. 16 Quartett, b. 208 „Liebstes Blondchen, ach, verzeihe!“ (*legato*)

(Ex. 064)

(Allegretto) K 384, no. 16, m. 214

Ex. 064: *Die Entführung*, K 384, no. 16 Quartett, b. 214 (1st System triplets instead of Mozart's 12/8-metre).

Thanks to Blonde's quarrelsome 12/8 counterpoint, the *Allegretto*-2/2 tempo of the passage „Liebstes Blondchen, ach, verzeihe!“ (resp. „Ach Konstanze“ at the beginning of the 12/8-metre) in the Quartett, no. 16, from *Die Entführung* is really quite obvious. Contrary to the practice of some conductors it does not change in b. 258 into the following *Allegro* 2/2 in the easy relation ♩=♩, since Mozart wished for a new tempo there.

♩ with 8th notes

- K 621 *La Clemenza di Tito*, no. 14 Terzetto b. 34 „Rammenta chi t'adora“ (*legato*)
- K 621 *La Clemenza di Tito*, no. 26 Sestetto with Chorus „Tu, è ver, m'assolvi Augusto“ (*legato*)
- K 620 *Die Zauberflöte*, no. 11 Duettino Priest/Speaker „Bewahret euch vor Weibertücken“ (*legato*)
- * K 620 *Die Zauberflöte*, no. 21 Finale II, b. 543 „Halt ein! Halt ein! Halt ein! Halt ein!“ (Ex. 065)
- K 588 *Così fan tutte*, no. 24 Aria Ferrando „Ah lo veggio, quell'anima bella“ (*legato*)
- K 588 *Così fan tutte*, no. 31 Finale II, b. 496 „A voi s'inchina, bella damina“
- * K 527 *Don Giovanni*, no. 21b Aria Elvira, b. 37 „Mi tradì quell' alma ingrata“ (*legato*) (Ex. 066)
- K 499 String Quartet in D, 1st movement (*legato*)
- K 424 Duo in B flat for violin and viola, 3rd movement, Variation VI
- K 384 *Die Entführung*, no. 21a Vaudeville, b. 68 (Osmine) „es ist nicht länger auszusteh'n“
- K 344 *Zaide*, no. 6 Aria Gomatz „Herr und Freund, wie dank ich dir!“ (*legato*)
- K 255 Recitative and Aria for alto and orchestra „Ombra felice!“, b. 137 aria „Io ti lascio“
- K 216 Violin Concerto in G, 3rd movement Rondeau, b. 265²²¹

543 Allegretto

1. Knabe: Halt ein! halt ein!

2. Knabe: Halt ein! halt ein! o Pa- pa- ge- no, und sei klug!

3. Knabe: Halt ein! halt ein! o Pa- pa- ge- no, und sei klug!

Orchester: f p

550 Papageno: K 620, no. 21, m. 543+550

Ihr habt gut re- den, gut zu

Ex. 065: *Die Zauberflöte*, K 620, no. 21 Finale II, b. 543 and 550

The entrance of the Three Boys, intervening so dramatically (the half-note in b. 544, goal of the *crescendo*, should not be shortened to a quarter!), cannot have the tempo of „Liebstes Blondchen, ach verzeihe!“ („Ach Konstanze!“ Ex. 064) with its vocal triplets. Is its *Allegretto* 2/2 not rather that of Donna Elvira's „Mi tradì quell' alma ingrata“ (Ex. 066)? The 2nd Violins' *spiccato* broken chord triplets that reflect Papageno, trembling from fear of his own courage, could then - like *tremoli* - be left out of consideration for the tempo (which does not mean that one should play the *Allegretto* as *Allegro* - as traditionally done in Donna Elvira's aria!).

Donna Elvira's aria „Mi tradì quell' alma ingrata“ in the Viennese version of *Don Giovanni*, vacillating between fury and compassion, seems paradoxically just then too long when the profoundly melancholy eighth note melodies (vc. and va. in b. 98!), interweaved between soprano and orchestra, are trivialized into conventional *Allegro*-coloraturas. No, the „conflict of feelings“, „sighs“ and „anguish“ of the recitative are the prevailing mood of the aria, too.

²²¹ This *Allegretto*-2/2-„Strasbourg“ dance, in spite of its virtuosic eighth note triplets, brings an increase of tempo compared to the preceding *Andante* 2/2 (only 8th notes); it is therefore classified with the *Allegrettos* with 8th notes.

37 Allegretto K 527, no. 21b, m. 37

Mi tra-di quell' al-ma in-gra-ta, quell' al-ma in-gra-ta:

Ex. 066: *Don Giovanni*, K 527, no. 21b Aria Elvira, b. 37

Allegretto grazioso 2/2

with 16th notes

- K 376 Piano and Violin Sonata in F, 3rd movement Rondeau (*legato*)

* K 333 Piano Sonata in B flat, 3rd movement (Ex. 067)

Allegretto grazioso K 333, III, m. 1+29

Ex. 067: Piano Sonata in B flat, K 333, 3rd movement, b. 1 and 29

Allegro moderato 2/2

with 16th notes

- K 366 *Idomeneo*, no. 10b Rondo Idamante, b. 66 „Alme belle che vedete”²²²

- K 174 String Quartet in B flat, 1st movement

with 8th notes

* K 201 Symphony in A, 1st movement (Ex. 164)

- K 141a Symphony in D, 1st movement

- K 126 *Il sogno di Scipione*, Overture

- K 114 Symphony in A, 1st movement

Allegro mà non troppo 2/2

with 8th note triplets

- K 449 Piano Concerto in E flat, 3rd movement

Allegro maestoso 2/2

with 16th notes

* K 492 *Figaro*, no. 18, b. 41(=1) Aria Conte „Vedrò mentre io sospiro” (Ex. 068)

²²² I refer the autograph tempo word in b. 66 of the „Rondo” to a 2/2 metre, though the beginning of the Rondo has no autograph time signature. The NMA took its ‚C’ for the Rondo from the Recitative, and its non-autograph „Andante” from b. 44 there, which results in a tempo that is much too slow. As explained in my chapter about recitative metre (see p. 131) tempo words in a recitative - though this is generally notated in „C”-metre - often refer to a *virtual c* metre; this metre could - together with the „Andante” - perfectly well continue to be valid in the rondo. The 16th notes of the solo-violin racing up and down in the *Allegro moderato* 2/2 depict the tumult in Idamante’s tormented heart. This piece has nothing in common with the *Allegro moderato* 4/4 of the first aria of the Queen of the Night („Du wirst sie zu befreien gehen”, Ex. 128) or with the “A chi mai mancò di fede” in Fiordiligi’s aria (*Così fan tutte*, no. 25, b. 35) (16th notes in the horn!).

Allegro maestoso

K 492, no. 18, m. 41=1

41

f *p* *tr* *crescendo*

f *p* *tr* *crescendo*

f *p* *tr* *crescendo*

Il Conte: Ve- drò men- tre io so- spi- ro fe- li- ce un ser- vo

crescendo

Ex. 068: Figaro, K 492, no. 18 Aria Conte, b. 41=1

As sheer gestures, the 32nd-note tiratas in Mozart's only *Allegro maestoso* 2/2 do not play a significant part in finding the tempo - even though their correct execution *after* the 2nd and 4th quarters of the bar sets a limit. Physically it should correspond approximately to *Allegretto grazioso* 2/2 (Ex. 067) or to *Allegro* 4/4 with 16th notes (Ex. 130, Ex. 131, Ex. 132); the pathos and weight of the *alla breve* with its whole-bar accentuation, however, and the „*maestoso*“ shed a light on the tragicomical blindness of the Count.

Allegro 2/2

with 16th notes

- K 588 *Così fan tutte*, no. 29 Duetto Fiordiligi/Ferrando, b. 24 „Son tradita! Deh partite...“
- * K 542 Piano Trio in E, 3rd movement (Ex. 069)
- * K 527 *Don Giovanni*, no. 24 Finale II, T. 554 „Da qual tremore insolito“ (see p. 124)
- * K 281 Piano Sonata in B flat, 3rd movement, Rondeau (Ex. 070)
- K 204 Serenade in D, 4th movement
- K 42 *Grabmusik*, Cantata, no. 1 Aria Seele „Felsen, spaltet euren Rachen“

Allegro

K 542, III, m. 1+38+134

dolce

38

134

Ex. 069: Piano Trio in E, K 542, 3rd movement, b. 1, 38 and 134 (piano part)

The third movement of the Piano Trio in E has one of the openings that mislead: the 16th notes - though virtuoso but still limiting the speed - appear only in b. 38. Contrary to the whole-bar metric of the 2/2 metre underlined by long *legato*-slurs, two harmonies per bar already in b. 5-8, 13-18 and 31-34 create virtual time changes (see p. 121) into a 4/4 (2/4+2/4) metre with half-bar stresses.

From b. 563 in Finale II of *Don Giovanni* the underworld chorus forces with heavy accents a virtual 4/2 metre of the *stile antico* (see p. 035 and Ex. 175) onto the *Allegro* 2/2 „Da qual tremore insolito“ with its licking flames of written out 16th-note turns and its steeply falling „rockets“ (see p. 128 and Ex. 175).

The Rondeau of the Piano Sonata in B flat, K 281, is deceptive as well: the tempo is not determined by the virtuoso 8th note triplets, since the 16th notes in b. 29, 31, 113, 118 limit the speed. In spite of the *alla breve*, there are two harmonies per bar nearly throughout. (Ex. 070):

RONDEAU

Allegro

K 281, III, m. 1+30

P

f

30

Ex. 070: Piano Sonata in B flat, K 281, 3rd movement Rondeau, b. 1 and 30

[Allegro 2/2]

with 8th note triplets

- * K 620 *Die Zauberflöte*, no. 1 Introduction, Three Ladies, b. 153 / b. 174 „Was wollte ich darum nicht geben“ / „Du Jüngling schön und liebevoll“ (Ex. 071)
 - K 593 String Quintet in D, 1st movement, b. 22 and 252
 - K 588 *Così fan tutte*, no. 18 Finale I, b. 62 „Si mora sì, si mora“
 - K 539 Lied for Bass and orchestra, „Ich möchte wohl der Kaiser sein“
 - K 533 Piano Sonata in F, 1st movement
 - * K 492 *Figaro*, no. 5 Duettino Marcellina/Susanna „Via resti servita, madama brillante“ (Ex. 072) ²²³
 - * (K 459 Piano Concerto in F, 1st movement (in Mozart's *Verzeichnüß* „Allegro vivace“) (Ex. 085)
 - K 423 Duo in G for violin and viola, 3rd movement, Rondeau
 - K 377 Piano and Violin Sonata in F, 1st movement
 - K 299 Concerto for flute, harp and orchestra, 3rd movement, Rondeau
 - K 296 Piano and Violin Sonata in C, 3rd movement, Rondeau
 - K 238 Piano Concerto in B flat, 3rd movement
 - [- K 527 *Don Giovanni*, no. 13 Finale I, b. 533 „Trema, trema, o scellerato!“ (Ex. 171, Ex. 172)
- (see p. 123/124)]

After beginning the *Allegro 2/2* of *Die Zauberflöte*, no. 1, b. 153 too fast („Was wollte ich darum nicht geben“), a false sentimentality of „Du Jüngling schön und liebevoll“ (b. 174) and the limiting speed of the orchestra's tutti *sciolto* 8th notes triplets (b. 182-184) then caused an arbitrary *meno-mosso* tradition. The contemporary style, however, demanded unity of tempo throughout, that is, b. 153 must already contain the 8th note triplets *virtually*.

Ex. 071: *Die Zauberflöte*, K 620, no. 1 Introduction, Drei Damen, b. 174 and 182²²⁴

The other pieces of this group follow here, in my opinion, without any great problems.

Because of a misprint in the Old Mozart Edition, the Duettino no. 5 in *Figaro*, however, demands considerable rethinking. The autograph, now again accessible, shows that the tempo indication is not *Allegro 4/4* but *Allegro 2/2*. It must be admitted that playing the piece in the tempo of our group „*Allegro 2/2* with 8th note triplets“ needs a bit of courage - but it is worth it! Susanna and Marcellina develop there an hilarious *furioso*, spitting poison, pouring venom, truly *opera buffa*. I cannot see that one can avoid this re-think. (The *sciolto* 8th note triplets in octaves of the violins in bar 29-32 and 48-51, incidentally, resemble very much those of the Three Ladies in Ex. 071).

Ex. 072: *Figaro*, K 492, no. 5, Duettino Marcellina /Susanna

²²³ Score of the NMA after AMA (Old Mozart Edition): *Allegro 4/4*.

²²⁴ In the music example the different metrical weight of the two halves of the bar has been marked.

(Allegro 2/2)

with 8th notes (Group I)

- K 621 *La Clemenza di Tito*, no. 1 Duetto Vitellia/Sesto, b. 34 „Fan mille affetti insieme battaglia“
- K 621 *La Clemenza di Tito*, no. 18 Terzetto, b. 42 „(Non può chi more di più penar)“
- * K 620 *Die Zauberflöte*, Overture, b. 16 and 103 (Ex. 078)
- * K 620 *Die Zauberflöte*, no. 8 Finale I, b. 265 „Ha! - hab' ich euch noch erwischt!“ (Ex. 073)²²⁵
- * K 620 *Die Zauberflöte*, no. 8 Finale I, b. 301 „Das klinget so herrlich“ (Ex. 074)
- * K 620 *Die Zauberflöte*, no. 8 Finale I, b. 327 „Könnte jeder brave Mann“ (Ex. 075)
- K 620 *Die Zauberflöte*, no. 8 Finale I, b. 441 „Na, stolzer Jüngling; nur hierher!“
- K 588 *Così fan tutte*, no. 2 Terzetto „È la fede delle femine“
- K 588 *Così fan tutte*, no. 18 Finale I, b. 485 „Dammi un bacio, o mio tesoro“
- K 588 *Così fan tutte*, no. 24 Aria Ferrando, b. 99 „Ah cessate, speranze fallaci!“
- K 588 *Così fan tutte*, no. 27 Aria Ferrando „Tradito, schernito dal perfido cor“
- K 588 *Così fan tutte*, no. 31 Finale II, b. 204 „Miei signori, tutto è fatto“
- K 588 *Così fan tutte*, no. 31 Finale II, b. 441 „Giusto ciel! Voi qui scriveste“²²⁶
- K 558 Canon „Gehn wir im Prater, gehn wir in d'Hetz“
- K 528 Rec. and Aria for soprano and orch. „Bella mia fiamma“, b. 80 Aria „Ah! dov' è il tempio?“
- * K 527 *Don Giovanni*, no. 2 Duetto Anna/Ottavio, b. 63 and 133 „Fuggi, crudele, fuggi“ (Ex. 077)
- K 486 *Der Schauspieldirektor*, no. 4 'Schlussgesang' „Jeder Künstler strebt nach Ehre“
- K 464 String Quartet in A (5. *Haydn*-Quartet), 4th movement²²⁷
- K 388 Serenade for wind in C minor (=K 406, arrangement of K 388), 1st movement
- K 344 *Zaide*, no. 1 Chorus „Brüder, laßt uns lustig sein“
- K 344 *Zaide*, no. 8 Terzetto, b. 45 „Möchten doch einst Ruh' und Friede“
- * K 304 Piano and Violin Sonata in E minor, 1st movement (Ex. 076)
- K 272 Recit., Aria and Cavatina for Soprano and Orch. „Ah, lo previdi!“, b. 28 Aria „Ah, t'invola“
- K 183 Symphony in G minor, 4th movement
- K 175 Piano Concerto in D, 3rd movement
- K 135 *Lucio Silla*, no. 22 Aria Giunia, b. 30 „Già vacillo, già manco, già moro“
- K 134 Symphony in A, 4th movement

For this group of altogether 33 pieces with simple 8th notes I would like to discuss some that are particularly well-known; for this purpose, I shall divide them into three subgroups. As the first music examples I have intentionally chosen a passage from *Die Zauberflöte* which combines three entirely different characters of expression under one single tempo indication.

If 1) the entrance of Monostatos in Finale I (*Allegro* „Ha! - - hab' ich euch noch erwischt!“ Ex. 073) is overdramatized, then 2) the little dance of the slaves enchanted by Papageno's chimes („Das klinget - so herrlich, - das klinget - so schön!“, Ex. 074) and its rests of amazement lose their aura of another world.

Ex. 073: *Die Zauberflöte*, K 620, no. 8 Finale I, b. 265

²²⁵ As to the 2/2 metre from b. 228 (not indicated, but to be assumed) see the remarks concerning the „Recitative metre“ above.

²²⁶ The *legato* 16th notes, raging with indignation, and the falling „rockets“ in b. 456 and 462 are not relevant for the tempo here.

²²⁷ In the autograph only *Allegro*. The NMA, assuming the indication could be by Mozart, adopts from the first edition (1785) „*Allegro non troppo*“. However, in comparison with other movements in *Allegro* ♩ (if, for their part, they are not taken too fast) *this* indication shows itself in my opinion to be also quite appropriate here. In view of the first bars with only few 8th notes the indication „non troppo“ could be intended as a warning - as in the 3rd movement of the piano concert in E flat, K 449.

(Allegro) K 620, no. 8, m. 302

Ex. 074: *Die Zauberflöte*, K 620, no. 8 Finale I, b. 302

After a general pause with the relieved laughter of the two refugees follows 3) one of Schikaneder's wise sayings („Könnte jeder brave Mann“, Ex. 075).²²⁸

(Allegro) K 620, no. 8, m. 327

Ex. 075: *Die Zauberflöte*, K 620, no. 8 Finale I, b. 327

Even though Mattheson, C.Ph.E. Bach, Hiller and Türk allowed modifications of tempo for a few bars when the expression required it,²²⁹ in principle they demanded, like all other theorists, a consistent tempo that was stable in itself. Quantz: „If a piece is to make a good effect, it must be played not only in its own tempo, but also, from beginning to end, **in one single tempo**, not now slower, now faster.“²³⁰ Kirnberger/Schulz even warned the composer: „to be careful in writing a piece not to hurry or drag.“²³¹ Leopold Mozart demanded repeatedly „evenness of tempo“²³² and criticised the violinists Janitsch and Reicha: „Both however make Beck's mistake of dragging, holding the whole orchestra back with a wink and gesture, and only then returning to the original tempo.“²³³ Wolfgang criticised Nanette Stein's lack of a steady tempo even in *Adagio*, and contrasted it to his own playing.²³⁴ The three places in the first Finale of *Die Zauberflöte* seem to me a good example for the task with which Mozart confronts the interpreter in so many pieces: to find a common tempo for completely different characters of expression.²³⁵

²²⁸ The *anonymous* metronome indications in piano/vocal scores of the Paris publishing house Schlesinger (from 1822) communicated by Max Rudolf („Ein Beitrag zur Geschichte der Temponahme“, in: *Mozart- Jahrbuch* 1976/77, p. 204-224), which by their worldwide circulation exerted considerable influence on performance practice, contain for this passage three particularly glaring examples of complete arbitrariness: for „Schnelle Füße“ $\text{♩}=88$, for „Ha! - hab ich euch noch erwischt!“ including „Das klinget so herrlich“ $\text{♩}=108$ [!], and finally, as culmination, halving of the tempo to $\text{♩}=108$ at „Könnte jeder brave Mann“.

Schlesinger published them in the course of 134 performances in Paris between 1801 and 1827 of a „*Zauberflöte*“-pastiche named „Les Mystères d'Isis“, and from 1824 a parody of C. M. von Weber's „*Freischütz*“ called „Robin des Bois“ (both of them published as full scores). Reichardt, Spohr, Berlioz and the Leipziger AmZ commented on them sarcastically („Les misères d'Ici“) [app. p. 349]. - How could *anonymous* metronomizations from such an incompetent and irresponsible music scene have ever been taken seriously? (As they were by Max Rudolf 1978, Clemens von Gleich 1987/1988, Klaus Miehling 1992).

²²⁹ Mattheson speaks about retarding and accelerating the tempo as an *exception* (*Capellmeister*, 1739, p. 481, chap. 26, § 13 [app. p. 338]; ↯ C.Ph.E. Bach allows „at times“ „errors in time“ in an expressive solo performance and in chamber music. (*Essay on the True Art of Playing the Clavier*, part I, chap. 3, § 8) [app. p. 329] ↯ Hiller allows „interventions into the strict tempo if they have the heart as source.“ *Wöchentliche Nachrichten* ('*Weekly News and Annotations Concerning Music*'), 2nd year, 1767, no. 12, p. 116 [app. p. 330]). ↯ C.Ph.E. Bach und Hiller, however, refer to the style of the „Empfindsamkeit“ - like Türk's „hurrying and dragging“, *Klavierschule*, 1789 ('*School of Clavier Playing*') chap. 6, p. 370-375, § 63 [app. p. 307].

²³⁰ Quantz, *Versuch einer Anweisung* ('*On Playing the Flute*'), 1752, p. 256, § 35, see also p. 254, § 35 [app. p. 326]).

²³¹ Kirnberger / Schulz, *Die Kunst des reinen Satzes* ('*The Art of Strict Musical Composition*'), II, 1776, p. 112 [app. p. 231].

²³² Leopold Mozart, *Violinschule* ('*School of Violin Playing*'), p. 262, § 20/21 [app. p. 273/274].

²³³ Leopold's letter to Wolfgang of 29.01.1778 (no. 411; app. p. 261).

²³⁴ „She will never grasp the most essential, the hardest and main thing in music, namely the tempo, because from her youth she has made the greatest effort *not* to play in time. Everyone is amazed that I always keep accurately in time. They cannot at all grasp that the left hand must know nothing of *tempo rubato* in an *Adagio*; with them the left hand always gives way.“ (Letter of 24.10.1777, no. 355 [App. p. 260]). Nikolaus Harnoncourt sacrificed this „harmony of the metre“, absolutely essential for Mozart's style, in his Salzburg *Figaro* 2006 with tempos fluctuating up to 20% and continual overextending of the general pauses for a misunderstood, forced expressivity. In this way he disregarded the supreme aesthetic principles of the time: „clarity“, „distinctness“ and naturalness.

²³⁵ On this topic see the remarks of W. J. Allanbrook here on p. 126 as well as Erich Leinsdorf, *The Composer's Advocate: A Radical Orthodoxy for Musicians*, 1981, p. 110. ↯ Frederick Neumann quotes in this connection the three very different themes in the first

This task arises, however, not only within the same work, but also between independent pieces with the same indication. On the one hand, the first movement of the Piano and Violin Sonata in E minor, K 304 (Ex. 076) may serve as an example:



Ex. 076: Piano and Violin Sonata in E minor, K 304, 1st movement

and on the other, Donna Anna's „Fuggi, crudele, fuggi!“ (Ex. 077) which is as different from this as it is from the pieces in *Die Zauberflöte*. Let us nevertheless try to think of it together with them in order to understand the breadth of the range of expressions that can be covered in Mozart's works by one module consisting of a single metre, a single class of note values, and a single tempo word.

Ex. 077: *Don Giovanni*, K 527, no. 2 Duetto Donna Anna/Don Ottavio „Fuggi crudele, fuggi“, b. 63+134

My list contains several *Allegro-2/2* movements which are traditionally played quite differently: an example which falls out of the line of the other pieces is for instance the slow tempo of the *Allegro* in Karl Böhm's recording of the Overture to *Die Zauberflöte* where one gets the impression of a very serious fugue about a rather dry *staccato* theme in $\underline{4/4}$ time (Ex. 078).



Ex. 078: *Die Zauberflöte*, K 620, Overture, b. 16 (it is *alla breve!*)

However, after Sarastro's solemn appearance in the Adagio-introduction, does not Türk's „frolicsome joy“²³⁶ now prevail in the *Allegro's* „peculiar mixture of solemnity and vernacular humour“? ²³⁷ Is this not already the diction of the Papageno/Papagena Duett in Finale II („Papapapapapa-gena, Papapapapapagena!“), b. 616, Ex. 081) which has the same tempo indication? Witty as Mozart's thought was, he was able to bring the Papageno-world in the form of a fugue, as if to say that one should not underestimate the intelligence of the lad. He wrote to his father: „I find that in music the Pantaloon is not yet stamped out.“ ²³⁸

(Allegro 2/2)

with 8th notes (Group II)

- K 620 *Die Zauberflöte*, no. 5 Quintett „Hm! Hm! Hm! Hm!“

* K 620 *Die Zauberflöte*, no. 12 Quintett „Wie? - wie? - wie?“ (Ex. 079)

* K 620 *Die Zauberflöte*, no. 21 Finale II, b. 576 „Klinget Glöckchen, klinget“ (Ex. 080)

* K 620 *Die Zauberflöte*, no. 21 Finale II, b. 616 „Pa-- Pa-Pa“ (Ex. 081)

* K 525 „Eine kleine Nachtmusik“, 4th movement (Ex. 082)

movement of the *Jupiter*' symphony („*Changing Times, Metre, Denominations, and Tempo in Music of the 17th and 18th Centuries*“, in: *Historical Performance* 6, 1993, p. 28).

²³⁶ According to Türk one of the possible characters of an *Allegro*. *Klavierschule* ('School of Clavier Playing'), chap 1, sect. 5, § 72, p. 111 [app. p. 300].

²³⁷ John Stone in: H.C. Robbins Landon: *The Mozart Compendium*, 1990, p. 157.

²³⁸ Mozart's letter to his father of 16.06.1781 (no. 606; [app. p. 265]).

2 Allegro K 620, no. 12, m. 2, 37, 54

3 Damen *p*

Wie? wie? wie? Ihr an die- sem Schre- ckens- ort! Nie! nie! nie! kommt ihr wie- der glück- lich fort!

37 *tr* *tr* *tr* *tr* 54

p Man zi- schelt viel sich in die Oh- ren von die- ser Prie- ster fal- schem Sinn!

Papageno: Wie? was? sie soll im Tempel sein? *Drei Damen:*

Ex. 079: *Die Zauberflöte*, K 620, no. 12 Quintett, b. 2, 37, 54

(Allegro) K 620, no. 21, m. 580

584 *Streicher, Fl, Fg*

Glockenspiel *p*

Klin- get Glöck- chen, klin- get, schafft mein Mäd- chen her!

Ex. 080: *Die Zauberflöte*, K 620, no. 21 Finale II, b. 580

(Allegro) K 620, no. 21, m. 624

624 *p* *tr* *tr* *tr*

Pa- Pa- Pa- Pa- Pa- Pa- Pa- Pa- Pa- Pa- Pa- Pa- Pa- Pa- Pa- Pa-

Papageno: Papagena: Papageno: Papagena:

Ex. 081: *Die Zauberflöte*, K 620, no. 21 Finale II, b. 624

Whereas the tempi of the *Allegro* 2/2 pieces with 8th notes of Group I of my list (p. 076) are in performance usually taken quite close to each other, the Quintets no. 5 and 12 in *Die Zauberflöte* are often taken considerably faster. Instead of: „Wie - ? Wie - ? Wie — ?” - with theatrical gasps for breath between the words and prolongation of the last one into a half note (Ex. 079) three short „Wie,wie,wie” and „Nie,nie,nie” are heard. Like that, rests lose their quality as music, their activity as *sospiri* - sighs. The hypocritically dissonant *legato*-syncopations between flute and first violins in b. 9-10 and 13-14 need time to be heard; the trills with termination in b. 37-40 need time to be played; and the accumulation of consonants of „Man zischelt viel sich in die Ohren” of the intriguers from b. 54 needs time to be produced. Hilarious, the chicken-hearted Papageno (violins b. 37) almost flipping out at the rumour of the Three Ladies „[die Königin] – sie soll im Tempel sein?” („you mean the Queen is in the temple?”).

Like the Quintett no. 12, „Klinget Glöckchen, klinget” in Finale II of *Die Zauberflöte* (b. 576) also suffers from the seeming lack of limit to the possible speed of playing. Since 8th notes are the smallest values, Presto 2/2 seems almost possible. But not only the expectant magic of the glockenspiel-solo - it draws Papageno’s little wife onstage - depends on a moderate tempo, but also the following scene where Papageno and Papagena in „comical play” like cock and hen circle slowly around each other in incredulous amazement, as if with jerking heads: „Pa -- Pa-Pa, Pa -- Pa-Pa” (Ex. 081). And as in the enchanted dance of the slaves (Ex. 74) - again the rests of amazement in between!

The rondo of the „Little Night Music” K 525 (Ex. 082) has so often been played as a ‚last dance’ in *Allegro molto* that it can hardly be conceived in Mozart’s charmingly simple *Allegro* any more). The forte syncopations of the first violins in b. 10-11, however, lose in this way all of their conciseness,²³⁹ the triple-stopped chords lose their power; the chromatic passages in thirds and sixths, the numerous details of

²³⁹ Comparable with many places with quarter note syncopations in *Figaro*, where Erich Leinsdorf admonished: „such rhythmic movement is meaningful and must not be blurred, as it is sure to be at too rapid a speed” (*The Composer’s Advocate*, 1981, p. 107).

articulation, the frequent changes to half bar accentuation, the stretto at the end of the movement, are then lost within the whirring mechanism. They would all profit from a more moderate tempo.

Allegro K 525, IV, m. 1, 10, 14

Ex. 082: *Eine kleine Nachtmusik*, K 525, 4th movement, Rondo, b. 1, 10, 14

(Allegro 2/2)

with 8th notes (Group III)

* K 384 *Die Entführung*, no. 16 Quartett, b. 258 „Es lebe die Liebe“ (Ex. 083)

Allegro K 384, no. 16, m. 258

Ex. 083: *Die Entführung*, K 384, no. 16, Finale ultimo, Quartett, b. 258

It seems impossible to fit the tempo of the Quartett in *Die Entführung* („Es lebe die Liebe“, no. 16, Ex. 083) into the frame of our *Allegro-2/2*-group. For the comfort of the conductor, the transition from the foregoing *Allegretto 2/2* („Liebstes Blondchen“, see p. 065, Ex. 064) is mostly done in the relation $\text{♩}=\text{♩}$ which makes the ‚new‘ tempo (which then is actually *not* new) as fast as the *Presto 2/2* of the Overture. But are we allowed to neglect Mozart's wish, who wanted a change of tempo that resulted from the mutually granted forgiveness of the protagonists? He even carefully reduced his original indication *Allegro assai 2/2* (which would have corresponded to the fourth movement of the G-minor symphony, after all) to *Allegro* at four places in the score, and marked the parts of the wind instruments and timpani, written later, in the same way! The NMA writes therefore in its foreword: „Undoubtedly the intention is to avoid too swift a tempo, or to warn of an overhasty ending.“ However, what is „too swift“? Certainly the tempo of the *finale ultimo* in *Don Giovanni* (Ex. 092), (the tempo in which this Quartett is often heard) but which Mozart, as a joyful celebratory farewell, marked *Presto 2/2*.

The case awaits further investigation. It seems to contradict the possibility of recognizing a stringent system in Mozart's tempo indications. However, together with only a few others, it is an exception among the many hundred indications which, on the contrary, fit without constraint into such a system.

Quantz however warned:

„In spite of all the liveliness demanded by *Allegro* one must never lose one's composure. For everything that is played hastily causes anxiety in the listener rather than contentment. One must always make the affect to be expressed one's main aim, and not the speed of playing. One could prepare an artificial music machine that would play certain pieces with such exceptional speed and precision that no person would be able to imitate with fingers or tongue. This would certainly also arouse astonishment, but never touch anyone; and if you had heard it a few times and knew how it was made, then your astonishment would cease. He then who would insist on the merit of emotion over the machine must indeed play every piece with the passion that is proper to it; but he must never immoderately exaggerate, otherwise the piece would lose all its agreeableness.“²⁴⁰

Più stretto (from Allegro 2/2)

with 8th notes (triplets quasi tremolo)

[- K 527 *Don Giovanni*, no. 13 Finale I, b. 623 „se cadesse ancor il mondo“ (Ex. 173) (see p. 124)]

²⁴⁰ Quantz, *Versuch einer Anweisung ('On Playing the Flute')*, 1752, chap. XII, p. 113, § 11 [app. p. 324].

Più allegro 2/2 (from Allegro 2/2)

with 8th notes

- K 513 Aria for Bass and orchestra „Mentre ti lascio, oh figlia”, b. 173 „ah mi si spezza il cor“

Allegro agitato 2/2

with 8th note triplets

* K 588 *Così fan tutte*, no. 5 Aria Don Alfonso „Vorrei dir, e cor non ho“

* K 588 *Così fan tutte*, no. 11 Aria Dorabella „Smanie implacabili che m'agitata“ (Ex. 084)

Allegro agitato K 588, no. 11

p

Ex. 084: *Così fan tutte*, K 588, no. 11 Aria Dorabella

Between the tempo gradations *Allegro 2/2* and *Allegro Molto 2/2* lie pieces which are so often driven to the limit of playability: the *Allegro agitato* arias of Dorabella (|„Sma-nie im-pla-|ca-bili“, Ex. 084) and Don Alfonso (|„Vorrei |dir, - e cor non |ho, // |bal-bet-|tando il |lab-bro |va“), which as a caricature with faltering diction gasping for breath sets in each bar two pronounced accents against the 2/2 metre.²⁴¹

„Agitato (agitated, restless). This word, which sometimes follows the word *Allegro*, does not increase the meaning of the same *with regard to speed*, but takes away its cheerful character and puts in its place the character of restlessness and despair.“²⁴²

„Agitato. Impetuous, agitated, anxious. This term defines not only the degree of *speed*, but particularly the character of a movement.“²⁴³

Starting from the Three Ladies' *Allegro 2/2* with eighth note triplets of „Du Jüngling schön und liebevoll“ in *Die Zauberflöte* (Ex. 071), Dorabella's agitato-aria that is also determined by eighth note triplets should be only a little swifter, if her wonderfully exalted self-dramatization is not to be diminished.

Allegro (vivace) 2/2

with 8th note triplets

* K 459 Piano Concerto in F, 1st movement (in Mozart's catalogue *Allegro vivace*) (Ex. 085)

so [Allegro (vivace)] K 459, I, m. 80

Pianoforte

Ex. 085: Piano Concerto in F, K 459, 1st movement, b. 80

The first movement of the Piano Concerto in F, K 459, to the *Allegro* of which Mozart has added in his autograph catalogue 'vivace', is certainly a little more lively than the non-modified *Allegro 2/2* of the Rondeau in K 281 (Ex. 070) or the Trio of the Three Ladies „Du Jüngling schön und liebevoll“ (Ex. 071), but *vivace* „is not about increasing the speed but about providing it with warmth.“²⁴⁴ Otherwise Mozart

²⁴¹ The *Allegro Agitato* arias no. 13 and 21 in *La Finta Giardiniera*, K 196 (as „short“ 4/4, a little slower), and no. 22 in 6/8 metre have the same disrupted gesture of the „il fiato mi manca“ as these arias of Don Alfonso and Dorabella. - The Cavatina no. 3 „Ah pietà“ in Martín y Soler's *Una cosa rara* (*Allegro agitato* in „short“ 4/4) is agitated in the same way.

²⁴² Ignaz Jos. Pleyel (?), *Clavier-Schule*, 1796, ca. 1810, p. 33), cit. after Siegbert Rampe, *Mozarts Claviermusik*, 1995, p. 153.

²⁴³ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), 1802, col. 92/93 [app. p. 311].

²⁴⁴ J.J.O. de Meude-Monpas: „Vif, vivace: Mouvement animé, exécution hardie et pleine de feu. Il ne s'agit pas de hâter la mesure, mais de lui donner de la chaleur.“ (*Dictionnaire de Musique*, 1787, p. 210). ✧ „The term *vivace* pertains more to expression than to speed.“ (Erich Leinsdorf, *The Composer's Advocate*, 1981, p. 110).

could easily have marked the aria of Dorabella „E amore un ladroncello” (Ex. 365) with „*Allegro*” instead of „*Allegretto vivace*”.

♪ with 8th notes

* K 492 *Figaro*, Nr. 6 Aria Cherubino „Non so più cosa son, cosa faccio” (Ex. 086)

Ex. 086: *Figaro*, K 492, no. 6 Aria Cherubino

The only *Allegro vivace* 2/2 with simple 8th notes, Cherubino's „Non so più”, still has a tempo slower than *Molto Allegro* (for instance, that of the 1st movement of the Symphony in G minor, K 550 Ex. 087). „*Vivace* means animated, and forms a midpoint between fast and slow.”²⁴⁵ ‚*Vivace*’ demands, however, also a stronger accentuation of the metrical emphases, here of the first beats. Mozart has already composed the surges of emotion of the „farfallone amoroso”²⁴⁶ - as Figaro calls him - with sudden *fortes* (T. 3, 5) and syncopated *mezzofortes* on the weak second half of the bar (b. 9, 12); a too fast tempo *diminishes* them, *reduces* their liveliness.

Allegro (di) molto / Molto allegro 2/2

♪ with 8th notes

- K 588 *Così fan tutte*, no. 13 Sestetto, b. 127 „Ah che più non ho ritegno!”
- K 588 *Così fan tutte*, no. 15 Aria Guglielmo (first version), b. 129 „Bella, bella! Tengon sodo”
- K 588 *Così fan tutte*, no. 31 Finale II, b. 576 „Fortunato l'uom che prende”
- * K 551 Symphony in C (*Jupiter* Symphony), 4th movement (Ex. 088)
- * K 550 Symphony in G minor, 1st movement (Ex. 087)
- * K 527 *Don Giovanni*, Overture, b. 31 (Ex. 090)²⁴⁷
- K 527 *Don Giovanni*, no. 6 Aria Masetto „Ho capito, signor sì”
- * K 527 *Don Giovanni*, no. 19 Sestetto, b. 131 „Mille torbidi pensieri” (Ex. 089)
- * K 527 *Don Giovanni*, no. 24 Finale II, b. 379 „Ah signor ... per carità! ...”
- K 497 Sonata in F for piano four-hands, 1st movement, b. 30
- K 387 String Quartet in G (1st *Haydn* Quartet), 4th movement²⁴⁸

The first movement of the Symphony in G minor K 550 (Ex. 087) is one of those interpreted most contradictorily. The wrong indication *Allegro moderato* 4/4 (!) in the old Mozart Edition had a disastrous effect on performance practice. Both „profound fatalistic pessimism”²⁴⁹ and, on the contrary, „Grecian floating grace”²⁵⁰ were realized in performances. However, instead of the later *Molto allegro*, Mozart's original tempo word in the autograph had even been „*Allegro assai*” (which would be *still* faster, as we have seen)! It seems to me that Stefan Kunze and Peter Gülke came close to its character by pointing to the near relationship of the structure of this movement with Cherubino's (a little slower) „Non so più cosa son, cosa faccio”. (Ex. 086)²⁵¹

²⁴⁵ Leopold Mozart, *Violinschule* ('School of Violin Playing'), p. 48, [app. p. 272].

²⁴⁶ the „big butterfly in love”.

²⁴⁷ In Mozart's catalogue *Allegro assai* 4/4 !!

²⁴⁸ This movement was originally only „*Allegro*”, *Molto* was added later; after that Mozart underlined the whole twice.

²⁴⁹ Hermann Abert, *W. A. Mozart*, 1955, II, p. 490. (ed. Eisen, trans. Spencer: Yale, 2007)

²⁵⁰ Robert Schumann, *Gesammelte Schriften*, 1914 (ed. by Kreisig), vol. I, p. 105.

²⁵¹ Stefan Kunze, *W. A. Mozart: Sinfonie g-moll*, 1968. ↯ Peter Gülke, *Triumph der neuen Tonkunst*, 1998, p. 138 u.a..

Ex. 087: Symphony in G minor, K 550, 1st movement

Nowhere have I found it mentioned that the tempo indication of K 550/I is the same as that of the final movement of the *Jupiter* Symphony; the idea is indeed uncomfortable, even if one does not regard only the first bars there, which, because of their „emptiness“, encourage a rushing of the tempo. Hummel and Czerny thought for K 551/IV MM $\text{♩}=144$ to be adequate²⁵², Richard Strauss went allegedly up to $\text{♩}=160$ ²⁵³ a tempo (*Presto* 2/2, Ex. 092 and Ex. 093) that is two grades faster, and with which „Mozart's *The Art of Fugue*“ (Gülke) is mercilessly mown down. Places in the coda like the fivefold stretto of three themes plus two counterpoints are then simply unrecognizable.

Ex. 088: Symphony in C, (*Jupiter* Symphony), K 551, 4th movement, b. 384

The competitive mentality, however, that grew up in the bourgeois concert hall of the 19th century with Hummel, Czerny, Paganini and others did not yet exist in Mozart's time. Through lack of opportunities for comparison it did not yet matter which rendition was the „most virtuosic“, the most immediately impressive - as among 100 recordings available for purchase today. (Let no-one say this has no influence on production.) Mozart's concern was not virtuosity.

Michael Gielen calculated for „Mille torbidi pensieri“ (Ex. 089) MM $\text{♩}=144$. Did his orchestra, like so many others, not rather play sixteenth instead of thirtysecond notes in bars 131, 153 etc.?²⁵⁴

²⁵² Mozart's „most eminent student“ Hummel enjoyed his lessons at the age of eight. His metronomized arrangements for piano, flute, violin and violoncello of Mozart's last six symphonies appeared 37 years later (1823/24). Can they be witnesses to Mozart's tempos? \diamond „Hummel might even have disagreed with his illustrious master about tempo, or perhaps he wished to update the music to please the altered tastes of more than three decades later.“ (Zaslav, *Mozart's Symphonies*, 1989, p. 498). \diamond „The additions by Hummel do make us aware that the ‚gusto‘ of performance style could change quite quickly and drastically.“ (Alfred Brendel, „A Mozart Player Gives Himself Advice“ in *Music, Sense and Nonsense*, 2015). The fast autographical (?) metronome marks for Czerny's piano arrangements of Mozart's symphonies from 1835 (Malloch, 1988, p. 78f.) are nearly without exception so identical with those by Hummel (Neumann, 1991, p. 9) that his London publisher could perfectly well have taken them from Hummel; they are definitely no witnesses for Mozart's tempi; \diamond Already in 1799 F. Rochlitz criticised „the habitual chasing“ and „rushing“ (AmZ II/4, col. 60). \diamond Friedrich Guthmann complained in 1805 „about the too great speed of Allegro, and generally about the excessive rushing which has become a habit.“ (in: AmZ VII/49, col. 774). \diamond Richard Wagner spoke of „a fatal predilection for hurrying and skating over“ (after Schünemann, p. 317). \diamond Ferd. Simon Gassner criticised „the rushing through at too fast tempos these days“ (*Dirigent und Ripienist*, 1844, p. 126). \diamond Ignaz Jetteles: „One must be careful not to exaggerate the tempo of older music, which nevertheless happens very often. An Allegro [...] by Haydn and Mozart is not to be taken as fast as an Allegro by Rossini, Mercadante, Donizetti and others“ (*Aesthetisches Lexikon*, 1839, p. 440). \diamond G. W. Fink: „So the rushing through of pieces [...] has reached the orchestras, so that one sometimes believes the conductor is just about to bolt with all his musicians.“ (*Ueber das Bedürfniss, Mozarts Hauptwerke unserer Zeit so metronomisirt zu liefern, wie der Meister selbst sie aufführen liess* [On the need to hand down metronome marks for Mozart's major works as the Master himself had them performed], in: AmZ, 1839, no. 25, col. 477-481 [app. p. 346]). \diamond See also in full the quotation of a reviewer of the AmZ 1811, col. 737, in: *Mozart-Handbuch*, p. 30, col. 2.

²⁵³ Robert Münster, *Authentische Tempi zu den sechs letzten Sinfonien Mozarts?*, in: Mjb 1962/63, p. 196).

²⁵⁴ Michael Gielen took as a starting point a pulse beat of MM=84 which he applied proportionally, among other places, to Finale I of *Don Giovanni*: „Our starting point is the assumption (or fact) that all parts of this structure are related to a basic pulse, with

Molto Allegro

K 527, no. 19, m. 131+153

Mil- le tor- bi- di pen- sie- ri

Ex. 089: *Don Giovanni*, K 527, no. 19 Sestetto, b. 131 and 153 „Mille torbidi pensieri“

Molto Allegro

K 527, Overture, m. 31

Vla. Vc *I.+2. VI* *f* wind section *f* timpani

Ex. 090: *Don Giovanni*, K 527, Overture, b. 31 (accents added)

I would like to disclose the possibility of an originally differently intended meaning behind the fixed traditional picture of the Overture to *Don Giovanni*. If its main part, the *Molto Allegro* 2/2, were played essentially slower than usual, in a tempo like that of the G-minor symphony (Ex. 087) (this not being played too slowly), then - after the frightening entrance of the Commendatore, the wrestling with Don Giovanni, the squalls, the trembling of Leporello in the *Andante* - the main theme of the opera could suddenly be recognized: the dramatic confrontation between, on the one hand, female abandonment that manifests itself in pleading chromatic whole notes *piano-legato*, winding *piano*-syncopations, chains of sighing eighth notes in the violins and, on the other hand, male aggression in the brutal attack of the wind and timpani *forte* that rises up powerfully (Ex. 090) with a virtual change of metre to 4/4 time (see p. 122). Between pursuit and flight b. 48, capture b. 56 and weeping b. 62, assault and trembling b. 77 and 79, a whole imaginary theatre is conceivable²⁵⁵ - with the sincere appeal to stage directors to leave it to Mozart and to do without scenic representation. None of this can be heard at a speed of $\text{♩}=144$, which Gielen calculated here again from his pulse and which Max Rudolf, under the compulsion of the conductor to care for a „smooth transition“, derives from an alleged identity of the *Andante*'s thirty-second notes and the *Allegro*'s eighth notes. An example of how the perfectionist obsession of modern conducting prefers to discard the expression of a whole movement rather than risk a wobble for two eighth notes in the accompaniment - which is definitely avoidable.²⁵⁶

All comparisons show that Mozart followed the conception of his father that *Allegro molto* was less fast than *Allegro assai*.²⁵⁷ Having seen how carefully he chose his tempo words and metres and how he didn't spare even laborious corrections, it is difficult to avoid the insight that (contrary to Harnoncourt²⁵⁸) he wanted pieces in *Allegro Molto* 2/2 (like the first movement of the Symphony in G minor, Ex. 087, the Overture to *Don Giovanni* etc.) to be played *less fast* than the pieces in *Allegro assai* of the group that includes the *fourth* movement of the symphony (Ex. 091) which are also not yet *Presto*!

which each single tempo is in a simple relation, and in fact in a proportion of 1:1, 1:2, 1:3, 3:4 or 2:3.” (Michael Gielen: *Über die Tempi in Mozarts' ‚Don Giovanni‘*, programme book of the Frankfurt Opera, 1977/IX, p. 17) ♢ Would tempo words then - and also conductors - not be quite superfluous? For the *Allegro assai* 4/4 at the beginning of the Finale he calculated $\text{♩}=92-96$; for the same tempo indication at bar 468 („Soccorriamo l'innocente!“), however, $\text{♩}=126$. Unfortunately proportions with low figures dominate with their appearance of scholarliness not a few music theoretical writings about the question of tempos.

²⁵⁵ „Mozart was in possession of something we can call an expressive vocabulary, a collection in music of what in the theory of rhetoric are called *topoi*, or topics for formal discourse. He held it in common with his audience, and used it in his operas with the skill of a master craftsman.” (W. J. Allanbrook, *Rhythmic Gesture in Mozart. ‚Le Nozze di Figaro‘ and ‚Don Giovanni‘*, 1983, p. 2).

²⁵⁶ „Retarding would no doubt inevitably bring an accident.” (M. Gielen, *Über die Tempi in Mozarts' ‚Don Giovanni‘*, 1977, p. 17)

²⁵⁷ It was not really an error when Mozart didn't indicate the fast part of the overture of *Don Giovanni* in his catalogue with „*Molto Allegro* ♩ “ as in the full score, but with „*Allegro assai* ♩ “. According to our rule of thumb from page 051 both result in the same playing speed, namely that of „*Presto, presto pria ch'ei venga*“ at the beginning of Finale I, or of „*Soccorriamo l'innocente!*“ at b. 468. (Ex. 145) (which themselves, though, are often played too fast). The difference lies in the metrical structure, which was unimportant for his catalogue.

²⁵⁸ see above, p. 30.

Allegro assai 2/2

♪ with 8th notes

* K 550 Symphony in G minor, 4th movement (Ex. 091)

* K 488 Piano Concerto in A, 3rd movement

- K 251 Divertimento in D (*Nannerl* Septet), 5th movement, Rondeau, b. 1 and 232

- K 247 Divertimento in F (1st *Lodronische Nachtmusik*), 7th movement, b. 17

[- K 492 *Figaro*, no. 29 Finale IV, b. 448 „Questo giorno di tormenti“ (see p. 128)]

Ex. 091: Symphony in G minor, K 550, 4th movement

The finale of the G-minor Symphony is a good example also for the tempo of the finale of the A-major Piano Concerto, K 488 which, since it is technically possible, tends to be played as *Presto*.

Presto 2/2

♪ with 8th notes

* K 620 *Die Zauberflöte*, no. 8 Finale I, b. 518 „Wenn Tugend und Gerechtigkeit“

* K 588 *Così fan tutte*, Overture, b. 15

- K 588 *Così fan tutte*, no. 18 Finale I, b. 657 „Ch'io ben so che tanto foco“

* K 527 *Don Giovanni*, no. 24 Finale II, b. 756 „Questo è il fin di chi fa mal“ (Ex. 092)

- K 453 Piano Concerto in G, 4th movement

* K 385 Symphony in D (*Haffner* Symphony), 4th movement (Ex. 093)

* K 384 *Die Entführung*, Overture

- K 320 Serenade in D (*Posthorn* Serenade), 7th movement Finale

- K 271 Piano Concerto in E flat (*Jenamy* Concerto), 3rd movement, Rondeau, b. 1 and 150

Ex. 092: *Don Giovanni*, K 527, no. 24 Finale II, b. 756

Ex. 093: Symphony in D (*Haffner* Symphony), K 385, 4th movement


Mozart wrote about the „Haffner“ Symphony to his father: „the first allegro [*Allegro con spirito C*]“ should go with a lot of fire. - The last [*Presto c*] - as fast as possible.“²⁵⁹ (This should make the supporters of Retze Talsma's „Metrical Theory“ think twice, opponents of virtuosity who want all faster tempi to be played twice as slow - „Questo è il fin“ ♩=138! ex. 092).²⁶⁰ However, Frederick Neumann added: „he

²⁵⁹ Letter to his father from Vienna, 07.08.1782 (no. 684), line 41-42 [app. p. 267].

²⁶⁰ Willem Retze Talsma, *Wiedergeburt der Klassiker*, vol. 1, *Anleitung zur Entmechanisierung der Musik*, 1980, p. 192. - Talsma's theory that only *two swings together* of a metronome or pendulum indicate the tempo contradicts diametrically the instruction of Joh. Nep. Mälzel himself: „[...] it be well understood, that in this, as in every case, each *single* beat or tick forms a part of the intended time, and is to be counted as such, but *NOT THE TWO BEATS* produced by the motion from one side to the other.“ (*Directions for using Maelzel's Metronome*, Archive of the „Gesellschaft der Musikfreunde in Wien“, 1817). ♠ Completely in accord with that: Carl Czerny (*Klavierschule* op. 500, 1839, part 3, chap. 7, „Vom Gebrauch des Mälzel'schen Metronoms“, p. 48). ♠ Marin Mersenne had specified already in 1636: „on marquera 3½ [pieds], qui signifie que le pendule fait une *DEMIE VIBRATION* en une seconde“ („one marks 3½ [pieds] which signifies that the pendulum does a *HALF VIBRATION* in one second“ (*Harmonie*

meant as fast as *the mediocre Salzburg orchestra*, not the New York Philharmonic, could negotiate it clearly and cleanly,²⁶¹ which one certainly could also apply to the motley orchestra of the *Wiener Tonkünstler-Societät* in the concert on 23rd March 1783.

Prestissimo 2/2

 with 8th notes

[- K 492 *Figaro*, no. 16 Finale II, b. 907 „Certo un diavol dell'inferno“ (Ex. 181) (see p. 130)]

universelle, vol. 1, p. 136). ✧ In the same sense: Joseph Sauveur (*Principes d'Acoustique et de Musique*, 1701, p. 19), ✧ Louis Léon Pajot (*Description et usage d'un Métrometre*, 1732, p. 185), ✧ Henry-Louis Choquel (*La Musique rendue sensible par la Méchanique*, 1762, p. 116/117) and ✧ Gabory (*Manuel utile*, 1770, p. 113). ✧ Not one single source speaks of „Doppelschwingung“ (double swing). - See my article „Mälzels Mord an Mozart. Die untauglichen Versuche, musikalische Zeit zu messen.“ (www.mozarttempi.de/maelzel.html).

²⁶¹ Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries*, 1993, p. 68.

Doubtful time signatures „♩“

Allegro „♩“

♩ with 16th notes

- * K 469 *Daive penitente*, no. 8 Aria soprano, b. 72 „Alme belle, ah sì, godete!“ (Ex. 094)
- K 336 Church Sonata in C for 2 vl, organ, vc and db



Ex. 094: *Daive penitente*, K 469, no. 8 Aria soprano „Alme belle“, b. 130

The autograph ♩ of these movements seems to me questionable: are they possibly errors of Mozart's? The 16th notes of „Alme belle“ on the word „pace“ are expressive of „joy and peace“ which the „beautiful souls shall enjoy“ - not *tiratas* of fury. Their coloratura interspersed with *sospiri* cannot stand on the same tempo step with the chains of virtuoso 16th notes for the piano in the 3rd movement of the Piano Trio in E, K 542 (Ex. 069), or the short 16th note passages in K 281/3 (Ex. 070), or the steeply falling „rockets“ before Don Giovanni's dramatic downfall (Ex. 175).

As for K 336: every other Church Sonata in even metre is in „Allegro C“.

Allegro molto „♩“

♩ with 16th notes

- * K 249/250 Serenade in D (*Haffner Serenade*), 2nd movement, *Serenata*, b. 36 (Ex. 095)



Ex. 095: Serenade in D, K 250, 2nd movement, *Serenata* b. 62 and 116

Both tempo word and time signature seem to be authentic. But this *Allegro molto* ♩ surely cannot even approximately be played in the same tempo as the first movement of the G minor Symphony or the fourth of the *Jupiter* Symphony (Ex. 087 and Ex. 088). An error of Mozart's?

Presto ♩ (?)

♩ with 8th notes

- * K 526 Piano and Violin Sonata in A, 3rd movement (Ex. 096)
- * K 200 Symphony in C, 4th movement

I am not sure if these two autograph *Presto* ♩ with their two stresses per bar (in K 526 with half-bar up-beat structure) are not in fact „short“ 4/4, i.e. compound 2/4+2/4-metres (see p. 108). It seems to me that they are too fast if played in the tempo of the Overtures to *Die Entführung* and *Così fan tutte*, the *finale ultimo* „Questo è il fin“ of *Don Giovanni* (Ex 92), or the Chorus in Finale I of *Die Zauberflöte* „Wenn Tugend und Gerechtigkeit“.



Ex. 096: Piano and Violin Sonata in A, K 526, 3rd movement (*piano part only*)

Excursus: Compound metres - The metric of groups of bars

We have seen how carefully Mozart defined the *mouvement* of his works through modules consisting of three factors, metre+smallest note values+tempo word, and in fact - contrary to Beethoven - as a matter of course and in full agreement with the traditional system of indication. However, of the 14 types of metre he used, some demand some patience to be understood - and especially those he particularly valued, namely the „c o m p o u n d“ metres that today have been almost entirely forgotten:²⁶²

- 6/8 metre compounded of two 3/8 bars (as opposed to 2/4 with triplets)
- 4/8 metre compounded of two 2/8 bars (always notated as ‚2/4‘ by Mozart, Haydn and Beethoven though it is only the number of eighth notes that is in common with the ‚simple‘ 2/4)
- ‚classical‘ 4/4 metre compounded of two 2/4 bars
- 12/8 metre compounded of two 6/8 bars
- ‚heavy‘ 3/4 metre compounded of *three* 2/8 bars (as opposed to 3/4 with one single stress per bar)

There has been great confusion in the terminology from the 18th century up to the present day: many theorists understood and understand by the term „zusammengesetzte Takte“ („compound metres“) what was also called „vermischte“ („mixed“) metres: 6/8, 9/8 and 12/8. These would better be called „subdivided metres“ since they originate from 2/4, 3/4 and 4/4 metres in which each quarter note is subdivided into eighth note triplets. Koch, Kirnberger, Schulz, Weber and Fink on the other hand used the term „zusammengesetzt“ („compound“) for metres which are indeed compounded of two smaller metres. I shall follow this concept as this term aptly describes the character of the $2/4=2/8+2/8$, $3/4=2/8+2/8+2/8$, $4/4=2/4+2/4$ and $6/8=3/8+3/8$ metres which are so essential for an understanding of works of the classical period.

Since the phenomenon of the "compound" metres in the above sense is barely mentioned in literature from the end of the 19th century onwards, (not even in the most recent encyclopaedias such as the "New Grove 2001" and "Musik in Geschichte und Gegenwart II", Sachteil, 1994-98), let us include here a few examples from statements given by theorists of Mozart's time and the early 19th century:

GOTTFRIED WEBER, an eminent theorist of the first generation after Mozart, explained the phenomenon of compound metres as Kirnberger/Schulz had, as follows:

„In our musical notation it is usual to regard the bar as beginning with the heavier beat.²⁶³ In every duple metre, therefore, a lighter beat follows a heavy beat; in triple metre, however, two light ones follow a heavy one.²⁶⁴ [| = v | or | = v v |]

Likewise there exists a similar difference of the inner weight among the parts of the bar themselves and among the still smaller subordinate parts.

There is, however, a still higher symmetry. Namely, in the same way that parts of the beat form small groups, several groups can appear united as parts of a larger group, of a larger or higher rhythm, a rhythm of a higher order.

Therefore in such higher rhythms the *bars* differ amongst themselves as regards their greater or lesser weight in the same way as the *parts* [beats] within a single bar; i. e. heavy bars stand out against lighter ones like heavier *parts* of the bar stand out against lighter ones.²⁶⁵

This somewhat schematic view of the metric of larger groups of bars, as Türk and Schulz also explained it (see p. 89), does not always apply to Mozart's music which goes beyond the scope of all schemata;

²⁶² See also: Marpurg, *Kritische Briefe* ('Critical Letters') 1760, I, 14th letter, p. 107-108 [app. p. 332]; ↯ Schulz in Sulzer, *Allgemeine Theorie* ('General Theory') IV, 1774, p. 499-501 [app. p. 291]; ↯ Koch, *Anleitung zur Composition* ('Essay on an Instruction Manual for Composition'), II, 1787, p. 333f, § 71 and 73 [app. p. 319]; and ↯ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), 1802, col. 1307/08 „Six-eight metre“ [app. p. 317].

²⁶³ Gottfried Weber, *Theorie der Tonsetzkunst* ('Theory of Composition'), ²1824, vol. I, p. 99, § 66. [app. p. 343] ↯ Similarly, Moritz Hauptmann: „A first moment [or beat] [in a bar], which metrically can only ever precede a similar second one, is the determining factor; the second is the determined one. The first has against the second the energy of a beginning and therefore the metrical accent.“ (*Die Natur der Harmonik und der Metrik*, 1853, p. 228).

²⁶⁴ [Footnote 820 by Weber in § 66 of his „Theory of Composition“:] „This must not be understood to mean that a so-called heavy or strong beat must always be played more heavily or strongly - i.e. more *forte*: we are talking here rather about an *immanent weightiness* which the rhythmical sense adds to every heavy beat by itself.“ [app. p. 343]

²⁶⁵ Gottfried Weber, *Theorie der Tonsetzkunst* ('Theory of Composition'), ²1824, vol. I, p. 99-103, „Weight in time, weight within the bar („Zeitgewicht, Taktgewicht)“, §§ 66 and 67; *Höhere Rhythmen* ('Higher rhythms'), §§ 68 and 69 [app. p. 3343/344].

Weber's explanation, however, describes very well the formation of the *compound metres*.

„Since the structure of a *larger rhythm* is strictly speaking the same on a large scale what the structure of a single bar is on a smaller one, and *several bars group themselves into a higher rhythm* like beats into a bar (thus being so to speak a bar of a higher order or greater type), one *actually writes it sometimes in the form of a large or compound metre*: i.e. instead of placing a bar-line after each simple bar one sets such a line only after two or more bars and leaves out the bar-lines in between.

That simple bar which had been the *heavier one* before, appears in the compound bar as the *heavy main part*, and those bars which had been *light* before become the *light main parts*;

Every compound bar has consequently *more than one heavy part*, but only *one heavy main part*, and the heavy part of the heavy main part is the *heaviest of all*.²⁶⁶ [| = v – v | resp. | = v v – v v |]

By this combining the bar is prolonged; the main accents are pushed farther apart so that the large-scale rhythm is slowed down and a broader musical breath is made possible.

In 1776 Kirnberger and Schulz had expressed this as follows:

„In duple as well as in triple metre there are melodies in which it is obvious that whole bars are alternately *heavy and light*, so that a whole bar is heard as only one beat. If the melody is of such a nature that the entire bar is felt as only one beat, two bars must be grouped together to form just one, whose first part is accented [,long'] and the other unaccented [,short']. If this contraction were not to occur, the result would be a melody consisting only of accented beats [a series of 2/8, 3/8 or 2/4 metres], because of the necessary weight of the downbeat. This would be as unpleasant as a sentence in speech consisting entirely of one-syllable words, each of which had an accent. [e.g. a series of 3/8 metres].

This resulted in compound metres, namely, compound 4/4 from two combined bars of 2/4, compound 6/8 from two combined bars of 3/8, etc. - This combining of bars actually occurs only so that the player can arrive at the proper rendering and *play the second half of such a bar more lightly than the first*.²⁶⁷

In chamber music this is not difficult to achieve and even symphonies and operas were in Mozart's time not exposed to the problem of a conductor beating time (except for choruses and large ensembles) whose gestures almost inevitably cause equally heavy accents in both halves of the bar. Orchestral performances were still led by the concert master playing the violin, or the keyboard player, and the finely differentiated hierarchy of the metrical stresses must have been a matter of habit for professional musicians. Therefore „*experienced musicians, listening to a piece, know at any moment exactly in which metre it is notated*. (see p. 029 and p. 291).“

Today, when all beats are accentuated equally „deeply“, the floating of the compound metres, so highly valued by Mozart, is often prevented.²⁶⁸ Even a drawn-out tempo doesn't bring calmness then, since the close succession of stresses levels out the metrical hierarchy so that no superordinate rhythm is discernible. If on the other hand a greater metrical breadth is realized by combining the metres, even a very fluent tempo can give a sense of grandeur and calmness, since its main accents are far apart. I think this is what Mozart wanted to achieve, and what gives the variety of his music the necessary space.

„With the greater wealth of accents within a unit of the metre the compound metres offer richer means than the simple ones, and the wider frame of the bar (and correspondingly of the period) leaves more room for drawing finer details. Therefore these metres are chosen more for the portrayal of inwardly deeply excited subjects than for those that are driving resolutely outward.“²⁶⁹

Let us take Susanna's aria „Deh vieni non tardar“ here as a paradigm for the compound 6/8 metre, although it has no autograph tempo word (K 492, *Figaro*, no. 28. b 25=1). If the four harmonies in b. 44, twice changing from tonic to subdominant, the repeated 16th-note *legato* phrase in the woodwinds, the two fermatas in b. 46, the expressive grace-note on the second half of b. 47 and - exemplarily - the last three bars do not speak for a compound metre, all our considerations are for nothing.

²⁶⁶ Gottfried Weber, *Theorie der Tonsetzkunst* ('Theory of Composition'), vol. I, p. 104, 'Zusammengesetzte Taktarten' ('Compound metres'), §§ 71 and 72 [app. p. 344].

²⁶⁷ Kirnberger / Schulz, *Die Kunst des reinen Satzes* ('The Art of Strict Musical Composition'), II, 1776, p. 131f [app. p. 278]

²⁶⁸ Rudolf Steglich, *Die elementare Dynamik*, 1930.

²⁶⁹ Mendel / Reissmann: *Musikalisches Konversations-Lexikon*, 1870-83, vol. 10, article "Tactarten", p. 76.

(Andante)

K 492, no. 28, m. 44

Fl

Ob

Fg

pizzicato

Ex. 097: *Figaro*, K 492, no. 28 Aria Susanna „Deh vieni non tardar“, b. 44-50

Concerning the tempo the following is valid:

„Since a *compound* metre is nothing else but a group of two *simple* metres it follows - all other things being equal - that the beats of a compound bar move neither faster nor slower than in a simple one - under otherwise equal circumstances - for example the eighth notes in 6/8 metre like those in 3/8.²⁷⁰ (Ex. 098)

K 492, no. 8

Allegro

f

tr

Gio-- va- ni lie- - te

RONDEAU

Allegro

f

K 378, III

Ex. 098: *Figaro*, K 492, no. 8 Chorus // Piano and Violin Sonata in B flat, K 378, 3rd movement

The combination of two 3/8 bars into one bar of 6/8 (3/8+3/8) means that the Chorus should not clumsily scan „*Gio- vâ-ni / liê- tê*“ - which is what one mostly hears today - but rather *lighten the second half of each bar* (as fits the poetic metre). By way of contrast the first beats of the 3/8 metre in the Rondeau of the piano and violin sonata are evenly accentuated by their turns.

It is significant for the extremely great value Mozart placed on compound metres that they make up 42% of all of his movements (including the dances).²⁷¹ In five cases he even took the trouble subsequently to shift the bar lines, since in the course of composition the *second* half of the compound metre had gained more weight than the *first* – thus contradicting the rule Kirnberger had set.

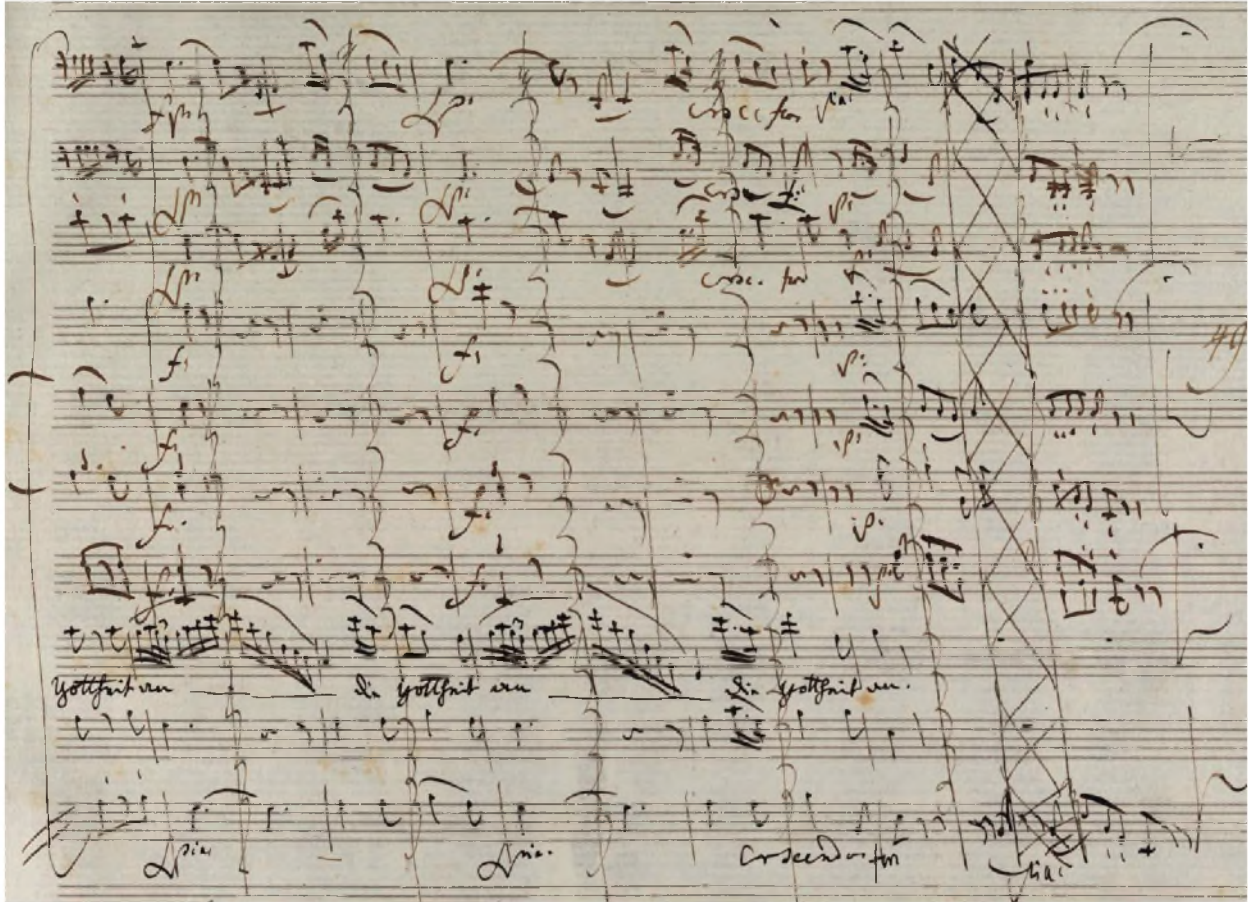
This occurred for example in the first *coloratura* bar (now b. 44) of the Duet no. 7 in *Die Zauberflöte* „Bei Männern, welche Liebe fühlen“ (6/8). Therefore, starting from the end, Mozart laboriously crossed out 48 bar lines across the whole score and set new ones in the middle of each bar (Ex. 099).²⁷² Thus, on the one hand, he considered this 6/8 metre as compound and, therefore, divisible; on the other hand, he obviously regarded the two halves of each bar to be metrically unequal; (otherwise he needed only to make twice as many 3/8 bars of equal weight).²⁷³ But now predominantly wrong stresses in the first verse were created; they would have been avoidable only by multiple time changes (inserted 3/8 metres) which were not customary at the time (see p. 208 Ex. 355 and Ex. 356).

²⁷⁰ Gottfried Weber, *Tonsetzkunst* ('Theory of Composition'), 1824, p. 111/112, § 80 [app. p. 344].

²⁷¹ Floyd K. Grave speaks about „Mozart's marked predilection for the device“ (*Metrical Displacement and the Compound Measure in Eighteenth-Century, Theory and practice*, in: *Theoria*, vol. 1, 1985, S. 55).

²⁷² Discussed in detail in: H. Breidenstein, *Mozarts Tempo-System. Zusammengesetzte Takte als Schlüssel*, in: *Mozart Studien* vol. 13, 2004, p. 38 ff.

²⁷³ As - most dreadfully - in the piano score of J.J. Hummel, Berlin/Amsterdam 1793.



Ex. 099: *Die Zauberflöte*, K 620, no. 7 Duett; the last 5 of 48 displaced barlines (Autograph)

By crossing out and resetting 12 bar lines in the 2nd movement of the Piano Concerto in F, K 459 (*Allegretto* 6/8), he moved the passage b. 64-80 a half-bar ahead.²⁷⁴ (see p. 213, Ex. 363)

In the ironically old-fashioned and ceremonious „La mano a me date, movetevi un po“ (Quartetto no. 22 in *Così fan tutte*, *Allegretto grazioso* 6/8, Ex. 364) Mozart erased the first 9 bar lines and set new ones half a bar later. The often too fast tempo results from a misinterpretation of this metre as a ‚simple‘ 6/8, that is, a 2/4 metre with triplets.

In the second movement of the String Quartet in E flat, K 428 (*Andante con moto* 6/8, Ex. 100), he crossed out 4½ bars (formerly b. 22 ff.) and inserted the first half of the present bar 22, so that the *sforzandi* of the former bars 22 and 24 (now 23 and 25), each spread across six eighth notes, no longer began on the lighter second half of the bar.²⁷⁵ This is a further example showing that, for Mozart, the two halves of the compound 6/8 metre were not of equal value. Incidentally, it also shows that he did not at all have such a sophisticated composition „finished in his head“ before setting it down - as the myth would wish to have it.

²⁷⁴ Facsimile in the appendix p. 352-53 of Eva and Paul Badura-Skoda, *Mozart-Interpretation*, 1957 (unfortunately not included in the English version, 1962, *Interpreting Mozart on the Keyboard*)

²⁷⁵ Facsimile in Marius Flothuis, „A Close Reading of the Autographs of Mozart's Ten Late Quartets“ in: *The String Quartets of Haydn, Mozart, and Beethoven. Studies of the Autograph Manuscripts*, 1980, p. 164.

Ex. 100: String Quartet in E flat, K 428, 2nd movement, b. 21 (Mozart's autograph metrical correction)

The displacement of 32 bar lines by half a bar by means of erasures, deletions and new settings in the *Adagio* 4/4 in Sesto's Rondo „Deh, per questo istante solo“ in *La clemenza di Tito*, K 621 (no. 19, b. 6-37), proves the correctness of the time signature „C“ set by the NMA, although the first 5 bars have not survived in autograph. The displacement would have been impossible with the whole-bar accentuation of ♩ .

MARPURG writes about the ‚heavy‘ 3/4 metre, compounded of three 2/8 metres:

„A distinction is made between light and heavy 3/4 metre. In light 3/4 metre the character of which can be recognized from minuets one counts only in quarter notes. In heavy 3/4 metre where sixteenth and often thirty-second notes are frequent, one counts in eighth notes.“ „The heavy or serious uneven metre can be recognized from the space of its bar seeming to represent a rhythm of three even metres put together“ [2/8+2/8+2/8].²⁷⁶

About 12/8 metre KIRNBERGER says:

„12/8 metre is compounded of two 6/8 metres. A metre compounded of four times 3/8 [3/8+3/8+3/8+3/8] which would be made in such a way that one could close on the second or fourth beat, cannot occur.“²⁷⁷

The excellent essays by Floyd K. Grave „*Metrical Displacement and the Compound Measure in Eighteenth-Century Theory and Practice*“ und „*Common-Time Displacement in Mozart*“²⁷⁸ show 18th century practice with compound metres on the basis of numerous examples of metrical displacements. It becomes clear how in the second half of the century, in spite of Heinrich Christoph Koch, who stuck to equal emphases for both halves of the bar, the concept of Kirnberger and Schulz gained ever-wider acceptance and became in Mozart a most brilliantly handled means of composition.

THE METRIC OF GROUPS OF BARS (PERIODICITY)

Still more space than by two compound metres is created by the large-scale metric of a whole *group* of bars.

TÜRK: „The *first* note of every *period* must be given an even more marked emphasis than a *normal* strong beat. Strictly speaking, these first notes are themselves stressed to a greater or lesser degree according to whether they begin a larger or smaller part of the whole; that is, after a full cadence, the first note must be more strongly marked than after a half cadence, or merely after a phrase division, etc.“²⁷⁹ (Ex. 101)

SCHULZ: „The first note in a bar which is only *part* of a phrase cannot be accentuated as strongly as when the whole phrase *begins* with it. Those who don't respect this, but throughout every piece mark the *first note of every bar equally strongly*, spoil the whole piece; because, being over-clear in this respect, they harm the clarity of the whole, since they are then not capable of properly marking the *phrases*, which is of greatest necessity. Incisions are like the *commata* in singing, which must be made perceptible by a small point of rest as in speaking.

It is easy to understand that the observation of the accents gives not only clarity to the performance, but also great light and shade, particularly if among the principal notes a further *difference*

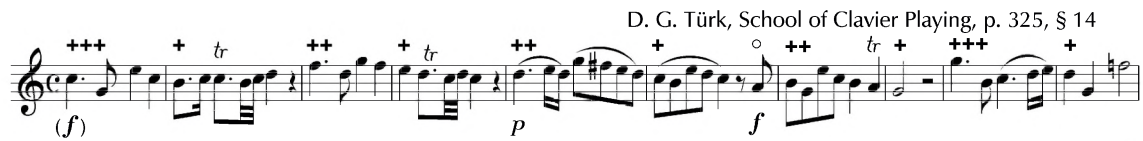
²⁷⁶ Marpurg, *Anleitung zur Musik überhaupt* ('Guide to Music in General'), 1763, p. 88, Chapter 6, § 4. [app. p. 335] and *Kritische Briefe* ('Critical Letters'), 2nd vol., 1763 67th letter, p. 24, § 78 and 79 [app. p. 334].

²⁷⁷ Kirnberger, *Anleitung zur Singekomposition* ('Guide to Vocal Composition'), 1782, p. 10 [app. p. 282].

²⁷⁸ *Theoria* 1, 1985, p. 25-60 and *Journal of Musicology* 3/4, 1984, p. 423-442.

²⁷⁹ Türk, *Klavierschule* ('School of Clavier Playing'), 1789, p. 336, § 14 [app. p. 302].

of emphasis is observed, one demanding more or less emphasis than the other - like the principal words in a speech. Thus the *fine shadings of strong and weak* are created, which the great virtuosos know to deploy in their performance.²⁸⁰



Ex. 101: D.G. Türk, *School of Clavier Playing* („*Klavierschule*“, orig. ed. p. 336, § 14) (metrical grouping of bars)²⁸¹

According to Türk's music example only the ninth bar receives the same weight as the first. The musical language of Mozart and Haydn in principle follows this pattern as well, albeit in the way of their own genius. Their irregular periods gain in expressivity, however, precisely by injuring it; examples of 3-, 5-, or 6-bar groups are innumerable throughout their *oeuvres*.

However, in Mozart's music even seemingly regular periods often dialectically oscillate between opposing metres: the minuet in *Don Giovanni*, for example, begins with the dance's obligatory ‚accent of the outset‘ (about that see Gottfried Weber, p. 373 and Moritz Hauptmann, footnote 263); superficially it follows Türk's principles of the metrical grouping of bars:



Ex. 102: *Don Giovanni*, K 527, no. 13 Finale I, b. 406 Menuett (Metric marked „à la Türk“)

Mozart, however, gives more life to the - choreographically necessary - rigid two-bar, resp. four-bar, pattern (see p. 231) by making the second, i.e. „female“, bars of the period compete as metrical syncopations or ‚negative accents‘ with the privileged first, i.e. „male“, ones through melodic and rhythmic contrast. As the climax of a four-bar group created effortlessly from bars 5-8, he unites in the cadence of the 7th bar the two layers of accentuation into a synthesis congruent with the scheme, by taking over the rhythm of the „female“ 6th bar instead of that of the „male“ 5th - thus transforming the ‚negative‘ accent into a positive one. In this way, instead of a mechanical continuation, he makes a new beginning possible on the same level as at first. Similarly ambivalent is the metric of grouped bars in Zerlina's *Grazioso* 3/8 „Vedrai, carino“ (*Don Giovanni*, no. 18, Ex. 359, p. 209). The ‚accent of the outset‘ is confirmed there in the recapitulation at b. 34 which after the ‚female‘ transition of b. 33 could by no means have started as an upbeat.

Hugo Riemann's theory concerning a general upbeat structure with its prioritization of every second, fourth and eighth bar proves itself here to be a romantic misunderstanding (even though Siegbert Rampe, Hans Heinrich Eggebrecht and others have again applied it to Mozart).²⁸²

That the metric of grouped bars and compound metres of the late 18th century, indispensable elements of Mozart's music, were so overlooked, caused damage to the interpretation and reception of his works that is hard to over-estimate.

²⁸⁰ Schulz in Sulzer, *Allgemeine Theorie* („*General Theory of the Fine Arts*“), vol. IV, 1774, p. 702, 3) [app. p. 292].

²⁸¹ [Note by Türk:] „By the larger or smaller number of added signs (+) I indicate a relatively larger or smaller degree of accentuation.“ [app. p. 302, footnote 771]

²⁸² Siegbert Rampe, *Mozarts Claviermusik*, 1995, p. 226-28, 279, ✧ Hans Heinrich Eggebrecht, *Versuch über die Wiener Klassik. Die Tanzszene in Mozarts „Don Giovanni“* (AfMw XII, 1972, p. 18) with his curve of increasing tension, *example 4*.

b) The classical 4/4 metre (2/4+2/4)

Already the brilliant, faster concert-*Allegro* - of, for instance, Vivaldi - distanced itself from the ‚heavy‘ C metre of the Baroque which had harmonized even the eighth notes in *Allegro* and which was used in church music until the end of the century (Ex. 103):



Ex. 103: Antonio Vivaldi, „L'Estro Armonico“, Concerto no. 6

It certainly had still four stresses per bar (and two equally heavy halves of the bar, as is evident from the entry of the second motive in b. 3), but its sixteenth notes realized a motor activity of music-making which deprived the *basso-continuo* of its heaviness: „a music before whose rhythmic vitality the old time-beating pales.“²⁸³

The Italian opera *sinfonia* and the „galant“ *Allegro* (of Quantz and Johann Christian Bach, for instance), led during the second half of the century to the floating lightness and swiftness of the 4/4 metre of the *classical* period that has only two emphases per bar. It became the most frequent metre not only in Mozart; its very normality in secular music-making, however, gave the theorists no reason to describe it more exactly. Like the ‚large‘ C metre of the *stile antico* it is composed of two 2/4 metres but has not only a faster „natural tempo“ (as already in Vivaldi's Concerto no. 6) but also (differently from Vivaldi) a different metrical structure.

„The fusion [of two 2/4 bars] is brought about by weakening the accent of the connected second bar.“²⁸⁴ (| = v – v |)

This new *metrical structure* is the essential characteristic feature of the ‚classical‘ 4/4 metre. In contrast to the metric of the „seriously striding“ ‚large‘ C metre (| = – – – |) it allows a more varied swinging of the metrical intensities²⁸⁵ and both a faster tempo of the harmonically relieved parts of the bar and wider, singing arcs; and it makes possible the virtually sensual *legato*, so typical of Mozart.²⁸⁶

„For a true 4/4 metre, it is necessary that the rhythm [i.e. the metrical structure] is given a somewhat wider extent than in 2/4 metre.“²⁸⁷

In order to prevent the confusion of C and c, widespread since the 16th century until today, I will indicate the classical C metre now by the more eye-catching „4/4“ - as Marpurg, Scheibe and Kirnberger have done before - and keep „C“ for the ‚large‘ 4/4 metre of the Baroque.

The following attempt to mark the metric of bars, and groups of bars, in the Piano Sonata in C, K 545 (Ex. 104) according to Türk, Schulz and Weber²⁸⁸ should not be allowed to confuse. As little as the metric of Mozart's time is still considered today, as much, on the other hand, must the contemporary warnings of overemphasis be taken seriously.²⁸⁹

²⁸³ W. Seidel in *MGG II*, Sachteil, vol. 8, col. 292.

²⁸⁴ Mendel / Reissmann: *Musikalisches Konversations-Lexikon*, 1870-83, article „Tactarten“, p. 76.

²⁸⁵ The angularity of Heinrich Bessler's well-known term „Akzentstufentakt“ [grades of accent within a bar] is not, in my opinion, well adapted to the organic swinging of the classical metres. (Heinrich Bessler, *Das musikalische Hören der Neuzeit*, 1959, p. 29.)

²⁸⁶ Harnoncourt claims this metrical structure | = v – v | for all Baroque music, without going into Mattheson's | = v = v | or the structure of the baroque ‚large‘ 4/4 metre | = – – – |. But he also doesn't mention the phenomenon of the compound metres, so richly documented in the second half of the 18th century, which indeed have exactly this new structure. (*Musik als Klangrede*, 1982, p. 49f).

²⁸⁷ Marpurg, *Anleitung zur Musik überhaupt* ('Guide to Music in General'), 2nd part, p. 86, chapter 5, § 6 [app. p. 335].

²⁸⁸ See above p. 85 „The Metric of Groups of Bars (Periodicity)“ and Ex. 101.

²⁸⁹ Reichardt, *Ueber die Pflichten des Ripien-Violinisten* ('On the Duties of the Ripieno [Tutti] Violinist'), 1776, p. 28 [app. p. 297]: „It would also be extremely faulty to mark the notes each time with a particular stress of the bow. This is nothing else but the little weight which everyone who plays with true feeling for the metre gives by himself to the longer notes without thinking of it.

✦ Kirnberger, *Anleitung zur Singekomposition* ('Guide to Vocal Composition'), 1782, p. 12, footnote [app. p. 282 footnote 739] „The rule that the first note of a piece must be strong, is wrong, since each melody by itself now raises the expression of passion, now lets it fall.“ ✦ Koch, *Anleitung zur Composition* ('Musical Composition') vol. II, 1787, p. 318, footnote 293 [app. p. 218 footnote 793]. „One shouldn't misunderstand this expression - ‚weight“ or „emphasis“ - and believe that I mean to apply these words to that bad kind of string playing that gives a very strong emphasis with the bow to notes that already have emphasis through



Ex. 104: Piano Sonata in C, K 545, 1st movement (metrically marked à la Türk, see Ex. 101)

In contrast to the abstract 4/4 metre of modern times, we should once more recall the sentence from Kirnberger's *Art of Strict Musical Composition*, which Mozart knew no later than 1782²⁹⁰ and which the clarinetist Stadler, a close friend of Mozart and of the same age, was recommending still in 1800 as a fundamental textbook²⁹¹: „This combining of measures actually occurs only so that the player can arrive at the proper rendering and play *the second half of such a measure more lightly than the first.*“²⁹²

In the sense of Kirnberger and Mozart, Stadler probably played like this (Ex. 105):



Ex. 105: Clarinet Concerto in A, K 622, 1st movement²⁹³

and not in 2/4 bars of equally heavy weight, as sometimes can be heard (Ex. 106):



Ex. 106: Clarinet Concerto in A, K 622, 1st movement (mistaken metrics)

Apart from the melody with its caesuras, the rhythm created by the *steps of the harmony* is a major parameter for moulding the shape of the metre. In the classical 4/4 metre it has thinned out from the four or more harmonies of the baroque 4/4 metre into predominantly and essentially two harmonies, though not without temporarily leaving this pattern for one bar, section or period. We shall return later to these *virtual changes of metre*.

KOCH warns: „not to confuse 4/4 with the 2/2 metre. The main distinguishing feature is, that in 4/4 metre the sections or caesuras of the cadences and clauses do not fall on the *first* quarter only, but *also on the third*, since in this metre the latter is a strong beat as well“²⁹⁴ - as in the Clarinet Concerto.

In the first movement of the Quintet in G minor, K 516, too, the „caesuras“ fall on the third quarter, which the 2/2 metre, being simple, would not allow, since it has only one emphasis per bar (Ex. 107):



Ex. 107: String Quintet in G minor, K 516, 1st movement

About the difference between 4/4 and \mathcal{C} metres that are „not to be confused“, which is sometimes claimed to be nonexistent in Mozart's music²⁹⁵, here are two well-known letters from him to his father:

„Clementi is a charlatan - he writes *Presto*, even *Prestissimo* and *alla Breve* - and plays it *Allegro* in 4/4 time“.²⁹⁶

the natural division of the bar, and plays the other notes, which lack this inner accent, so lightly that the resulting execution proceeds by a kind of hobble.“

²⁹⁰ In 1782 Mozart made a copy of Kirnberger's canon from the copperplate engraving of the 2nd edition of the first part of „*The Art of Strict Musical Composition*“ (1774).

²⁹¹ Siegbert Rampe, *Mozarts Claviermusik*, 1995, p. 76 f.

²⁹² Kirnberger / Schulz), *Die Kunst des reinen Satzes* ('*The Art of Strict Musical Composition*'), Vol II, 1776, p. 131 f [app. p. 279].

²⁹³ The tempo word „Allegro“ is not autograph; it comes from the first print of the parts in 1802.

²⁹⁴ Koch: *Musikalisches Lexikon* ('*Musical Dictionary*'), 1802, col. 1481, II [app. p. 315]. ✧ Similarly in Koch, *Composition*, vol II, chap. 3, § 73 [app. p. 319].

²⁹⁵ Maurer Zenck, 2001, p. 86.

²⁹⁶ Mozart letters no. 750 from 07.06.1783 [app. p. 267].


About a concerto by the flautist Freyhold:

„From the beginning those accompanying didn't know where he was because the piece was written in 4/4 and he played it *alla breve* - and as I then added „*alla Breve*“ with my own hand, he admitted to me that Papa in Salzburg had also scolded him for that.“²⁹⁷

From the abundance of examples in all his works one need only compare the *Allegro* 2/2 of the Overture to *Die Zauberflöte* (Ex. 078) with the *Allegro* 4/4 of the Introduction („Zu Hilfe! Zu Hilfe!“, Ex. 130), or the *Andante* 2/2 „Bald prangt, den Morgen zu verkünden“ (no. 21, Ex. 050) with the *Andante* 4/4 „Heil sei euch Geweihten“ (b. 828 *ibidem*, Ex. 121); or the *Molto Allegro* ♩ of the *Don Giovanni* Overture (Ex. 090) with the *Molto Allegro* 4/4 of Leporello's immediately succeeding „Notte e giorno faticar“ (Ex. 139). These show that the quarter notes in 2/2 are not twice as fast, but still considerably swifter than those in 4/4 metre.

559 of Mozart's movements (or sections of them) are in the *classical* 4/4 (2/4+2/4) metre; 363 of them have autograph tempo words. We start again with *Largo*. (A further 174 passages in 4/4 metre with autograph tempo words are parts of *accompagnato*-recitatives, which will be dealt with in the chapter „Recitative metre“ on p. 131)

Largo 4/4 (2/4+2/4)


 with 64th notes

* K 452 Quintet in E flat for piano and wind, 1st movement



Ex. 108: Quintet in E flat for piano and wind, K 452, 1st movement, b. 12


Largo 4/4 with 64th notes is the slowest tempo in Mozart's secular works. The first movement of the Quintet for wind instruments and piano, K 452, which contains not only fleeting 64th notes but even 64th triplets therefore consists of Mozart's longest bars outside his church music. Less powerful than the „Qui tollis“ of the *Mass in C minor* (Ex. 013), only 20 bars, yet within them spanning the widest area.

 with 32nd-note triplets


* K 454 Piano and Violin Sonata in B flat, 1st movement (Ex. 109)



Ex. 109: Piano and Violin Sonata in B flat, K 454, 1st movement, b. 7

 with 32nd notes

- K 361 Serenade in B flat for wind and double-bass, 1st movement

 with 16th notes

- K 205 Divertimento for vl, vla, bsn, 2 hrn, db, 2nd movement

²⁹⁷ Mozart letters no. 776 from 20.02.1784. [app. p. 268].

Adagio maestoso 4/4

with 32nd notes

- K 366 *Idomeneo*, no. 2 Aria Idamante „Non ho colpa, e mi condanni“

with 16th notes

- K 345 *Thamos*, no. 6 Chorus „Gottheit, über alle mächtig!“

with 8th notes

[- K 320 Serenade in D (*Posthorn Serenade*), 1st movement] [2/2?]²⁹⁸

Adagio 4/4

with 64th notes

- K 287 *Divertimento* in B flat (2. *Lodronische Nachtmusik*), 4th movement

with 32nd notes

- K 621 *La Clemenza di Tito*, no. 19 Rondo Sesto „Deh per questo istante solo“²⁹⁹

* K 588 *Così fan tutte*, no. 25 Rondò Fiordiligi „Per pietà, ben mio, perdona all'error“

- K 540 Adagio in B minor for piano

- K 475 *Fantasie* in C minor, b. 1 and 161

- K 458 String Quartet in B flat (3rd *Haydn-Quartet* (*Hunt Quartet*)), 3rd movement

* K 457 Piano Sonata in C minor, 2nd movement (Ex. 110)

- K 424 Duo in B flat for violin and viola, 1st movement

- K 361 Serenade in B flat for wind and double-bass, 3rd movement

* K 332 Piano Sonata in F, 2nd movement³⁰⁰ (Ex. 111)

- K 282 Piano Sonata in E flat, 1st movement

- K 261 Adagio in E for violin and orchestra

- K 254 *Divertimento à 3* (Piano Trio) in B flat, 2nd movement

- K 242 Concerto in F for 3 (resp. 2) pianos and orchestra (*Lodron Concerto*), 2nd movement

* K 219 Violin Concerto in A, 1st movement, b. 40-45 (Ex. 112)

* K 196 *La Finta Giardiniera*, no. 27 Recitativo and Duetto, b. 61 „Tu mi lasci? (oh fiero istante!)“

K 457, II, m. 1+29

Adagio

Ex. 110: Piano Sonata in C minor, K 457, 2nd movement, b. 1 and 29

In the altogether extremely differentiated shaping of the dynamics and articulation of this piece six 32nd notes in b. 21 attract attention: they are alternately indicated by *f*, *p*, *f*, *p*, *f*, *p*. Nevertheless it was wilful of Glenn Gould, who, after having taken the already too slow tempo of ♩=44, continued by finely chiselling it down to ♩=76 (recording from 1973), and indeed against Mozart's will, who insisted on a steady tempo even in *Adagio*.³⁰¹

²⁹⁸ The autograph time signature „C“ could be an error of Mozart's. See p. 136

²⁹⁹ Mozart's displacement of thirty-two bar lines by half a bar (b. 6-37) by means of erasures, deletions and new settings proves the correctness of the time signature „C“ set by the NMA, although the first five bars have not survived in autograph. The displacement would have been impossible in the whole-bar accentuation of *c*.

³⁰⁰ The first edition of 1784 has additional embellishments, among others a *tirata* in b. 26 in 64th notes. As it is unknown whether they are by Mozart, for the moment I classify them among the pieces with 32nd notes as smallest notes relevant for the tempo.

³⁰¹ „Everyone is amazed that I always keep accurately in time. They cannot at all grasp that the left hand must know nothing of *tempo rubato* in an Adagio: with them, the left hand always gives way.“ (Letter from 24.10.1777, no. 355 [app. p. 260] - If Mozart,

Ex. 111: Piano Sonata in F, K 332, 2nd movement, b. 1 and 16

Ex. 112: Violin Concerto in A, K 219, 1st movement, b. 40

A reason for the tradition of playing Mozart's instrumental movements in *adagio* 4/4 with 32nd notes so much slower than, for instance, Fiordiligi's Rondò of this module „Per pietà, ben mio“ (and even slower than the pieces in *Largo* 4/4 with 32nd notes) could be an erroneous reference of the tempo word to the *eighth* note unit. Mozart entrusted large melodic arcs in an *adagio* predominantly to the light playing manner of small notes: the 64th, 32nd, 16th, 8th, and the few quarter notes in the 19 pieces on our lists of *adagios* are vaulted by the wide arc of the compound 4/4 (2/4+2/4) metre. The demand of Kirnberger, „to play the second half of such a bar more lightly than the first“ is not easy to realize in the wide distance from one downbeat to the next; the successful execution of such large *adagio*-arcs, however, was not for nothing considered in the 18th century as the greatest proof of artistic mastery.

(Adagio 4/4)

with 16th-note triplets

※ K 216 Violin Concerto in G, 2nd movement (Ex. 113)

Ex. 113: Violin Concerto in G, K 216, 2nd movement, b. 5

The metre is defined here by the very slow steps of the harmony in quarter notes. Since the prevailing smallest note values here are 16th triplets, and not 32nd notes, the tempo should be a little more flowing than in the *Adagio* of the Violin Concerto in A (Ex. 112). To disregard this structural feature and the light manner of playing it demands leads inevitably to a ponderous scanning of the eighth notes and to overloading the line. An exaggerated vibrato, arbitrarily changed phrasing and articulation as well as instability of tempo follow on its heels. Anne-Sophie Mutter's and Karajan's scanning of the eighth notes in a tempo of $\text{♩} \text{MM}=50-44$ was a misunderstanding. In their interpretation the listener understands notes twice as large in bars half the length as those Mozart composed. In order to notate melodic arcs with such a heavy manner of playing, such „declamatory, striding singing“,³⁰² he would have had to have written quarter notes and at such a slow tempo as „*Largo* ♩“, which he never used. (Ex. 114):

however, really played the twenty-four notes of the second run in b. 29 „accurately in time“ he must have possessed a stupendous virtuosity on the pianoforte. Perhaps he tacitly shortened the previous syncopated quarter notes by one 16th.

³⁰² Peter Gülke in: *Die Konzerte, Mozart-Handbuch*, 2005, p. 334, (trans. H.B.).

[Largo]
Solo
K 216, II, m. 5 (wrong tradition)
p
con sordino
tr

Ex. 114: Violin Concerto in G, K 216, 2nd movement, b. 5 (wrong tradition)

(Adagio 4/4)

with 16th notes

* K 620 *Die Zauberflöte*, no. 21 Finale II, b. 362 March „Wir wandelten durch Feuersgluten“

(Ex. 115)

- K 557 Four-part canon „Nascoso è il mio sol“

* K 384 *Die Entführung*, no. 6 Aria Konstanze „Ach ich liebte, war so glücklich!“ (Ex. 116)

- K 250 Serenade in D (*Haffner Serenade*), 9th movement

- K 172 String Quartet in B flat, 2nd movement

- K 171 String Quartet in E flat, 1st movement

MARSCH
Adagio
362
Flute solo
Hrn, trp, trombones p
Timpani
tr
371
K 620, no. 21, m. 362+371
Pamina
Tamino
Wir wandelten durch Feuersgluten

Ex. 115: *Die Zauberflöte*, K 620, no. 21 Finale II, b. 362 and 371, March

The Paminas and Taminos of today hardly stride their solemn trial march 1:1 with the pace of the music, as they probably did in Mozart's time; this music is nevertheless decidedly a march, in calm quarters, not eighth notes. Corresponding to the notation of the wind section and the entrance of the timpani always on the second eighth-note, the wedges on the flute's quarter notes are to be understood as dynamic accents, not as signs for shortening. If a naturally flowing tempo is to be found for the sung verses, the flute's 32nd notes should not be used to determine the tempo - it should correspond approximately to the introduction of Konstanze's aria:

Adagio
K 384, no. 6
Konst.
Ach ich liebte, war so glücklich, kannte nicht der Liebe Schmerz
dolce
Oboe
Str.
p mf p

Ex. 116: *Die Entführung*, K 384, no. 6 Aria Konstanze

Adagio *mà non troppo* 4/4

with 32nd notes

* K 516 String Quintet in G minor, 3rd movement (Ex. 117)

Adagio ma non troppo K 516, III

Ex. 117: String Quintet in G minor, K 516, 3rd movement**Larghetto 4/4**

with 32nd notes

* K 413 Piano Concerto in F, 2nd movement (Ex. 118)

* K 366 *Idomeneo*, no. 20 b Duetto Ilia/Idamante „Spiegarti non poss'io“
(Larghetto)

Ex. 118: Piano Concerto in F, K 413, 2nd movement, b. 9 and 14

The dream-like *Larghetto* of the Piano Concerto K 413 and of Ilia and Idamante's Duetto position themselves probably between the *Adagio* with 32nd notes and the more flowing *Adagio* with 16th notes; with their 32nd note chains they seem to me neither as slow as the former nor as „fast“ as the latter - one of the numerous overlappings within this complex ,tempo'-system.

Un poco più Andante 4/4 [from *Recitative-Larghetto* (see p. 134)]

with 16th note triplets

- K 366 *Idomeneo*, no. 20a Duetto Ilia/Idamante „S'io non moro a questi accenti“

Andante maestoso 4/4

with 16th note triplets

- K 619 „Die ihr des unermesslichen Weltalls“, Cantata for voice and piano, 1st movement

* K 203 Serenade (=Symphony) in D, 2nd movement, Serenata (Ex. 119)

Andante maestoso K 203, II

Ex. 119: Serenade (=Symphony) in D, K 203, II (I), Serenata

with 16th notes

- K 588 *Così fan tutte*, no. 14 Aria Fiordiligi „Come scoglio immoto resta“ (16th notes virtual)

Andante 4/4

with 32nd notes

* K 526 Piano and Violin Sonata in A, 2nd movement (Ex. 120)

* K 492 *Figaro*, no. 29 Finale IV „Pian pianin le andrò più presso“

* K 283 Piano Sonata in G, 2nd movement

Ex. 120: Piano and Violin Sonata in A, K 526, 2nd movement, b. 1 and 30

The beginning of Finale IV of *Figaro* („Pian pianin“) and the second movements of the Sonatas K 526 (Ex. 120) and K 283 with their numerous 32nd notes are of course slower than the typical *Andantes* with 16th notes; however, it is the *quarter* notes which „walk“ here, not the eighth notes.

with 16th notes

- * K 620 *Die Zauberflöte*, no. 21 Finale II, b. 828 „Heil sei euch Geweihten!“ (Ex. 121)
- * K 588 *Così fan tutte*, „Recitativo“ (no. 8a Quintetto) „Di... scri... ver...mi o...gni gior...no...“
- * K 588 *Così fan tutte*, no. 18 Finale I, b. 429 „Dove son! Che loco è questo!“
- K 520 Lied „Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte“
- K 287 Divertimento in B flat (2nd *Lodronische Nachtmusik*), 6th movement
- * [K 492 *Figaro*, no. 19 Sestetto „Riconosci in questo amplesso“ (poss. 2/2)]
- * [K 492 *Figaro*, no. 29 Finale IV, b. 421 „Contessa perdono!“ (poss. 2/2, Ex. 183)]

Ex. 121: *Die Zauberflöte*, K 620, no. 21, Finale II, b. 830 and 839

The chorus „Heil sei euch Geweihten“ with its evenly gliding pace in quarter notes (with lighter second half of the bar, though!) and its *legato* sixteenth notes, as well as the ironically faltering „Di... scri... ver... mi o...gni gior...no...“ in *Così fan tutte*, are so to speak the ideal *Andante* 4/4. No less, however, the tempo of the convulsions of the „Albanians“ awakening from having been mesmerized („Dove son!“) and the aloofness, maintained only with difficulty, of Fiordiligi and Dorabella („Sarà ver“) in no. 18 Finale I, b. 429.

The tempo word „*Andante*“ heading the Sestetto no. 19 in *Figaro* stems from another hand - although it is not marked as such in the NMA by italics or a footnote. Referred to the 4/4 metre it is much too slow. At best it could refer to an ironically sentimental ♩ metre (which is not indicated in the autograph, though likely), which with Susanna's intervention in b. 25 (and several times later on) temporarily tips over into a virtual *Allegro moderato* 4/4, as the old Breitkopf edition had indicated from the very beginning.³⁰³

The Count's „Contessa perdono!“ in Finale IV *Figaro*, b. 421, will be discussed in the chapter „Virtual changes of metre“ (p. 115); it could perhaps be a hidden 2/2 as well (see p. 126).

The *Andante* 4/4 passage in the quartet of *Die Entführung* is more animated than the typical *Andante* 4/4 since it has only eighth notes:

(*Andante* 4/4)

with 8th notes

- K 384 *Die Entführung*, no. 16 Quartett, b. 143 „Ich will. Hat nicht Osmin etwan“

³⁰³ See the excursus „Virtual changes of metre“ p. 115.

Con un poco più di moto 4/4 (from Andante 4/4)

with 16th notes

- K 492 *Figaro*, no. 29 Finale IV, b. 51 „Partito è alfin l'audace“

Più stretto 4/4 (after a virtual change of metre from Andante 2/2)

with 16th notes

[- K 527 *Don Giovanni*, no. 24 Finale II, b. 521 „Oi-mè! Cos' hai? che gelo è questo mai?“ (Ex. 174)

(see p. 124)]

Allegretto moderato 4/4

with 16th notes

* K 527 *Don Giovanni*, no. 23 Rondo Donna Anna, b. 64 „Forse un giorno il cielo“ (Ex. 122)

Ex. 122: *Don Giovanni*, K 527, no. 23 Rondo Donna Anna „Forse un giorno il cielo“, b. 64 and 83

The second part of Donna Anna's Rondo was already misunderstood by Berlioz as „wretched coloratura“³⁰⁴, possibly since the conductor at the Paris Italian Theatre had conducted the deceptive bars at the beginning in half-note beats³⁰⁵, which resulted then in an *Allegro*, and altered Donna Anna's sighs composed by Mozart (b. 84, 87!) into giggling.

Allegretto 4/4

with 16th notes

- K 617 Adagio and Rondo in C minor/C for glass harmonica, fl, ob, vla and vc, Rondeau b. 59³⁰⁶

with 8th notes (after a virtual change of metre from Adagio 2/2)

[- K 620 *Die Zauberflöte*, no. 21 Finale II, b. 249 „Was hör' ich, Paminens Stimme?“ (Ex. 168) (see p. 121 and p. 130)]

Moderato 4/4

with 8th notes

- K 345 *Thamos*, no. 6 Chorus, b. 267 (postlude)

Allegro maestoso 4/4

with 16th notes

* K 620 *Die Zauberflöte*, no. 8 Finale I, b. 351 „Es lebe Sarastro! Sarastro lebe!“ (Ex. 123)

- K 503 Piano Concerto in C, 1st movement

- K 467 Piano Concerto in C, 1st movement

- K 375 Serenade in E flat for wind, 1st movement

- K 364 Sinfonia Concertante in E flat for violin, viola and orchestra, 1st movement

- K 344 *Zaide*, no. 9 Aria Sultan, b. 65 „Der stolze Löw' läßt sich zwar zähmen“

- K 310 Piano Sonata in A minor, 1st movement

- K 250 Serenade in D (*Haffner Serenade*), 2nd movement Serenata

- K 88 „Fra cento affanni“, Aria for Sopran and orchestra

[- K 366 *Idomeneo*, nos. 12a and 12b Aria Idomeneo „Fuor del mar ho un mar in seno“(poss. 2/2?)]

„The aria [no. 12 „Fuor del mar“] is well written for the words - one can hear the - *mare* [sea] and the *mare funesto* [fatal sea] - and the [coloratura] passages suited to *minacciar* [menace] which fully express *minac-*

³⁰⁴ „Une déplorable vocalise qui fait tache dans sa lumineuse partition“ (Berlioz, *Mémoires*, 1870, chapter XVII). „A deplorable vocalise that is a blot on the radiant score.“ (Berlioz, *Mémoires*, 1870, chapter XVII).

³⁰⁵ In view of the chaos in the written records it is even possible that there was wrongly a ζ here in his score.

³⁰⁶ *Allegretto C* is the original indication of the autograph. Mozart's catalogue has *Allegro c* - an obvious error. The editor of the NMA, since he thought the indication in Mozart's autograph to be „too slow“, high-handedly set the compromise „*Allegretto c*“. This would correspond to the Rondo of the Piano Sonata in F, K 533 - and in speed to an *Allegro 4/4* - in view of the embellishments and 16th notes absolutely unplayable on the glass harmonica.

ciar, the threatening - and this is altogether - the most magnificent aria in the opera - and has been applauded everywhere."³⁰⁷

As Mozart's description of the stormy ocean in Idomeneo's breast this aria cannot actually be „*Allegro maestoso* 4/4“ like „Es lebe Sarastro! Sarastro soll leben!“ („*Die Zauberflöte*“ no. 8, b. 351, Ex. 123). As 2/2 metre, however, it could well be compared with the Count's Aria in „*Figaro*“ (K 492, no. 18b, b. 41) „*Vedrò mentre io sospiro*“ (Ex. 068) which has even 32nd notes.

(Allegro maestoso) K 620, no. 8, m. 371

Ex. 123: *Die Zauberflöte*, K 620, no. 8, Finale I, b. 371

About the manner of playing of *maestoso* JOHANN FRIEDRICH REICHARDT wrote in 1776:

„Similarly in slow movements the term *maestoso* indicates that the longer bowstrokes should receive a stronger, more expressive accent, and in these cases the notes before rests, rather than being taken off short, should only come away gradually.“³⁰⁸

Allegro aperto 4/4

♩ with 16th notes

- * K 427 Mass in C minor, Laudamus (Ex. 126) (=K 469 *Davide penitente*, no. 3 Aria „Lungi le cure“)
- * K 246 Piano Concerto in C (*Lützow* Concerto), 1st movement (Ex. 124) [See letter no. 405, p. 283]
- K 238 Piano Concerto in B flat, 1st movement
- * K 219 Violin Concerto in A, 1st movement (Ex. 125)
- K 208 *Il re pastore*, no. 3 Aria Aminta „Aer tranquillo e di sereni“
- (K 118 *Betulia liberata*, Cantata, no. 1 Aria Ozia „D’ogni colpa la colpa maggiore“³⁰⁹)
- K 111 *Ascanio in Alba*, no. 12 Aria Aceste „Per la gioia in questo seno“

It is well-known that *Allegro aperto* is a special problem. Not a single source text even mentions the word, no dictionary knows its meaning. It seems not to have been clear even to the theorist Abbé Vogler since Mozart writes: „before eating he scampered through my concerto [K 246] at sight. The first movement [*Allegro aperto* C] went *prestissimo*“.³¹⁰ There are seven pieces by Mozart himself indicated by this term, all in 4/4 metre with 16th notes, and four others by Leopold indicated in the same way, who therefore used it as well. It does not appear in the surviving autographs of Joseph Haydn, but does in works by Michael Haydn and Cimarosa³¹¹; should it not be possible to find it in the works of other composers too?³¹²

Allegro aperto

Ex. 124: Piano Concerto in C, K 246, 1st movement, b. 1, 11, 16

In the orchestral ritornelli in the first movement of the ‚*Lützow*‘ concerto the classical 4/4 (2/4+2/4) metre with half-bar accentuation changes repeatedly into the ‚large‘ C-metre of the Baroque that was in 1776 already old-fashioned, with four accents per bar and typical chains of 16th notes, which, like the

³⁰⁷ W.A. Mozart, letter no. 570, 27.12.1780, line 32-36 [app. p. 265]

³⁰⁸ Johann Friedrich Reichardt, *Ueber die Pflichten des Ripien-Violinisten* (‘On the Duties of the Ripieno [Tutti] Violinist’), 1776, p. 27 [app. p. 296].

³⁰⁹ Tempo indication in Leopold’s hand in Wolfgang’s conducting score; it can therefore probably be taken as authentic.

³¹⁰ Wolfgang’s postscript in his mother’s letter to Leopold of 17.01.1778 (no. 405, [app. p. 261])

³¹¹ The Finale II in Cimarosa’s *Il Matrimonio segreto* is *Allegro aperto* 4/4.

³¹² Proposition for a dissertation!

32nd note turns, speak for a moderate tempo. Where lies the difference for us from an *Allegro moderato* 4/4 with 16th notes?

In the Violin Concerto in A of 1775 equal emphases and embellishments on actually ,light' beats are similarly reminiscent of the moderate *allegro* of the Baroque.

Ex. 125: Violin Concerto in A, K 219, 1st movement, b. 1, 13, 24

Ex. 126: Mass in C minor, K 427, Laudamus te

The „Laudamus te“ of the C minor Mass, K 427 (Ex. 126), rich in coloraturas - the only *Allegro aperto* from Mozart's Viennese period - has already a moderate tempo since it is church music; but also the frequent mordents on 16th notes - often on ,light' beats - make it slower than the ,normal' *Allegro* 4/4. (See below).

Allegro moderato 4/4

with 32nd notes

* K 452 Quintet for piano and wind in E flat, 1st movement, b. 21 (Ex. 127)

Ex. 127: Quintet for piano and wind in E flat, K 452, 1st movement, b. 21 and 51

Mozart's ,*moderato*' is often a warning term for pieces which look easier in the beginning than their further course reveals, for instance the Piano Quintet K 452 with its passages of virtuoso 32nd notes, the coloratura aria of the Queen of the Night (Ex. 128), or the second part of Fiordiligi's Rondò with its cascades of 16th notes for the French horn (b. 116). K 452/I differs from the calm *Andante* 4/4 of the Piano and Violin Sonata K 526 with its finely articulated 32nd notes (Ex. 120) by its resolute grip in the *forte* tiratas and broken chords and its character of forward movement. It is Mozart's fastest piece with 32nd notes.

with 16th note triplets

- K 421 String Quartet in D minor (2nd Haydn Quartet), 1st movement

with 16th notes

- * K 620 *Die Zauberflöte*, no. 4 Aria Queen of the Night, b. 61 „Du, du, du“ (Ex. 128)
- K 590 String Quartet in F (3rd Prussian Quartet), 1st movement³¹³
- * K 588 *Così fan tutte*, no. 25 Rondò Fiordiligi, b. 35 „A chi mai mancò di fede“
- K 527 *Don Giovanni*, no. 21a Duetto Zerlina/Leporello „Per queste tue manine“
- K 486 *Der Schauspieldirektor*, no. 1 Arietta Madame Herz „Ein Herz, das so der Abschied“, b. 42
- K 378 Piano and Violin Sonata in B flat, 1st movement
- K 207 Violin Concerto in B flat, 1st movement
- K 111 *Ascanio in Alba*, no. 21 Aria Fauno „Dal tuo gentil sembiante“
- K 70 „A Berenice“, Recit. and Aria for soprano and orch.; Aria „Sol nascente in questo giorno“

(Allegro moderato)

64 Du, du, du wirst sie zu be-frei-en ge-hen, 81 *coloratura Königin* K 620, no. 4, m. 64+81

vi-de

p

Ex. 128: *Die Zauberflöte*, K 620, no. 4 Aria Queen of the Night, b. 64 and 81

Allegro non troppo 4/4

with 16th notes

- * K 428 String Quartet in E flat, 1st movement (Ex. 129, Ex.185)

Allegro non troppo

1 VI 1 *p*

VI 2 *p*

Vla *p*

Vc *p*

64 *f*

K 428, I, m. 1+64

f

Ex. 129: String Quartet in E flat, K 428, 1st movement, b. 1 and 64

Più moderato 4/4 (from the preceding *Allegro 2/2*)

with 8th notes (the 16th note ‚rockets‘ and tremolos can be disregarded)

- K 620 *Die Zauberflöte*, no. 21 Finale II, b. 744 „Nur stille! stille! Bald dringen wir in Tempel ein“

On the one hand, the indication *Più moderato* slows down the tempo here; on the other hand, an increase of tension is achieved by *widening the metre* from 2/2 with its whole-bar accentuation to 4/4 with two emphases, further sharpened by additional accents and syncopations.

Allegro 4/4

with 16th notes

- K 623 „Laut verkünde unsre Freude“, Cantata for soli, male chorus and orch., 1st and 4th movements
- K 621 *La Clemenza di Tito*, no. 2 Aria Vitellia, b. 45 „Chi ciecamente crede, impegna a serbar“
- K 621 *La Clemenza di Tito*, no. 5 Chorus „Serbate, oh Dei custodi“
- K 621 *La Clemenza di Tito*, no. 9 Aria Sesto, b. 44 „Guardami, e tutto oblio“
- K 621 *La Clemenza di Tito*, no. 20 Aria Tito „Se all’impero, amici Dei“
- K 621 *La Clemenza di Tito*, no. 23 Rondo Vitellia, b. 44 „Infelice! qual orrore!“
- * K 620 *Die Zauberflöte*, no. 1 Introduction Tamino „Zu Hilfe! ./., sonst bin ich verloren“ (Ex. 130, Ex. 163)
- K 620 *Die Zauberflöte*, no. 21 Finale II, b. 390 „Triumph, Triumph, du edles Paar“

³¹³ In Mozart’s catalogue - obviously by mistake - Allegro moderato \underline{c} [app. p. 270]

- K 619 „Die ihr des Weltalls“, Cantata for voice and piano, b. 78 and 151 „Zerbrechet d. Wahnes“
- K 612 „Per questa bella mano“, Aria for bass, db obbligato and orch., b. 64 „Volgi lieti o fieri“
- K 608 Allegro and Andante (Fantasia in F minor) for a mechanical organ, Allegro
- K 595 Piano Concerto in B flat, 1st movement
- K 588 *Così fan tutte*, no. 1 Terzetto „La mia Dorabella capace non è“
- K 588 *Così fan tutte*, no. 3 Terzetto „Una bella serenata“
- K 588 *Così fan tutte*, no. 13 Sestetto „Alla bella Despinetta“
- K 588 *Così fan tutte*, no. 14 Aria Fiordiligi, b. 15 „così ognor quest'alma è forte“
- K 588 *Così fan tutte*, no. 15 Aria Guglielmo (1st version) „Rivolgete a lui lo sguardo“
- * K 581 Clarinet Quintet in A, 1st movement
- K 578 „Alma grande e nobil core“, Aria for soprano and orchestra
- K 564 Piano Trio in G, 1st movement
- K 563 Divertimento for string trio in E flat, 1st movement
- K 548 Piano Trio in C, 1st movement
- * K 545 Piano Sonata in C, 1st movement (according to Mozart's catalogue) (Ex. 104)
- K 538 „Ah se in ciel, benigne stelle“, Aria for soprano and orchestra
- K 537 Piano Concerto in D (*Coronation Concerto*), 1st movement
- K 527 *Don Giovanni*, no. 22 Duetto Leporello/Don Giovanni „O statua gentilissima“
- K 521 Sonata in C for piano four-hands, 1st movement
- * K 516 String Quintet in G minor, 1st movement (Ex. 107)
- K 504 Symphony in D (*Prague Symphony*), 1st movement, b. 37
- K 502 Piano Trio in B flat, 1st movement
- K 496 Piano Trio in G, 1st movement
- K 495 Horn Concerto in E flat, 1st movement³¹⁴
- K 493, Piano Quartet in E flat, 1st movement
- * K 492 *Figaro*, no. 1 Duettino Susanna/Figaro „Cinque, dieci, venti“ (Ex. 250)
- K 492 *Figaro*, no. 4 Aria Bartolo „La vendetta“
- K 492 *Figaro*, no. 25 Aria Marcellina, b. 53 „Sol noi povere femmine“
- K 492 *Figaro*, no. 28a Rondo Susanna, b. 44 „Ah! ch'omai, ch'omai più non resisto“
- * K 488 Piano Concerto in A, 1st movement (Ex. 131)
- K 485 Rondo in D for piano
- K 482 Piano Concerto in E flat, 1st movement
- K 479 „Dite almeno in che mancai“, Quartetto for soprano, tenor, 2 basses and orchestra
- K 478 Piano Quartet in G minor, 1st movement
- K 471 „Die Maurerfreude“, Cantata for tenor, male chorus and orchestra
- K 469 *Davide penitente*, no. 6 Aria tenor, b. 75 „Udisti i voti miei“
- * K 466 Piano Concerto in D minor, 1st movement (Ex. 166)
- K 465 String Quartet in C (*Dissonance Quartet*) (6th *Haydn Quartet*), 1st movement, b. 23
- K 454 Piano and Violin Sonata in B flat, 1st movement, b. 14
- K 453 Piano Concerto in G, 1st movement
- K 450 Piano Concerto in B flat, 1st movement³¹⁵
- K 423 Duo in G for violin and viola, 1st movement
- K 417 Horn Concerto in E flat, 1st movement
- K 415 Piano Concerto in C, 1st movement
- K 414 Piano Concerto in A, 1st movement
- K 384 *Die Entführung*, no. 6 Aria Konstanze, b. 10 „Doch wie schnell schwand meine Freude“
- * K 384 *Die Entführung*, no. 11 Aria Konstanze „Martern aller Arten“ (Ex. 132)
- K 384 *Die Entführung*, no. 16 Quartett „Ach Belmonte! ach mein Leben!“
- K 380 Piano and Violin Sonata in E flat, 1st movement
- K 378 Piano and Violin Sonata in B flat, 3rd movement, Rondeau, b. 151 (Ex. 098)
- K 376 Piano and Violin Sonata in F, 1st movement
- K 370 Quartet in F for ob and string trio, 1st movement
- K 368 „Ma che vi fece, o stelle“, Recitative and Aria; Aria b. 25 „ma trasportar mi sento“

³¹⁴ According to Mozart's catalogue only „Allegro“. In the NMA unlabelled addition „maestoso“ from the first print of orchestral parts of 1803.

³¹⁵ Concerning the Concertos K 450 and 451 Mozart wrote in a letter to his father on 26.05.1784 (no. 793, [app. p. 268]: „I consider them both to be concertos to make the player sweat. – Yet the one in B flat is harder than the one in D.“

- K 366 *Idomeneo*, Overture
- K 366 *Idomeneo*, no. 7 Aria Idamante „Il padre adorato ritrovo, e lo perdo“
- K 366 *Idomeneo*, no. 10a Aria Arbace „Se il tuo duol, se il mio desio“
- K 366 *Idomeneo*, no. 27a Aria Idamante „No, la morte io non pavendo“
- K 365 Concerto for 2 pianos and orchestra, 1st movement
- K 333 Piano Sonata in B flat, 1st movement
- K 299 Concerto for flute, harp and orchestra, 1st movement
- K 285 Flute Quartet in D, with vl, vla, vc, 1st movement
- K 284 Piano Sonata in D, 1st movement
- K 271 Piano Concerto in E flat (*Jenamy Concerto*), 1st movement
- K 247 Divertimento in F (1. *Lodronische Nachtmusik*), 2nd movement
- K 242 Concerto in F for 3 (2) pianos (*Lodron Concerto*) and orchestra, 1st movement
- K 218 Violin Concerto in D, 1st movement
- K 217 „Voi avete un cor fedele“, Aria for soprano and orchestra, b. 29
- K 216 Violin Concerto in G, 1st movement
- K 205 Divertimento for vl, vla, db, bsn and 2 horns, 2nd movement, b. 9
- K 196 *La Finta Giardiniera*, no. 24 Aria and Duetto Contino/Nardo „Mirate che contrasto fa“
- K 175 Piano Concerto in D, 1st movement
- K 135 *Lucio Silla*, no. 1 Aria Cinna „Vieni, vieni ov' amor t'invita“
- K 135 *Lucio Silla*, no. 6 Chorus, b. 84 „Il superbo, che di Roma“
- K 133 Symphony in D, 1st movement
- K 130 Symphony in F, 1st movement
- K 129 Symphony in G, 1st movement
- K 126 *Il sogno di Scipione*, no. 2 Aria Fortuna „Lieve sono al par del vento“
- K 126 *Il sogno di Scipione*, no. 10 Aria Scipione, b. 6, 52, 127 „ma non pretendere perciò“
- K 126 *Il sogno di Scipione*, no. 11b Aria della Licenza II (Sop.), b. 34 „Di virtù chi prove chiede“
- K 113 Divertimento in E flat, 1st movement
- K 111 *Ascanio in Alba*, no. 3 Aria Venere „L'ombra de' rami tuoi l'amico suolo aspetta“
- K 111 *Ascanio in Alba*, no. 5 Aria Ascanio „Cara, lontano ancora“
- K 111 *Ascanio in Alba*, no. 14 Aria Silvia „Come è felice stato“
- K 111 *Ascanio in Alba*, no. 17 Aria Venere „Al chiaror di que' bei rai“
- K 111 *Ascanio in Alba*, no. 19 Aria Silvia „Spiega il desio, le piume: vola il mio core“
- K 111 *Ascanio in Alba*, no. 22 Aria Ascanio, b. 21 „Ah, si rompa il crudo laccio“
- K 111 *Ascanio in Alba*, no. 27 Aria Aceste „Sento, che il cor mi dice“
- K 100 Cassation in D (Serenade), 2nd movement, Serenata
- K 73 Symphony in C, 1st movement
- K 36 „Or che il dover, Recitative and Aria for tenor and orchestra; Aria „Tali e cotanti sono“
- K 35 *Die Schuldigkeit des ersten Gebots*, no. 6 Aria Weltgeist „Schildre einen Philosophen“

17 (Allegro) K 620, no. 1, m. 17

8 Tamino: Zu Hil- fe! zu Hil- fe! sonst bin ich ver- lo- ren, Zu

Ex. 130: *Die Zauberflöte*, K 620, no. 1 Introduction „Zu Hilfe! Zu Hilfe!, sonst bin ich verloren“, b. 17

Ex. 131: Piano Concerto in A, K 488, 1st movement, b. 67 and 73

Ex. 132: *Die Entführung*, K 384, no. 11 Aria Konstanze „Martern aller Arten“, b. 61 and 136

What is the playing speed of the „classical“ *Allegro* 4/4 with 16th notes? It is determined by the ‚singableness‘ of the coloraturas, the effortless virtuosity of instrumental runs and figures (e.g. b. 136 etc. of Konstanze’s „Martern“ aria) and by the ‚songfulness‘ of instrumental passages; also, in opera, by the dramatic situation, the audibility of embellishments, and the comparison with pieces indicated slower and faster by tempo words. A conspicuously slower tempo for the *simple allegro* 4/4 with 16th notes results from comparison with the 16th notes in the *Allegro con spirito* of the 1st movement of the Piano Sonata in D, K 311 or Pedrillo’s „Frisch zum Kampfe!“ (Ex. 137) than friends of speed would like to believe. This is true also of the dramatic beginning of *Die Zauberflöte* („Zu Hilfe! zu Hilfe!“; Ex. 130) which is often taken *con spirito*. Many of these *allegro* movements have rightly been described as ‚singing allegros‘.

Articulation and playing manner, as well, make an essential difference to the listener’s impression of the tempo.³¹⁶ Both Johann Friedrich Reichardt’s directions about the playing manner of the different characters of tempo, (see p. 026), and Daniel Gottlob Türk’s productive comments „About heavy and light execution“ in the sixth chapter of his *School of Clavier Playing*, might be remembered here.³¹⁷

with 8th note triplets

- K 522 „Ein musikalischer Spaß“, 1st movement³¹⁸
- * K 475 Fantasia in C minor for piano, b. 36
- * K 457 Piano Sonata in C minor, 1st movement (Ex. 133)
- K 196 *La Finta Giardiniera*, no. 27 Recitativo and Duetto, b. 164 „Alme belle innamorate“
- K 111 *Ascanio in Alba*, no. 31 Terzetto, b. 30 (= no. 32) „Che bel piacere io sento“

Ex. 133: Piano Sonata in C minor, K 457, 1st movement, b. 1 and 21

All autograph sources of the Piano Sonata in C minor, K 457³¹⁹, have for the first movement only „Allegro“. The addition „Molto“ in the NMA comes from first prints; if it were correct the piece would be in parallel with the entrance of the gardener in Finale II of *Figaro* (Ex. 178), but this would be considerably too fast. The original „Allegro“ corresponds on the contrary very well with that of the Fantasia in C minor, K 475 (b. 36) which has triplets too, but 16th notes only as tremolo.

³¹⁶ Sol Babitz: „in moderately fast tempos a lightly articulated performance played in metrically accented fashion will sound fast at a considerably slower tempo than a heavy modern one.“ (*Modern Errors in Mozart Performance*, in: MJB 1967, p. 89).

³¹⁷ Türk, *Klavierschule* (*School of Clavier Playing*), 1789, chap. 6, sect. 3, p. 358-363, § 43-49 [app. p. 306]

³¹⁸ A compendium of grotesque compositional mistakes.

³¹⁹ Mozart’s Autograph, his catalogue and the „dedication copy“ corrected by him.

→ Since fast pieces without 16th notes („only 8th notes“) from *allegro* upwards are frequently misunderstood as *alla breve*, and accordingly played too fast, they will be treated separately from p. 112 on as *short 4/4* metres.

Allegro vivace 4/4

with 16th notes

* K 456 Piano Concerto in B flat, 1st movement (Ex. 134)

- K 345 *Thamos*, no. 6 Chorus, b. 13 „Immer neu und immer prächtig!“

- K 296 Piano and Violin Sonata in C, 1st movement

Allegro vivace

Ex. 134: Piano Concerto in B flat, K 456, 1st movement, b. 9 and 47

On the use of „vivace“, see the quotations of contemporaries on p. 026. Mozart, too, uses this addition not so much for increasing the speed but for *livening up the execution*, for emphasizing the metrical accents more strongly (see p. 082, p. 111, p. 167). Dorabella's *Allegretto vivace* (*Così fan tutte* no. 28) for instance (Ex. 365, p. 212) is still no *allegro*. The comparison of the first movement of the Piano Concerto in B flat, K 456 (Ex. 134) with Pedrillo's aria „Frisch zum Kampfe!“ (*Die Entführung* no. 13, Ex. 137) and with the first movement of the Symphony in D, K 385 (*Haffner Symphony*) (Ex. 136), shows that Mozart's *allegro vivace* with 16th notes is also less fast than his *Allegro con spirito* with 16th notes.

with 8th note triplets

- K 338 Symphony in C, 1st movement („vivace“ added later by Mozart)

Allegro vivace assai 4/4

with 16th notes

* K 387 String Quartet in G (1st Haydn Quartet), 1st movement (Ex. 135)

Ex. 135: String Quartet in G, K 387, 1st movement

Not the *allegro*, nor an *allegro vivace* conceived as „very fast“, is increased here by *assai*, but only the *vivace* itself, which Hummel described as „cheerful and lively, but with more warmth“.³²⁰ Therefore this movement has not the speed of the *Allegro assai* 4/4 with 16th notes of „Der Hölle Rache kocht in meinem Herzen“ (*Die Zauberflöte*, K 620 no. 14, Ex. 140) or of the 1st movement of the Piano Concerto in D, K 451, (see below), - which are themselves not *Presto*, by the way.

Più Allegro (from Allegro 4/4)

with 8th note triplets

- K 588 *Così fan tutte*, no. 14 Aria Fiordiligi, b. 79 „Rispettate, anime ingrater“

³²⁰ Hummel, Anweisung zum Piano-Forte-Spiel, 1828, p. 67. (Compare K 387/I, p. 102; K 458/I, p. 217; K 467/III, p. 156).

Allegro con brio 4/4

🎵 with 16th notes

- K 183 Symphony in G minor, 1st movement (see p. 115, Ex. 161, Ex. 162)
- K 344 *Zaide*, no. 9, Melologo ed Aria Sultan „Zaide entflohen!“

Allegro con spirito (Allegro spiritoso) 4/4

🎵 with 16th notes

- K 448 Sonata in D for two pianos, 1st movement
- * K 385 Symphony in D (*Haffner* Symphony), 1st movement (Ex. 136) [Letter no.684: „with a lot of fire“]
- * K 384 *Die Entführung*, no. 13 Aria Pedrillo „Frisch zum Kampfe! Frisch zum Streite!“ (Ex. 137)
- K 366 *Idomeneo*, no. 2 Aria Idamante, b. 9 „Colpa è vostra, oh Dei tiranni“
- * K 320 Serenade in D (*Posthorn* Serenade), 1st movement, b. 7
- K 318 Symphony in G, 1st movement
- * K 311 Piano Sonata in D, 1st movement [see letter no. 386]
- K 306 Piano and Violin Sonata in D, 1st movement
- K 301 Piano and Violin Sonata in G, 1st movement
- K 213 Divertimento in F for 2 ob, 2 hrn, 2 bsn, 1st movement
- K 190 Concertone in C for 2 violins and orchestra, 1st movement
- K 182 Symphony in B flat, 1st movement
- K 181 Symphony in D, 1st movement

Ex. 136: Symphony in D, K 385, 1st movement, b. 13

Ex. 137: *Die Entführung*, K 384, no. 13 Aria Pedrillo, b. 7

Mozart's *Allegro con spirito* lies between simple *Allegro* and *Molto Allegro*, as can be seen from his changing of the original simple *Allegro* for the first movement of the *Posthorn* Serenade K 320 into *Molto Allegro*, which he then crossed out and replaced with *Allegro con spirito*. Mozart wrote to his father about the first movement of the *Haffner*-symphony, K 385: „the first allegro [„Allegro con spirito C“] should go with a lot of fire. - the last [„Presto C“] - as fast as possible.“³²¹

In his aria „Frisch zum Kampfe! Frisch zum Streite!“ (*Allegro con spirito* 4/4) Pedrillo's fighting spirit flags each time for 5 bars (b. 12 etc.) to a despondent virtual 2/2 metre when he tries to persuade himself: „Only a cowardly wretch gives up.“ The 32nd notes in the figure (Ex. 138) portraying his trembling (which are often just heard as 16th notes) restrict the playing speed:

Ex. 138: *Die Entführung*, K 384, no. 13 Aria Pedrillo, b. 25

³²¹ Mozart's letter from 07.08.1782, no. 684 [app. p. 267].

Allegro molto / Molto allegro 4/4

♩ with 16th notes

- * K 527 *Don Giovanni*, no. 1 Introduzione, Leporello „Notte e giorno faticar“ (Ex. 139)
- K 251 Divertimento in D for 2 vl, vla, bass, ob, 2 hrn (*Nannerl* Septet), 1st movement
- K 208 *Il re pastore*, Overture (identical with Symphony in C, 1st movement)
- K 137 Divertimento II (Quartet) in B flat, 2nd movement
- K 131 Divertimento in D, 6th movement, b. 15³²²
- K 130 Symphony in F, 4th movement
- K 102 Symphony in C, 1st movement (= Overture to *Il Rè pastore* K 208)
- K 45 Symphony in D, 1st movement

(Molto Allegro) K 527, no. 1, m. 8+20

Ex. 139: *Don Giovanni*, K 527, no. 1 Introduzione, b. 8 and 20

Allegro molto/Molto Allegro is often misunderstood as *very fast*. It is a riddle how Hans Swarowsky, teacher of whole generations of outstanding conductors, expected to realize any of the 32nd note figures in Leporello's Introduzione at MM $\text{♩} = 112$.³²³ In the duel, b. 167-174, has he allowed the double basses to execute the 32nd note tiratas across the whole octave as *glissandi*? According to Leopold Mozart's statement: „*Molto allegro* is somewhat less than *Allegro assai*“,³²⁴ „Notte e giorno faticar“ (Ex. 139) should actually be *slower* than the *Allegro assai* of the Queen of the Night's 2nd Aria with its extremely high zig-zag *staccati* (Ex. 140), which can in fact be sung with less anxiety in a quite speedy tempo. In a recording from 1937 conducted by Sir Thomas Beecham with the Berlin Philharmonic the wonderful Erna Berger sings the aria pin-sharp cleanly at quarter notes MM=160!

It seldom becomes clear in performances that Leporello's Introduzione starts with half-bar *up-beats*, until in b. 20 he puffs himself up putting his foot down distinctly on the *first* beat of the bar. (Beethoven, though, already quoted the theme of the aria in the 22nd of his Diabelli-Variations op. 120 as an *Allegro molto* 4/4 starting not with an upbeat but on the *first* beat of the bar.)

♩ with 8th note triplets

- * K 492 *Figaro*, no. 16 Finale II, b. 467 entrance gardener: „Ah signor..., signor...“ (Ex. 178, p. 134)
 - [* K 303 Piano and Violin Sonata in C, 1st movement, b. 19 and 109
- (after a virtual change of metre from 2/2) (Ex. 169) (see p. 128)]

Allegro assai 4/4

♩ with 16th notes

- * K 620 *Die Zauberflöte*, no. 14 Aria Queen „Der Hölle Rache kocht in meinem Herzen“ (Ex. 140)
- K 451 Piano Concerto in D, 1st movement³²⁵
- K 395 Präludium in C for piano („*Capriccio*“), b. 26 [all tempi autograph]
- K 344 *Zaide*, no. 13 Aria Zaide „Tiger, wetze nur die Klauen“

³²² originally „Allegro *non* molto“, - but ♩ .

³²³ Hans Swarowsky, *Wahrung der Gestalt*, 1979, p. 64.

³²⁴ Leopold Mozart, *Violinschule* ('School of Violin Playing'), p. 48, 'Musical Technical Terms' [app. p. 272].

³²⁵ Concerning the Concertos K 450 and 451 Mozart wrote in a letter to his father on 26.05.1784 (no. 793, [app. p. 268]: „I consider them both to be concertos to make the player sweat. – Yet the one in B flat is harder than the one in D.“

- K 344 *Zaide*, no. 15 Quartetto „Freundin, stille deine Tränen“
- K 306 Piano and Violin Sonata in D, 3rd movement, b. 187
- K 210 „Con ossequio“, Aria for Tenor and orchestra
- K 204 Serenade in D, 2nd movement (Serenata)
- K 185 Serenade in D, 2nd movement (Serenata)
- K 162 Symphony in C, 1st movement
- K 111 *Ascanio in Alba*, Overture

(Allegro assai) K 620, no. 14, m. 24

Ex. 140: *Die Zauberflöte*, K 620, no. 14 Aria Queen of the Night
„Der Hölle Rache kocht in meinem Herzen“, b. 24

with 8th note triplets

- K 621 *La Clemenza di Tito*, no. 9 Aria Sesto, b. 96 „Guardami, e tutto oblio“
- * K 588 *Così fan tutte*, no. 31 Finale II „Fate presto, o cari amici“ (Ex. 141)
- K 486 *Der Schauspieldirektor*, no. 3 Terzett „Ich bin die erste Sängerin“
- * K 384 *Die Entführung*, no. 7 Terzett, b. 98 „Marsch, fort, fort, fort, fort, fort!“ (32nd note tiratas!)
- K 297 Symphony in D (*Paris Symphony*), 1st movement [K 297]

Allegro assai K 588, no. 31

Fa-te pre-sto, o ca-ria-mi-ci, al-le fa-cii fo-co da-te e la men-sa pre-pa-ra-te

Ex. 141: *Così fan tutte*, K 588, no. 31 Finale II

Concerning the „Marsch fort, fort, fort“ of the Terzett no. 7 in *Die Entführung* Mozart wrote to his father that it „should go very fast“.³²⁶

Presto 4/4

with 16th notes

- K 344 *Zaide*, no. 9 Aria Sultan, b. 110 „Er brüllet mit furchtbarer Stimme“
- K 196 *La Finta Giardiniera*, no. 25 Aria Podestà, b. 103 „Lei si prenda il suo contino“

³²⁶ Mozart's Letter no. 629, 26.09.1781. [app. p. 266]

c) The ,short' 4/4 metre

Beside the unproblematic movements in 4/4 metre with 16th notes or 8th note triplets there is a group of 88 pieces with indications from *allegro* up to *presto*, which (apart from embellishments, tremolos, *tirate* and arpeggios) contain only simple eighth notes and are therefore faster than the aforementioned. In my essay about Mozart's even metres³²⁷ I have proposed to call the metre of this group ,short' 4/4 metre - by analogy with the 6/8 metre without 16th notes (see below) which I have called ,short' 6/8 metre according to the example of Bernhard Logier.³²⁸ 70 of these movements have autograph tempo words.

While beating time in an *Allegro con spirito* with 16th notes must still change between quarter and half notes, the 4/4 movements without 16th notes in *Allegro*, *Allegro molto*, *Allegro assai* and *Presto* are technically unavoidably conducted in half notes. This unfortunately tempts some conductors into regarding them as *alla breve* pieces and correspondingly they add still more speed.³²⁹ Nevertheless, they are all written in compound 4/4 metre, and the quick succession of their two accents per bar makes them seem faster than the corresponding ones in real 2/2 metre that are emphasized in whole bars.

What are their tempi - and especially that of the relatively slowest, the ,short' *Allegro* 4/4? Mostly it is taken too fast since the *still faster six modules* without 16th notes are not considered: *Allegro vivace*, *Allegro vivace assai*, *Allegro con spirito*, *Allegro molto*, *Allegro assai* und *Presto* 4/4.³³⁰

Let us find a value for this ,short' *Allegro* 4/4, Mozart's most frequently misunderstood tempo indication, by discussing each single grade, **descending** from the fastest 4/4, the ,short' *Presto*.

Those movements which after *virtual time changes* switch from 4/4 time to an undeclared 2/2 metre will be treated in the subsequent *excursus* (p. 115).

Presto 4/4

♩ only 8th notes

- K 588 *Così fan tutte*, no. 22 Quartetto, b. 71 „Per carità, partiamo“

* K 492 *Figaro*, Sinfonia (Ex. 142, Ex. 143, Ex. 144)

* K 486 *Der Schauspieldirektor*, Overture (originally „Allegro assai“)



Ex. 142: *Figaro*, K 492, Sinfonia (original)

A cardinal example for an often misguided choice of tempo is the Sinfonia of *Figaro*. Although neither marked *Presto assai* nor *Prestissimo* (!) it usually comes along as a kind of etude for trills at a speed of up to MM ♩=152 (Swarowsky), since the conductor misunderstands it as *Presto* \underline{c} in the sense of the Overtures to *Die Entführung* and *Così fan tutte*, and of the whole-bar phrasing of bars 1-11, 18-28 etc.³³¹ Then one hears it like this, two bars in halved note values united into one:



Ex. 143: *Figaro*, K 492, Sinfonia (erroneous practice)

- a boring *Allegro moderato* \underline{c} with main notes that are meaninglessly trilled around by 16th notes! It was for nothing that Mozart - even in the hurry of writing down this overture - added 32nd triplet grace-notes

³²⁷ Helmut Breidenstein, *Mozarts Tempo-System II. Die geraden Taktarten, Teil 1*, in: *Mozart-Studien*, vol. 16, 2007, p. 290.

³²⁸ Johann Bernhard Logier, *System der Musik-Wissenschaft und der praktischen Composition*, 1827, p. 289.

³²⁹ On this see: Max Rudolf, „Ein Beitrag zur Geschichte der Temponahme bei Mozart“, *MJb* 1976/77, p. 219.

³³⁰ If Friedrich Rochlitz' *Anekdote aus Mozarts Leben* is true, this was no different even already in Mozart's lifetime: „Mozart complained about nothing more vehemently than about the ruining of his compositions in public performances - mainly by exaggeration of the speed of the tempos. - They believe it would become more fiery like that. Well, if the fire is not in the composition it will definitely not be brought into it by rushing.“ (*AmZ* I/6, 7.11.1798, col. 84, 85). ✧ An anonymous reviewer of the *Allgemeine musikalische Zeitung* reported from Paris in 1811: „I remember exactly hearing Mozart and Haydn perform their symphonies in Vienna: they never took their first Allegros as fast as one hears them now here and probably by many German orchestras. Both let the minuets pass swiftly; Haydn liked to take the finales faster than Mozart - which, however, results from the character and manner of writing of these movements, but is now sometimes forgotten by other directors.“ (*AmZ*, XIII/44, 30.10.1811, col. 737).

³³¹ In the piano score of the French publisher Schlesinger the Overture (Sinfonia) has even the time signature \underline{c} ; metronome indication: whole notes = MM 84!

in bars 14/15. Like this they are scarcely playable and in any case no longer audible. His own *Presto* 4/4, however (in his ‚catalogue‘ it is only *Allegro assai* 4/4!), definitely allows for their clear execution. The two emphases of the compound 4/4 metre are after the whole-bar accentuation of the beginning splendidly realized by the *gruppetti* and changes of harmony on the second halves of b. 14-17 (Ex. 144). In the density of their accents they are so full of energy that the $\underline{\text{c}}$ -version with its ‚trills‘ appears insipid beside it.

(Presto) Sinfonia Figaro, T. 12-17

Ex. 144: *Figaro*, K 492, Sinfonia, b. 12-17

For the turbulent Overture to *Der Schauspieldirektor* K 486, presenting a chaotic company of actors, Mozart sharpened his original *Allegro assai* 4/4 to *Presto* 4/4 - a borderline speed for the double basses.

Più Allegro (from *Allegro assai* 4/4, i.e. still not completely Presto)

♩ only 8th notes

- K 492 *Figaro*, no. 16 Finale II, b. 783 „Son confusa, son stordita“ (Ex. 180)

Più stretto (from *Allegro assai* 4/4, i.e. still not completely Presto)

♩ only 8th notes

- K 479 Quartetto for soprano, tenor, 2 basses and orch., b. 163 „Qui v'è tutta l'apparenza“

Allegro assai 4/4

♩ only 8th notes

* K 527 *Don Giovanni*, no. 13 Finale I „Presto, presto - pria ch'ei venga“

* K 527 *Don Giovanni*, no. 13 Finale I, b. 468 „Soccorriamo l'innocente!“ (Ex. 145)

* K 527 *Don Giovanni*, no. 20 Aria Leporello „Ah pietà, signori miei“ (Ex. 146)

* K 527 *Don Giovanni*, no. 21b Recit. accompagn. Donna Elvira „In quali eccessi, o Numi“ (Ex. 192)

* K 492 *Figaro*, no. 7 Terzetto „Cosa sento! tosto andate, e scacciate il seduttore“ (Ex. 147)

* K 492 *Figaro*, no. 15 Duettino Susanna/Cherubino „Aprite presto aprite“

- K 492 *Figaro*, no. 16 Finale II, b. 697 „Voi signor che giusto siete“

* K 492 *Figaro*, no. 18 Aria Il Conte, b. 48 „Ah no, lasciarti in pace“ (Ex. 167)

* K 492 *Figaro*, no. 29 Finale IV, b. 335 „Gente, gente, all'armi all'armi!“ (Ex. 148, Ex. 182)

- K 479 „Dite almeno in che mancai“, Quartetto for 4 soli and orch., b. 83 „Eccolo lo smargiasso“

- K 431 „Misero! O sogno“, Rec. and Aria for tenor and orch.; aria, b. 67 „Ho mille lorve intorno“

- K 420 „Per pietà, non cercate“, Aria for tenor and orch., b. 76 „Ah, tra l'ire e tra gli sdegni“

- K 416 „Mia speranza“, Rec. and Aria f. soprano and orch., Rondo b. 79 „A quai barbare vicende“

* K 384 *Die Entführung*, no. 11 Aria Konstanze, b. 160 and 242 „Doch du bist entschlossen“

* K 384 *Die Entführung*, no. 16 Quartett, b. 155 „Da nimm die Antwort drauf!“

- K 366 *Idomeneo*, 3rd act, no. 29 Appendix, Scena X, Aria Elettra „D'Oreste, d'Aiace ho in seno“

- K 344 *Zaide*, no. 4 Aria Gomatz „Rase, Schicksal, wüte immer“

- [K 255 Aria en Rondeau „Ombra felice!“, b. 46, „il più barbaro tormento“]³³²

- K 209 „Si mostra la sorte“, Aria for tenor and orchestra, b. 40 „Ma sempre nemica“

- K 203 Serenade in D, 2nd movement, Serenata, b. 8

- K 135 *Lucio Silla*, no. 13 Aria Silla „D'ogni pietà mi spoglio perfida“

- K 120 Symphony in D, 1st movement (= Overture to *Ascanio in Alba*, K 111)

The already slower *Allegro assai* 4/4 (only 8th notes) is also a candidate for an exaggerated tempo: in Finale I of *Don Giovanni* („Presto, presto pria ch'ei venga“), which is mostly started already too fast as an $\underline{\text{c}}$ metre, after 468 bars follows „Soccorriamo l'innocente!“ (Ex. 145) that always defies its explicit notation as 4/4 time. Actually it shows as clearly as possible the two stresses per bar of the compound ‚short‘ 4/4

³³² (after virtual change of metre from 2/2, p. 74)

metre. At the speed of MM $\text{♩} = 126^{333}$, frequently to be heard, no orchestra can any longer play the 32nd notes in b. 473:

Ex. 145: *Don Giovanni*, K 527, no. 13 Finale I, b. 470 „Soccorriamo l'innocente“

Ex. 146: *Don Giovanni*, K 527, no. 20 Aria Leporello, b. 8 and 55

Leporello's aria no. 20 „Ah pietà, signori miei“ (*Allegro assai* 4/4, Ex. 146) can often be heard in the *Allegro assai* of the fourth movement of the G minor Symphony (Ex. 091). The expressively complicated *f/p* syncopations and articulation of bars 8-18 and 73-82 are then skated over, the likewise syncopated grace-notes of the bars 33 etc. become superfluous, the chain of *staccato* eighth notes in octaves in the 1st and 2nd violins (from b. 53) is executed only approximately.

In the *Figaro* Terzetto no. 7 („Cosa sento!“, Ex. 147) the hypocritically writhing *legato* half notes of Basilio („In mal punto“, b. 16 and „Ah del paggio“, b. 85) and the slimy-malicious rubbing of his hands (b. 175) are actually *slow* gestures. And the effect when the Count, influenced by Basilio, takes over the gliding half notes in b. 129 - *slowly* tearing down the coat from Cherubino's hideaway in the armchair *legato-legato* in a descending line until the paralysis of surprise (an 8-bar pedal point in oboe, horns, violas) - is it actually not worth making the most of it?³³⁴

Ex. 147: *Figaro*, K 492, no. 7 Terzetto, b. 129 „Cosa sento!“ , b. 129-140, „ed alzando“

The Duetтино no. 15 („Aprite presto, aprite“) is mostly rattled off without consideration for the 16th notes of bars 53/54 and their *crescendo* from *pp* to *f* (within half a bar!) depicting Cherubino's leap out of the window.

„Gente, gente, all'armi all'armi!“ in Finale IV, b. 335 (Ex. 148), suffers from its ‚empty‘ first bars, which, in spite of Mozart's time signature ‚C‘, from a cursory reading look like ♩ bars, and are correspondingly conducted like that. In such a fast tempo the 16th- (more exactly 32nd-) turns from b. 368, which even in a moderate tempo are extremely quick, take up half a bar instead of a quarter:

³³³ Michael Gielen's indication in: *Über die Tempi in Mozarts ‚Don Giovanni‘*, programme book Frankfurt Opera, IX, 1977, p. 17.

³³⁴ „If the three strands - the Count's ire, Basilio's hypocritical smoothness, and Susanna's little comedy - are all brought under one arc, without pushing or pulling back, then we have the one right tempo“ (Erich Leinsdorf, *The Composer's Advocate*, p. 110).

◇ About the paralysis of the time-flow in bars 129-146 see also: Ivan Nagel, *Autonomie und Gnade. Über Mozarts Opern*, 1985, p. 112f. (*Autonomy and Mercy. Reflections on Mozart's Operas*, trans. by Marion Faber and the author, 1991.)

335 Allegro assai K 492, no. 29, m. 335+368

Il Conte
Gen- te gen- te, all' ar- miall' ar- mi! Il pa- dro- ne!

Figaro
Il pag- gio!

f *p* *f* *p*

Ex. 148: *Figaro*, K 492, no. 29 Finale IV, b. 335 and 368

The quick part of Konstanze's aria „Martern aller Arten“ (b. 160 and 242 „Doch du bist entschlossen“³³⁵) where the 14 bars of Mozart's final *stringendo* could turn out to be all the more thrilling the less fast one has been before - and Blonde's „Da nimm die Antwort drauf“ (bar 155 in Quartett no. 16 *Entführung*) - are further examples of frequently exaggerated tempi.³³⁶

The 4/4 after a virtual change of metre from the preceding 2/2 metre at „Ah no, lasciarti in pace“ (Ex. 167) in the Count's aria in *Figaro* no. 18, b. 48 and the passage „il più barbaro tormento“ at b. 46 in the Aria en Rondeau, K 255, „Ombra felice!“ are ‚short‘ 4/4 metres as well (see p. 120).

Allegro molto / Molto Allegro 4/4 (according to Leopold Mozart less fast than *Allegro assai*)

only 8th notes

* K 620 *Die Zauberflöte*, no. 6 Terzett „Du feines Täubchen, nur herein“ („Schön Mädchen“

Ex. 149)

- K 366 *Idomeneo*, no. 6 Aria Idomeneo, b. 51 „Qual spavento, qual dolore“
- K 361 Serenade in B flat for wind and db, 1st movement, b. 15
- K 270 Divertimento in B flat for 2 ob, 2 hrn, 2 bsn, 1st movement
- K 16 Symphony in E flat, 1st movement

According to Leopold Mozart still somewhat slower (see above) is the **Molto Allegro** 4/4 of the Terzett „Du feines Täubchen, nur herein!“, no. 6 in *Die Zauberflöte*. Frequently the conductor who looks only at the first bars and the wrongly understood „molto“ ruins the entrance of Papageno, leisurely strolling in 31 bars later, and his quietly naive „Wo bin ich wohl! wo mag ich sein?“ („Where have I got to? Where could I be?“)³³⁷ With „Schön Mädchen jung und rein“ („Lovely maiden, young and pure“) he sees Pamina, who has fainted. Then he runs into the black Monostatos: „Hu---!“ , fermata! - and both: „das ist .. der Teu .. fel si .. cherlich“ („that is quite certainly the devil.“) (Ex. 149) In Mozart's tempo the anxiously increased heartbeat of them both between the syllables is distinctly audible in the compound 4/4 metre, whereas a brisk *alla breve* with only one emphasis per bar obliterates it.³³⁸

³³⁵ *Die Entführung*, K 384, Aria no. 11, b. 160.

³³⁶ The *Allegro assai* of the 2nd part of the Count's aria no. 18 in *Figaro* („Ah no, lasciarti in pace“) belongs here as well (Ex. 167); after a virtual change of metre in b. 43 (see below) it is nothing else but a ‚short‘ 4/4.

³³⁷ A primal theatrical scene: Punch's entrance with studied indifference, being warned by the children in vain of the crocodile lurking in the corner.

³³⁸ Mozart's famous comment about Belmonte's aria „O wie ängstlich, o wie feurig klopft mein liebevolles Herz“ (Ex. 199) perhaps allows my interpretation to appear not entirely unfounded. (Letter from 26.09.1781, no. 629 [app. p. 266]).

(Molto Allegro) K 620, no. 6, m. 49

Schön Mäd-chen jung und rein, viel wei-ber noch als Krei-de... Hu! Das

ist der Teu-fel si-cher-lich, Das lich Hab Mit-leid! Hab Mit-leid!

Ex. 149: *Die Zauberflöte*, K 620, no. 6 Terzetto, b. 49**Allegro spiritoso 4/4** (less fast than *Allegro molto* and *Allegro assai*)

only 8th notes

- K 425 *Symphony in C (Linz Symphony)*, 1st movement, b. 20

Più presto (from *Allegro 4/4*, i.e. still several steps below *Presto*)

only 8th notes

- K 196 *La Finta Giardiniera*, no. 24 Duetto, b. 72 „Che turbine sidesta, che tuoni, che tempesta“

Più allegro (from *Allegro 4/4*, not necessarily like *Allegro con brio* and *Allegro agitato*)

only 8th notes

- K 621 *La Clemenza di Tito*, no. 19 Rondo Sesto, b. 104 „Disperato vado a morte“

- K 430 *Lo Sposo deluso*, no. 1 Quartetto, b. 167 „Che seccature orribili“

- K 418 „Vorrei spiegarvi“, Aria for soprano and orchestra, b. 124 „Partite, correte“

- K 366 *Idomeneo*, no. 16 Terzetto, b. 117 „tempesta“ (from *Allegro con brio 4/4*,

16th notes not relevant)

Allegro con brio 4/4 (somewhat slower than *Allegro spiritoso*)

only 8th notes

* K 384 *Die Entführung*, no. 3 Aria Osmin „Solche hergelauf'ne Laffen“

[b. 32 and 85 tempo probably identical] (Ex. 150)

- K 366 *Idomeneo*, no. 16 Terzetto „Deh cessi il scompiglio“, b. 63

K 384, no. 3, m. 2

Allegro con brio

Sol- che her- ge- lauf- ne Laf- fen,

Ex. 150: *Die Entführung*, K 384, no. 3 Aria Osmin, b. 2**Allegro agitato 4/4³³⁹** (less brilliant than *Allegro con brio*)

only 8th notes

- K 294 „Alcandro, lo confesso“, Rec. and Aria for sopr. and orch.: Aria, b. 72

„Nel seno a destarmi“

- K 196 *La Finta Giardiniera*, no. 13 Aria Arminda „Vorrei punirti indegno“

- K 196 *La Finta Giardiniera*, no. 21 Aria Sandrina „Crudeli, fermate, crudeli, oh Dio!“

³³⁹ Compare *Allegro agitato 2/2*, p. 74

Allegro vivace assai 4/4 (less fast than *Allegro con brio*)

♪ only 8th notes

- K 345 *Thamos*, no. 5 Interlude

Allegro vivace 4/4

♪ only 8th notes

* K 551 Symphony in C (*Jupiter Symphony*), 1st movement (Ex. 151)

* K 527 *Don Giovanni*, no. 24 Finale II „Già la mensa è preparata“ (Ex. 152)

Ex. 151: Symphony in C, K 551, 1st movement, b. 1 and 101

Already not at all „fast“ any more - and the last essential degree downwards before the *Allegro 4/4 with only 8th notes* we are looking for - is **Allegro vivace 4/4** (only 8th notes): the first movement of the ‚Jupiter‘ Symphony with its manifold metrical characters (for instance its third theme originally consisting of cosy *Allegretto* 2/4 bars³⁴⁰) as well as Don Giovanni’s juicy, voluptuous „Già - la - mensa è pre-pa-rata“ at the beginning of Finale II (Ex. 152), bursting with vitality and a-vowels. Both pieces could profit from Türk’s criticism:

„I have especially noticed that pieces marked with Vivace are usually played too fast. Presumably this expression, which applies principally to the *manner of playing*, has been mistakenly applied only to the *speed*.“³⁴¹

and from the note of De Meude-Monpas:

„Vif, vivace: lively *mouvement*, hearty execution full of fire. It is *not* a matter of hurrying the beat, but giving it warmth.“³⁴²

Ex. 152: *Don Giovanni*, K 527, no. 24 Finale II (with cut from b. 5-17)

As at „Gente, gente!“ here too the modern conductor’s arm can be the reason for a tempo that’s too fast: often he marks the rests in bars 1 and 2 by a vehement upbeat for the *forte* of the next bar, whereas the sense of the music is just the lack of any occurrence, which only increases the suspense for what follows. The *Capellmeister* of Mozart’s time with his violin could simply have *waited* during the rest before he raised his arm for the *coup d’archet* on the first beat of the next bar.

Now we have reached **Allegro 4/4** without 16th notes, 28 movements or parts of movements that exactly like the aforementioned ones are often taken too fast, since they are misunderstood as hidden 2/2 metres - as rightly criticised by Harnoncourt.

³⁴⁰ The theme is a quotation from the ariette K 541 „Un bacio di mano“, b. 21. There it is indicated *Allegretto* 2/4! Text: „Voi siete un po tondo, mio caro Pompeo, l’usance del mondo andate studiar!“ („You’re rather tubby, my dear Pompeo; go and study the ways of the world!“)

³⁴¹ Türk, *Klavierschule* (‘School of Clavier Playing’), 1789, chap. VI, sect. 3, § 51, p. 364 [app. p. 307].

³⁴² J.J.O. de Meude-Monpas: „Vif, vivace: *Mouvement animé, exécution hardie et pleine de feu. Il ne s’agit pas de hâter la mesure, mais de lui donner de la chaleur.*“ (*Dictionnaire de Musique*, 1787, p. 210)

Allegro 4/4

♩ only 8th notes

- * K 621 *La Clemenza di Tito*, Overture
- K 621 *La Clemenza di Tito*, no. 8 Aria Tito „Ah, se fosse intorno al trono“
- K 621 *La Clemenza di Tito*, no. 10 Terzetto „Vengo... aspettate... Sesto!...“
- K 621 *La Clemenza di Tito*, no. 12 Quintetto with Chorus „Deh conservate, oh Dei, a Roma“
- K 621 *La Clemenza di Tito*, no. 19 Rondo Sesto, b. 38 „Disperato vado a morte“
- K 583 „Vado, ma dove? oh Dei!“, Aria for soprano and orchestra
- * K 527 *Don Giovanni*, no. 4 Aria Leporello „Madamina, il catalogo è questo“ (Ex. 153)
- * K 525 „Eine kleine Nachtmusik“, 1st movement (Ex. 157, Ex. 158, Ex. 159)
- K 515 String Quintet in C, 1st movement
- * K 492 *Figaro*, no. 16 Finale II „Esci omai garzon malnato“ (Ex. 156a)
- * K 492 *Figaro*, no. 16 Finale II, b. 167 „Susanna, son morta: il fiato mi manca“ (Ex. 156c)
- K 492 *Figaro*, no. 20 Aria Contessa, b. 52 „Ah! se almen la mia costanza“
- K 492 *Figaro*, no. 26 Aria Basilio, b. 102 „Così conoscere mi fè la sorte“
- K 480 „Mandina amabile“, Terzetto, b. 117 „Eccellenza, seguitate“
- K 432 „Così dunque tradisci“, Recit. and Aria for bass and orchestra: Aria „Aspri rimorsi atroci“
- K 430 *Lo Sposo deluso*, Overture (instrumentation fragmentary)
- K 418 „Vorrei spiegarvi, oh Dio!“, Aria for soprano and orchestra, b. 82 „Ah conte, partite“
- K 384 *Die Entführung*, no. 2 Lied and Duett Osmin/Belmonte, b. 55 „Verwünscht seist du“
- K 384 *Die Entführung*, no. 20 Duett Konstanze/Belmonte, b. 95 „Ich will alles gerne leiden“
- K 369 „Misera, dove son!“, Rec. and Aria for soprano and orchestra; aria, b. 81 „Non cura il ciel“
- K 366 *Idomeneo*, no. 21 Quartetto „Andrò ramingo e solo“
- K 345 *Thamos*, no. 2 Entr'acte
- K 196 *La Finta Giardiniera*, no. 16 Aria Sandrina, b. 61 „Ah mi fugga, non m'ascolta“
- K 166 Divertimento in E flat for wind, 1st movement
- K 126 *Il sogno di Scipione*, no. 8 Aria Fortuna, b. 88 „Ma se taluno io giro“
- K 111 *Ascanio in Alba*, no. 16 Aria Ascanio, b. 9 „Se le virtù di lei tutte saper pretendi“
- K 111 *Ascanio in Alba*, no. 23 Aria Silvia, b. 36 „Ah quest' alma, eterni Dei“
- K 111 *Ascanio in Alba*, no. 24 Chorus of shepherdesses „Che strano evento“
- K 35 *Die Schuldigkeit des ersten Gebots*, no. 2 Aria Barmherzigkeit „Ein ergrimmtter Löwe“

Ex. 153: *Don Giovanni*, K 527, no. 4 Aria Leporello „Madamina“, b. 1 and 16

Leporello's „Madamina“ aria is a classic example of a piece misconceived as *alla breve*, and consequently played too fast. Mostly we hear it in the speedy *Allegro* 2/2 of Donna Anna's „Fuggi, crudele, fuggi“³⁴³ (Ex. 77), or in that of the first movement of the Piano and Violin Sonata in E minor, K 304 (Ex. 76). The pieces in 4/4 metre with only 8th notes, however, are compounded of two 2/4 bars exactly like those with 16th notes and like them have the metrical structure: | = v – v |; that is, contrary to the *alla breve*, they have a distinct secondary stress on the second half of the bar. Conducting with the violin or from the *clavier*, as was usual in Mozart's time, they did not have the technical problem of modern conductors that the ‚short‘ Allegros are too fast to be conducted throughout in quarter notes and too slow for comfortable half-note beating, which wrongly leads one to speed up. In order to do justice to the different rhythmical structures in the moderate tempo propagated here, one may perhaps regard it as necessary to change between the two kinds of beat (for instance b. 1 in half notes, b. 16 in quarter notes).

³⁴³ Duetto no. 2 *Don Giovanni*, b. 63.

Astonishingly, Nikolaus Harnoncourt in his Salzburg *Figaro* 2006 entirely suppressed the question of the smallest note values, which is so important in the 18th century: „a specific *tempo word* always indicates the *same tempo*.“³⁴⁴ In 2002 he said about his *Don Giovanni* there:

„Elvira's aria („Ah, chi mi dice mai“)³⁴⁵ and that of Leporello („Madamina“), which follows immediately are written in the same tempo [*Allegro* 4/4]. I am quite sure that Mozart wanted them to be played in the same tempo. Today they are practically never played in the same tempo.“³⁴⁶

((Allegro) not autographic) K 527, no. 3

Donna Elvira: Ah chi mi di- ce ma- i quel bar- ba- ro dov' è, che per mio scor- noa

Ex. 154: *Don Giovanni*, K 527, no. 3 Aria Donna Elvira

But are the two arias really written „in the same tempo“? Leporello's aria (Ex. 153) contains, besides broken chords and tremolos that are irrelevant for fixing the tempo, only *eighth notes*; Elvira's aria (Ex. 154) on the contrary has characteristic passages with articulated *sixteenth note* figures. May one disregard that? Is one allowed to play „*everything marked Allegro at one and the same speed*“ - as Quantz criticises?³⁴⁷ It would quite decidedly contradict the classical *tempo giusto*, the determination of tempo by metre *and* note values. In brief: a false notion, which for Leporello results in a tempo that is *much too slow*.

Step by step down from *Presto* in ‚short‘ 4/4 metre we have arrived at a tempo for the *Allegro* which is somewhat slower than the *Allegro vivace* of the first movement of the *Jupiter* Symphony (Ex. 151), but still far from the *Allegro* 4/4 of Donna Elvira's aria, and just as far from the usual *Allegro* ♩ . In ‚short‘ *Allegro* 4/4 with only 8th notes Leporello's graphically baroque scales of laughter gain a completely different fullness, the lyrical passages of the Countess in Finale II of *Figaro* (especially from b. 171) show their urgency. How heartlessly syncopated sounds in many performances her softly pleading *legato* motive (Ex. 155), which - beginning *pianissimo*, and interrupted by harsh 32nd (not 16th!!)-note gestures of the Count - finally bears in the coda a premonition of their reconciliation.

(Allegro) Finale II Figaro, T. 234 + 253

Ex. 155: *Figaro*, K 492, no. 16 Finale II, b. 234 and 253

The architectural balance between the first part of this Finale („Esci omai garzon malnato“, Ex. 156a) and the third („Susanna, son morta“, Ex. 156c) - both *Allegro* 4/4 without 16th notes - and the middle part with Susanna's ironic *Molto Andante* 3/8 („Signore“, Ex. 156b and Ex. 352), is severely disturbed if the outer parts, instead of their ‚short‘ *Allegro* 4/4 unreel in *Allegro molto* 2/2 and, on the other hand, the *Molto Andante* 3/8 of the middle part is overstretched into a ‚heavy‘ *Andante* 3/4 with three accents per bar.³⁴⁸ The opposite method of Harnoncourt, who plays the dramatic outer parts slowly at MM ♩ =138, and the middle part „flott“ (briskly) at MM ♩ =126, distorts Mozart's relationships within the formal structure no less.³⁴⁹

³⁴⁴ Programme book of the Salzburger Festspele „Le Nozze di Figaro“ 2006.

³⁴⁵ H.B.: The tempo word „Allegro“ fits well here, it's true, but it's not authentic; for this reason it cannot really bear the responsibility of such a fundamental discussion of tempi.

³⁴⁶ Interview with Nikolaus Harnoncourt „Don Giovanni als Herausforderung“, „Salzburger Nachrichten“, 27.07.02, Festspielbeilage.

³⁴⁷ Quantz, *Versuch einer Anweisung* („On Playing the Flute“), 1752, p. 286, chapter XVIII, § 15 [app. p. 328].

³⁴⁸ „From the orchestra it sounds like a heart failing to beat.“ (Hermann Abert, *W.A. Mozart*, 1919, I, p. 551 and II, p. 271).

³⁴⁹ „Briskly“ („flott“) is Harnoncourt's characterization of the *Molto Andante* in the programme for *Figaro* of the Salzburg Festival 2006, p. 29. His unusually slow tempo for parts 1 and 3 results from his opinion, repeated there, that all *Allegro* 4/4 movements had to be played at the same speed; with that he left the important role of the smallest note values out of consideration.

K 492, no. 16, m. 1, 126 + 167

a) Allegro *f* *fp* *fp* *fp*
E- scio- mai gar- zon mal- na- to

b) Molto andante *p*
vi- de *p* Sig- no- re,

c) Allegro *p* *p*
vi- de *p* Su- san- na

Ex. 156 a,b,c: *Figaro*, K 492, no. 16 Finale II, b. 1, 126 and 167 *Allegro* / *Molto andante* / *Allegro*

My explanations should have made clear that the assertion of low-numbered tempo proportions (here, because of wrong tempos, about 4:1, $\text{♩} = \text{♩}$ between *Allegro* and *Molto Andante*) is not tenable for the advanced style of the late 18th century. Proportions deprive the interrelation of tempi of their practically oriented - and at the same time theoretically justified - flexibility that can react with sensitivity to the actual situation of the performance: one of the finest features of the system we are describing.

Why have I listed „*Eine kleine Nachtmusik*“ together with the *Allegros* of the „*Madamina*“ type? From the computer of German Telecom it sounds like this: devoid of accents (Ex. 157):

Quarter notes *MM=126* K 525, I, à la Telecom

Ex. 157: „*Eine kleine Nachtmusik*“, K 525, 1st movement (à la Telecom)

in numerous concert performances like this (Ex. 158):

Allegro K 525, I, in wrong rendering *tr*

Ex. 158: „*Eine kleine Nachtmusik*“, K 525, 1st movement, (wrongly in 2/4 metric)

However, according to Türk (Ex. 101) the accentuation should be like *this*, - in the brisk tempo of the Overture to *La clemenza di Tito* (Ex. 159):

Allegro KV 525, 1. Satz *tr*

Ex. 159: „*Eine kleine Nachtmusik*“, K 525, 1st movement, (in metric à la Türk)

The 16th notes in the violas being only repetitions have no influence on the determination of the tempo; the prevailing note values of this movement are 8th notes. This piece, which in traditional performances often sounds almost wooden, gets a new, leaping freshness when taken up into the group of the „short“ 4/4 *Allegros* around Leporello's „*Madamina*“ aria.

For the entire group of „short“ 4/4 *Allegros* I would like to propose for consideration a pulse of $\text{MM } \text{♩} = 72-80$. For Leporello's aria and the two *Allegros* in Finale II *Figaro* this is unusually slow compared with traditional conceptions, for „*Eine kleine Nachtmusik*“ it is unusually fast. For most of the other pieces one will perhaps find it appropriate. It seems to me that whenever Mozart marked the metre with C^{350} and composed two emphases per bar but no relevant 16th notes, he meant such a tempo between *Allegro* 4/4 with 16th notes and *Allegro* 2/2 with 8th notes.

³⁵⁰ Errors, mistaken documentation and false traditions left aside here.

Excursus: Virtual Changes of Metre

In a whole series of cases Mozart composed virtual changes of metre in the course of a piece, often connected with changes of tempo, the verbal indications of which cannot apply to the previous time signature. This concerns especially the operatic finali that are organized in a chain of different movements with up to 16 tempos following each other. They are one of the reasons for which Mozart's tempo indications are said to be contradictory or arbitrary; on the one hand they are compulsively mathematized by admirers of simple tempo relations, and on the other hand still corrupted in practice by 19th century misunderstandings, superficial theoretical knowledge of performance practice or indifference towards Mozart's „inconsistent“ indications.

In the first chapter of his textbook in the form of a dialogue „Anfangsgründe zur musicalischen Setzkunst“ („Fundamentals of musical composition“) Joseph Riepel in 1752 warns his student of composition: „We have here a very tight knot to untie, of which perhaps twenty *discantists* know nothing.“ Can the knot be undone? Yes, Riepel continues with an example in 4/4 metre (and has it printed big and bold):

„*Allegro, Allegro assai, presto or prestissimo can often adopt the manner of an Allabreve tempo almost throughout or in the middle of a piece; and he who has no good understanding of that can easily confuse it with the common metre [4/4].*“³⁵¹

Obviously he is talking about virtual changes of metre - here at first without any change of tempo; they can be found in many of Mozart's compositions. Riepel comments on his *Discantist's* work as follows:



Ex. 160: Joseph Riepel, *De Rhythmopoeia*, p. 47 „*alla breve* manner“

„Now the ‚singer‘ [in bar 1] has really got you into the *alla breve* manner I mentioned, which is no mistake. Here it should be noted that the *Allabreve* manner is counted like the *Alla breve-tempo* itself.“

Is this not strongly reminiscent of the beginning of the „little“ G minor Symphony, K 183 (Ex. 161)?



Ex. 161: Symphony in G minor, K 183, 1st movement

The young Mozart begins here - like later in the *Allegro* 4/4 of the *Prague* symphony and the Piano Concerto in D minor - in whole-bar accentuation with ‚singers‘ in the ‚*alla breve* manner‘ (the oboes play along in whole notes); in the fifth bar, however, he switches to a real 4/4 metre with two distinct emphases per bar. There are now frequent changes to and fro between „2/2“ and 4/4. The second theme (b. 59) could even be notated in 2/4 (Ex. 162):



Ex. 162: Symphony in G minor, K 183, 1st movement, b. 59, 2nd theme

Such virtual changes of metre are not at all seldom in Mozart; without any claim to completeness, I have found 58 pieces up to now in which they play a role. „*In Mozart's works the simultaneity of 4/4 and 2/2 time is characteristic of the quality of metre in the ‚singing Allegro‘.*“³⁵² Let's hear some other opinions about this phenomenon:

³⁵¹ Joseph Riepel, *Anfangsgründe zur musikalischen Setzkunst* ('Principles of the Art of Composition'), chap. I, „De Rhythmopoeia“, p. 47 [app. p. 320].

³⁵² Carl Dahlhaus, article „Takt“ in: *Riemann Musiklexikon* (Schott 1967, Brockhaus 2000).

„The second special kind of parenthesis [insertion] is that sometimes in a piece which is set in compound metre melodic parts are inserted which have a simple metre as basis.“³⁵³

„In order to be capable of distinguishing both metres in a piece where 2/2 is exchanged with 4/4 metre for some time, it is necessary to know the nature of each single melodic division.“³⁵⁴

FRIEDRICH WILHELM MARPURG had expressed himself about that conservatively and critically still in 1763.³⁵⁵

SIMON SECHTER, composition tutor to Schubert and Bruckner, explained this topic quite clearly in 1854:

„Just as a piece of music shall have a PRINCIPAL SCALE [TONALITY], from which one switches into the next related scales [tonalities], so it shall also have a PRINCIPAL METRE, from which one switches into similar metres; and as one dislikes changing the general *accidentals* [key-signature] in the middle of a piece, but adds them to the notes in individual bars, so one also dislikes changing the *time signature* in the middle of a piece: one is content with indicating this just by subdivisions, i.e. the notes themselves.“³⁵⁶

W. J. Allanbrook named as a reason for this phenomenon that was new in Mozart's time:

„the enlistment of contrast as a compositional procedure. [...] Since Baroque composers generally allowed one spun-out affect to dominate an entire movement, they could choose a time signature which would notate that affect with precision. Classic composers began to shape each movement around several affects. [...] The practice necessitated the choice of a flexible, chameleonlike time signature, harmonious not just with one affect but with a particular handful of them. Precision of notation was partially sacrificed in exchange for the freedom to play over a wide range of expressive gestures in one piece. [...] Composers preferred to choose a metrical ‚lowest common denominator‘ for a time signature, avoiding the radical metrical extremes.“³⁵⁷

In many places Mozart's changes of the *affect* give rise to such virtual changes of *metre*:

VIRTUAL CHANGES OF METRE WITHOUT CHANGE OF TEMPO

- In his Aria „Frisch zum Kampfe! Frisch zum Streite!“ (*Allegro con spirito* 4/4) Pedrillo's fighting spirit flags each time for 5 bars (b. 12 etc.) to a despondent virtual 2/2 metre when he tries to persuade himself: „Only a poor cowardly wretch gives up“ (Ex. 137);

- Don Ottavio, however, after the rather weak utterances in the first part of his aria „Il mio tesoro intanto“ (*Don Giovanni* no. 21, *Andante grazioso* 2/2) rouses himself after all to an oath of revenge and to knightly rhythms in the virtual change of metre to a resolute 4/4 (b. 29) (Ex. 58);

- Don Ottavio's and Donna Anna's aristocratically elated *Larghetto* ♩ („Or che tutti“) in Finale II of *Don Giovanni* (b. 712) changes into a civically active virtual C metre when in b. 740 Donna Elvira, Zerlina, Masetto and Leporello make up their minds to lead a new life (Ex. 176);

- Don Alfonso gets to the heart of the cool résumé of his psycho-social experiment in the (Ariette) *Andante* 2/2 of no. 30 in *Così fan tutte* by a virtual change of metre to 4/4 in bars 9-11 (see p. 061, Ex. 057): inconstancy is necessary to women's hearts. In bars 16-19 he prepares the wise advice of old age in a virtual recitative 4/4 metre (see p. 131): „Così fan tutte“ (b. 20-26) - this is again in 2/2;

- the Three Ladies in b. 62 of the „Introduction“ to *Die Zauberflöte* turn Tamino's dramatically agitated *Allegro* 4/4 („Zu Hilfe! zu Hilfe! sonst bin ich verloren“, p. 130, Ex. 130) into lyrical flattery in a soft, virtual *alla breve* (b. 68 „Ein holder Jüngling sanft und schön!“ Ex. 163).

³⁵³ Koch, *Anleitung zur Composition* ('*Essay on an Instruction Manual for Composition*'), vol. III, 1793, chapter 3 „On the means for extending the melody“, § 71 [app. p. 319].

³⁵⁴ Koch, *Musical Dictionary* (*Musikalisches Lexikon*), art. „Metre“ II „On compound metres“, footnote [app. p. 314, footnote 782 p. 315].

³⁵⁵ Marpurg, *Kritische Briefe* (*Critical Letters about the Art of Music*'), vol. II, 67th letter, p. 25-27, § 78. [app. p. 333]

³⁵⁶ Simon Sechter, *Die Grundsätze der musikalischen Komposition* ('*The Principles of Musical Composition*'), 1854, section 2, part 1: *Von den Gesetzen des Taktes in der Musik* ('*About the rules of metre in music*'), p. 9, § 4 [app. p. 347].

³⁵⁷ W. J. Allanbrook, *Rhythmic gesture in Mozart. 'Le Nozze di Figaro' and 'Don Giovanni'*, 1983, p. 24.

Ex. 163: *Die Zauberflöte*, K 620, no. 1 Introduction, b. 62

- Extreme changes of the affects of the six protagonists cause Mozart to change five times from 2/2 to 4/4 and back (see p. 056/057) in the first part of the Sestetto no. 19 in *Don Giovanni* (Andante 2/2) (Ex. 044, Ex. 045, Ex. 046, Ex. 047).

- In the *Molto Allegro* of the Overture to *Don Giovanni*, K 527, the wind instruments in b. 38-39 and the strings in b. 48-55 burst with a brutal *forte staccato* in virtual 4/4 metre into the *piano legato* 2/2 metre.

- in concertante *Allegro* 4/4 movements „singing“ places like the sweetly drawing second theme of the *Allegro vivace* in the ‚Jupiter‘ Symphony, K 551, (b. 56) are often ‚virtually‘ *alla breve*. There is moreover in b. 101 a change of metre to a virtual 2/4 with the disrespectful third theme, so remote from Jupiter (b. 101, Ex. 150), which at its place in the ariette „Un bacio di mano“, K 541 is *Allegretto*-2/4.

- Starting with a *stretto* of the theme already in b. 13 (Ex. 164) there is a whole series of virtual changes of metre from 2/2 to 4/4 and back in the first movement of the Symphony in A, K 201 (b. 27, 32, 37, 44 etc.).

Ex. 164: Symphony in A, K 201, 1st movement, b. 1 and 13 (accents added)

- In the Romance of „*Eine Kleine Nachtmusik*“, K 525, (*Andante* 2/2), the floating metre of the first section (Ex. 052) changes for the interplay of motives in the middle section into the more active virtual 4/4 metre (Ex. 165):

Ex. 165: „*Eine kleine Nachtmusik*“, K 525, 2nd movement, Romance, b. 38

Even the ‚large‘ C-metre of the church music can in some passages change into classical 4/4-metre - as can be seen at several places in the *Allegro molto* of the Gloria in the Mass in C, K 337 (especially b. 75-84).

The ‚Credo‘ of the Missa longa, K 262, (Ex. 395) provides an example of the virtual changes of metre between ‚heavy‘ and ‚light‘ 3/4-metre (see p. 243) mentioned by Marpurg.³⁵⁸

³⁵⁸ Marpurg, *Kritische Briefe* (‘Critical Letters about the Art of Music’), vol. II, 1763, 67th letter, p. 25-27, § 78, [app. p. 334)]

MOVEMENTS WITH DECEPTIVE BEGINNINGS

Consequences for determining the tempo can arise from changes in the metrical structure, such as when a piece in 4/4 metre starts in the „*alla breve* manner“ like the *Allegro con brio* of the Symphony in G minor, K 183 (Ex. 161), the *Allegro* of the ‚Prague‘ Symphony, K 504, or the first movement of the Piano Concerto in D minor, K 466 (Ex. 166), about which Leopold warned Nannerl: „Similarly one must take the first *Allegro* according to the fast passages“³⁵⁹, so that she should not take Riepel's ‚singers‘ in the apparent 2/2 of the beginning too fast.

Ex. 166: Piano Concerto in D minor, K 466, 1st movement, b. 1 and 316

- The beginning of Donna Anna's „Forse un giorno il cielo sentirà pietà di me“ (*Don Giovanni*, K 527, no. 23, b. 64) feigns an *alla breve* metre as well; that is probably what caused Berlioz's misunderstanding of the „miserable coloraturas“ (Ex. 122).

- Later on it will be shown how a seemingly simple piece like the Giovanni/Zerlina Duetto „Là ci darem la mano“ (*Don Giovanni* no. 7) can deceptively appear to be a 2/4 metre until it unmasks its true virtual 4/8 metre 18 bars later. (Ex. 214)

- The second movement of the Piano Concerto K 246 (*Lützow* Concerto) feigns at the beginning a simple 2/4 metre too; it got the Abbé Vogler who was playing at sight into an awkward plight with the many 32nd notes on the following pages (Ex. 211) (see p. 142 and letter no. 405, p. 261).

The third movement of the Piano Trio in E, K 542 (*Allegro* 2/2), beginning so simply, consists for a great part of passages in virtual 4/4 metre with virtuoso 16th notes and distinctly *two* harmonies per bar (Ex. 069).

Sometimes there are in Mozart virtual changes of metre in compound 6/8 metre, too:

- After whole-bar accentuation from the beginning of the *Adagio* 6/8 of the Piano Sonata in F, K 280 (Ex. 257), changing harmonies from b. 9 and 43 prepare a change into the compound 6/8 (3/8+3/8) metre of the bars 19-32 and 53-60.

- In the Duett no. 9 in *Die Entführung* (Ex. 348) Osmin and Blonde quarrel in a compound *Allegro* 6/8 (3/8+3/8)-metre until from b. 26 Osmin becomes authoritarian in whole bar accentuation: „bis -/du -/zu -ge-/hor-/chen mir /schwörst“ (until you swear to obey me) - whereupon Blonde from b. 44 stubbornly repeats in similarly ‚big tones‘: „und -/wenn -/du -der/Groß-/mo-gul/ wärst“ („even if you were the Great Mogul himself“.)

- then follows *attacca* Osmin's „Oh Engländer, seid ihr nicht Toren“ (*Die Entführung* no. 9, b. 56, Ex. 348); it seems to begin convincingly as a 2/4 metre with triplets and one harmony per bar; however, with Blonde's dissonant melodic accents on „Herz“, „Freiheit“, „niemals“ and „sklavisch“ from the sixth bar (= b. 61) and later with changes in the harmony, *mf* accents and full closes on the second half of the bar (b. 76, 80, 82) it reveals itself clearly as a compound 6/8 (3/8+3/8) metre.

- The second movement of the *Prague* Symphony, K 504 (Ex. 346) also looks at first like a simple 6/8 metre, until from bar 8 on by changes of harmony on the second half of the bar, and the 1st violins and vc/db imitating each others in quick succession, the compound 6/8 metre (3/8+3/8) which then dominates the rest of the movement can be recognized.

- The ‚Lied‘ „Sehnsucht nach dem Frühlinge“ („Komm, lieber Mai, und mache“), K 596, with its indication „Fröhlich“ („cheerful“, Italian: „*allegro*“) begins in simple 6/8 metre; in b. 9-12 and 16-20, however, it changes to a compound 6/8 metre increasing the expression with two accents per bar.

³⁵⁹ Letter of Leopold Mozart from 04.01.1786, no. 916, [app. p. 269].

VIRTUAL CHANGES OF METRE WITH A NEW TEMPO

- In the aria of the Count in *Figaro* (no. 18), the *Allegro assai* of his small-minded decision for revenge („Ah no, lasciarti in pace“, b. 48, Ex. 167) can in no way be any more sung in the overbearing 2/2 metre of the beginning of the aria („Vedrò mentre io sospiro“, Ex. 068). As 2/2 it would correspond to the turbulent tempo of the fourth movement of the G minor Symphony, K 550 (Ex. 091). After repeated virtual changes between 2/2 and 4/4 Mozart obviously finally kept to the 4/4 metre from b. 43 so that this passage convincingly follows the other ‚short‘ *Allegro assai* 4/4 metres in *Figaro* (see p. 107) such as the Terzetto no. 7 „Cosa sento!“ (Ex. 147) and the Duettino no. 15 „Aprite presto, aprite“ (if these for their part are not taken too fast).

Ex. 167: *Figaro*, K 492, no. 18 Aria Conte, b. 48

- In Finale II of *Die Zauberflöte* the mood changes radically when Pamina calls from the temple to Tamino who is prepared for the life-threatening trial: „Tamino, halt, ich muss dich sehn!“ (Ex. 168) Actually, the ritual *alla breve* of the *adagio* Choral of the Armed Men from b. 190 is still valid here. With Tamino's surprised reaction Mozart changes the tempo to a bright *Allegretto* „Was hör ich? Paminens Stimme?“ without a new time signature. As a 2/2 this tempo would be that of Elvira's aria „Mi tradì quell' alma ingrata“ (Ex. 066), which cannot be the case.

Ex. 168: *Die Zauberflöte*, K 620, no. 21 Finale II, b. 249 „Was hör' ich? Paminens Stimme?“

It seems clear to me that 10 bars before, with the beginning of the repeated *portato* eighth notes in the strings („Mich schreckt kein Tod“), Mozart had transformed the 2/2 of the *Adagio* into a virtual 4/4 metre *Larghetto*. If this now continues to be valid, then the tempo of the *Allegretto* „Was hör ich?“ (4/4, only 8th notes) corresponds according to my rule of thumb to the *Andante* 2/2 with 8th notes „Nie werd' ich deine Huld verkennen“ (Ex. 055); as a ‚short‘ 4/4 metre (see p. 106) though, it has *two* emphases per bar. This tempo fits perfectly the jubilant „Welch Glück, wenn wir uns wiedersehn“ in b. 263 and the sharp *fp* accents in b. 267-68.

Ex. 169: Piano and Violin Sonata in C, K 303, 1st movement, b. 19 and 39

- The first movement of the Piano and Violin Sonata in C, K 303 (Ex. 169), changes in b. 19 from *Adagio* 2/2 to *Molto Allegro*, which would be considerably too fast as 2/2 metre (cf. the 1st movement of the G minor

Symphony, K 550, Ex. 087). Its *virtual 4/4 metre* identifies itself at the end: the movement concludes in b. 167 on the second half of the bar, which would not be possible in ♩ . The tempo corresponds to the *Allegro 2/2* with 8th note triplets at the entrance of the furious gardener in *Figaro* Finale II (b. 467, Ex. 178), (which, however, is often taken too fast without thought for the subsequent increases of speed.)

- In the *Aria en Rondeau „lo ti lascio“* (b. 24 of K 255 „Ombra felice!“) the metre changes four times from $\frac{2}{2}$ (*Andante moderato*, b. 23, 74, 131, 156; *Allegretto* b. 136) to a virtual $\frac{4}{4}$ metre (*Allegro assai*, b. 46, 97, 142 and 165) and back without indicating the change by a time signature. The structure with half-bar upbeats would have made new time signatures each time in the middle of the bar very impractical. Yet in no way could these *Allegro assai* passages be played in the main $\frac{2}{2}$ metre (the tempo, for instance, of K 550, 4th movement, Ex. 091).

FINALI: CHAINS OF TEMPOS

The remarks of Riepel, Marpurg, Koch and Sechter about simple metres that can be mixed with compound metres provide the explanation for many a puzzling tempo term, especially those within Mozart's finali that often consist of a chain of varying tempo words. Sechter's term ‚principal metre‘ with ‚switches‘ into other metres - corresponding to a ‚principal tonality‘ with its modulations - offers a possible solution, for example, to the problems in Mozart's first *Don-Giovanni* Finale (no. 13).

After Zerlina's scream for help (b. 468) has abruptly concluded the dance scene, a series of tempo changes follows:

- the *Allegro assai 4/4* („Soccorriamo l'innocente!“), b. 468 (Ex. 145): like the beginning of the Finale („Presto, presto pria ch'ei venga“) it is most often played as an *alla breve*;
- the *Andante maestoso 4/4* („Ecco il birbo“, b. 499, Ex. 170): it cannot possibly be as slow as Fiordiligi's „Come scoglio“³⁶⁰ or the *Andante 4/4* of the chorus „Heil sei euch Geweihten“ (Ex. 121);
- the *Allegro* („Trema, trema, o scellerato!“), b. 533, Ex. 171) for which actually still the $\frac{4}{4}$ metre of the beginning is valid. It is generally taken as an *Allegro molto 2/2* in which there is no longer any question of 32nd note turns (b. 541 etc.) It is very amusing to watch the double-bass players wildly faking the eighth note triplets from b. 577.
- the *Più stretto* („Se cadesse“, b. 623, Ex. 173) can now definitely not be $\frac{4}{4}$ metre any more.

How can these riddles be solved? First we must recognize the ‚principal metre‘ of the two *Allegro assai* sections at the beginning of the Finale (b. 1, „Presto, presto“, and b. 468, „Soccorriamo“) as ‚short‘ $\frac{4}{4}$ metre, since they have no essential 16th notes but two emphases per bar (see p. 106). From bar 486, however, the second emphasis gets lost; Mozart switches into Riepel's „*alla breve* manner“. Since a constant pace can be taken for granted, the fitting term for this tempo would now be *Allegro 2/2* (as indeed follows ‚virtually‘ in bar 533), replacing *Allegro assai 4/4*.

Here now Sechter's remark becomes relevant, that one does not like changing a main indication in the middle of a piece - neither concerning metre nor key. Since tempo words are but loosely connected with the metre and smallest note values, and have only subordinate influence on the ‚tempo giusto‘, it is not necessary to change them in mid-flight.

After this virtual change of metre, the $\frac{2}{2}$ is in my opinion now still valid for the following *Andante maestoso* „Ecco il birbo“, where Giovanni with a great gesture, without any scruple, pulls Leporello out of the wings to be the scapegoat. (The tempo then corresponds to the Chorus no. 24 in *La clemenza di Tito* „Che del ciel“, Ex. 040.)

³⁶⁰ No. 14 *Così fan tutte*, K 588.

Andante maestoso (4/4) K 527, no. 13, m. 499

499 *f* *p* *f*

[2/2] Ec- coil bir- bo che t'haof- fe- sa: ma da me la pe- na a- vrà, la pe- naa- vrà! Mo-ri, i- ni- quo!

Ex. 170: *Don Giovanni*, K 527, no. 13 Finale I, b. 499 „Ecco il birbo“

After a general pause full of suspense the *Allegro* „Trema, tremo, o scellerato!“ (Ex. 171) follows in b. 533. Obviously Mozart has continued to take 2/2 for granted – related, however, to his moderate term *Allegro*, not to *Allegro molto* or *Allegro assai* – even though, as so often, the seemingly „empty“ beginning is deceptive. In *Allegro 2/2* are: Donna Anna's „Fuggi, crudele, fuggi“ (Ex. 077), the main part of the Overture to *Die Zauberflöte* (Ex. 078), its Quintets nos. 5 and 12 (Ex. 053 and Ex. 079), the entrance of Monostatos („Na, stolzer Jüngling; nur hierher!“³⁶¹) and the 1st movement of the Piano and Violin Sonata in E minor, K 304 (Ex. 076). I must admit, however, that they have no eighth note triplets – which is why „Tremo, tremo“ is actually even *slower*.

Nevertheless: should it not be possible to get close to them?

Allegro (4/4) K 527, no. 13, m. 533

533 *f* *p* *crescendo* *f* *simile*

[2/2] *f* *p* *crescendo* *crescendo* *tr* *crescendo* *f*

Tre- ma, tre- ma, o scel- le- ra- to!

Ex. 171: *Don Giovanni*, K 527, no. 13 finale I, b. 533 „Tremo, tremo, o scellerato!“

The three threatening „C“ beats with slides of *sixteenth-note* triplets (b. 533) need time to resonate in order to be recognizable as an pre-echo of the Commendatore's powerful knocks at the gate of Giovanni's final banqueting hall.³⁶² It was certainly not by mistake that Mozart notated *dotted* half notes! The thunder of the timpani and the *crescendo* of the conspirators emerging from *piano* (b. 537-540 and 543-546) sound the more threatening, the longer a restrained tempo allows them to grow. The breathless rests between the syllables of Giovanni's and Leporello's perplexed interjections („È · confu · -sa la · mia testa“) are actually only perceptible if a seemingly dramatic „*con brio*“ of the conductor doesn't blur them to a banal dotted rhythm. I have already mentioned the mordents on the sixteenth notes of the violins in b. 542 etc. and the wild eighth note triplets of the strings from b. 577, which can be produced as a thundering *vendetta-forte* only in a moderate tempo. (Ex. 172).³⁶³

³⁶¹ Finale I, b. 441.

³⁶² Finale II, b. 406-418.

³⁶³ Louis Spöhr, a virtuoso on the violin and experienced conductor, writes about this *Allegro* in his *autobiography* 1860/61 (vol. II, p. 127) after a performance in Paris: „Do the directors not at all consider that the triplet figures of the violins cannot be produced clearly and strongly at such a terrific speed, and that in the end one gets to hear only a skeleton outline without any filling?“

✧ Talsma solves the problem with MM ♩=88 ! (*Wiedergeburt der Klassiker*, p. 191).

Allegro (!) (4/4) K 527, no. 13, m. 575

Ex. 172: *Don Giovanni*, K 527, no. 13 Finale I, b. 575

The *Più stretto* in b. 623 („se cadesse ancor il mondo”, Ex. 173) remains to be discussed: of course the 2/2 metre stays valid here too. If the preceding *Allegro* 2/2 has not been too fast, even a dramatic increase of speed can allow the eighth note triplets of the violins to be played really *fortissimo* and the slides not - as usual - as eighth note triplets, but as the sixteenth note triplets that Mozart certainly not unintentionally wrote:

Più stretto (from Allegro) (4/4) K 527, no. 13, m. 623

Ex. 173: *Don Giovanni*, K 527, no. 13 Finale I, b. 623 „Se cadesse“

In the second Finale of *Don Giovanni* after 156 virtual, relentless strides of the Commendatore in the half notes of the *Andante*-2/2 Don Giovanni cockily breaks the metre in b. 512 into a chivalrously-wanton jagged 4/4 metre. When he accepts the return visit demanded by the Commendatore („verrò!”) the music comes to a standstill; the Commendatore demands Giovanni’s hand as pledge: „Dammi la mano in pegno!” - *pianissimo* // *fortissimo*. The cold shock that Giovanni suffers from the Commendatore’s hand (b. 521 „Oimè! che gelo è questo mai?”) causes the metre to freeze in the shivering, nearly pulseless *piano* 16th notes of the strings - Mozart later crossed out the original indication „*tremolo*” in all parts! Yet exactly a *tremolo* they become in the traditional transition from *Andante* to *Più stretto* in a relation 1:2 with an unchanging pulse; the necessary *change* of tempo at this place is thus left *unrealised*.

(*Più stretto* [from *Andante*]) K 527, no. 24, m. 538

Ex. 174: *Don Giovanni*, K 527, no. 24 Finale II, b. 538 „Pentiti!”

The threatening gestures of the *tirate* in 32nd (not 16th!) notes in the basses flaring up in *forte* from b. 525 confirm the virtual 4/4 (2/4+2/4) metre by the two heavy accents per bar of „Pentiti!” and „No!” that follow each other in ever quicker succession. (Ex. 174).

After the rests in which Giovanni's last two „No's!" reverberate (b. 547), the „Ah tempo più non v'è" of the Commendatore remains without harmony, in whole-bar accentuation, quasi *without tempo*; the 4/4 metre dies out.

In b. 554 a new change to 2/2 („Da qual tremore insolito") jerkily bursts out (not $\text{♩}=\text{♩}$!): *Allegro*: „earthquakes" (tottering double-basses, syncopations in 2nd violins and violas), flickering „fire from every side" (the written-out 16th-note turns of the violins). With half-bar *sforzati* of brass, strings and timpani and steeply falling 16th-note „rockets" the „muffled voices" of an underground chorus of demons set from b. 563 two heavy strides per bar against the *alla breve* metre until the clock of the villain's life runs down. If categories of metre are still at all applicable here, then perhaps at best a 4/2 *alla breve* of the ecclesiastical *stile antico* which conducts its rigid rule in the pseudo-Gregorian chant of the underworld chorus (Ex. 175). From the entrance of the Commendatore to Don Giovanni's end, three sharply contrasted characters of tempo and structure, absolutely no simple „proportions".

(Allegro) K 527, no. 24, m. 563

[4/2] Coro [di sotterra, con voci cupe]

Tut- toa tue col- peè po- co.

Ex. 175: *Don Giovanni*, K 527, no. 24 finale II, b. 563, Chorus

In the *Scena ultima* (b. 712) after Don Giovanni's descent into hell, the characters who remain behind try to reorganize their lives: Don Ottavio and Donna Anna, corresponding to their class, full of elation in a lyrical *Larghetto-Allabreve* („Or che tutti"); Donna Elvira (in the minor) and the three peasants (in the major) in changes of mood for a more realistic view of the world in a prosaic (virtual) „*Andante*" 4/4 metre (b. 740, Ex. 176):

(Larghetto) (2/2) K 527, no. 24, m. 740

[4/4] Donna Elvira

Zerlina

Masetto

lo men va- doin un ri- ti- ro a fi- nir la vi- ta mi- a. Noi, Ma- set- to, a ca- saan- dia- mo, a ce- nar in com- pa- gni- a.

Ex. 176: *Don Giovanni*, K 527, no. 24 Finale II, b. 740

All together curse the villain to a stay with Proserpina und Pluto (b. 746) - „Resti dunque quel birbon". A nice corroboration of my rule of thumb already mentioned above - „*Larghetto* 2/2 = *Andante* 4/4" - is that, on a supplementary sheet with replacement bars for the Vienna version's abridgement, Mozart notates the *Larghetto* ♩ - which is actually still valid here from the beginning of the scene („Or che tutti") - as *Andante* ♩ ³⁶⁴ (Ex. 177, b. 795-798) The tempo of course stays the same. The inserted sheet verifies the virtual change of metre of the *mezzo caràtteri* from the elated 2/2 to the civically active (virtual) 4/4 metre, which had been caused by their decision to lead a new life.

³⁶⁴ Foreword of the NMA vol. II/5/17, p. XIX; reproduction there in the appendix I, 8, p. 526.

Ex. 177: *Don Giovanni*, K 527, no. 24 Finale II, Original b. 746 / / alternative, Viennese version b. 795

In Finale II of *Figaro* there is another case of a virtual change of metre that has consequences for the following time indication. In b. 467, with the entrance of the furious gardener, a motive in dactylic rhythm starts in *Allegro molto* 4/4 („Ah, signor... signor..!", Ex. 178); its two distinct emphases per bar prove that it is not, as usually assumed, a 2/2 metre but a ‚short' 4/4. With the usual speedy 2/2 tempo the 32nd note slides of bar 469 etc. inevitably become 16th note slides, the *sciolto* 8th note triplets from b. 495 (like those in the „Trema, trema" of the first Finale of *Don Giovanni*) are for the double-basses hardly any longer playable clearly.³⁶⁵

Ex. 178: *Figaro*, K 492, no. 16 Finale II, b. 467, gardener's entrance: „Ah signor..., signor...", and b. 499

A tempo not much faster than Leporello's *Molto Allegro* 4/4 „Notte e giorno faticar" (which has 16th notes, Ex. 139), would enlarge the extent of the long tempo chain *Allegro molto* / *Allegro assai* / *Più Allegro* / *Prestissimo* beginning here. After the inserted *Andante* 6/8 Mozart increases the rhythmic motive in b. 697 at first to *Allegro assai* (with 32nd, not 16th note tirate, b. 738, Ex. 179):

Ex. 179: *Figaro*, K 492, no. 16 Finale II, b. 697, 729 and 738

The error of thinking *Allegro assai* to be slower than *Allegro molto* shows here very clearly. Mozart increased the same rhythmic motive, however, even more to *Più Allegro* (b. 783, Ex. 180):

³⁶⁵ The parallel between the manner of playing in the two places, to which Leinsdorf points (*Composer's advocate*, p. 108, footnote 5) shows at the same time the tempo similarity of the *Allegro molto* in ‚short' 4/4 metre to the simple *Allegro 2/2*.

Più Allegro Finale II Figaro, T. 783 + 891

783 891

f *Marc.* *p* *f*

Sus. *Cont.* *Bas.* *Bart.* *Il Conte*

Fig. Son con-fu-so son stor-di-to *p* *f*

Che bel colpo che bel caso! Cer-toun dia-vol

Ex. 180: *Figaro*, K 492, no. 16 Finale II, b. 783 and 891

From here we have two metres taking turns with and partially overlapping each other: the ‚short‘ 4/4 metre for the „goodies“ Susanna, the Countess and Figaro, who have lost the thread („Son confusa, son stordita“) and a *piano* 2/2 metre with triumphant „Cheshire-cat grin“ and „infernal piety“ (Allanbrook) for the commentary of the „baddies“ Marcellina, Basilio, Bartolo and the Count („Che bel colpo, che bel caso!“). With their maliciously cheerful floating *piano* in b. 875 the virtual 2/2 metre takes control, so that Mozart’s last drive for the most extreme speed in his operas, the already mentioned *Prestissimo* from b. 907 (Ex. 181), is an *alla breve* with whole-bar accentuation. It somewhat surpasses even the *Presto* 2/2 Overtures to *Die Entführung* and *Così fan tutte*. Erich Leinsdorf warned emphatically not to take the initial *Allegro molto* too fast, since otherwise, after the two steps of increase in between, this *Prestissimo* would become unplayable.³⁶⁶

907 Finale II, Nr. 16 Figaro, T. 907

[2/2] *sf* *p* *crescendo* *f* *sf*

Ex. 181: *Figaro*, K 492, no. 16 Finale II, b. 907 „Certo un diavol dell’inferno“

Regarding Finale IV of *Figaro* either some questions must remain unanswered or we shall have to do some serious rethinking at one place. However, I would like to put the possibilities on the table:

The *Scena ultima* begins at b. 335 („Gente, gente“, Ex. 148) as an *Allegro assai* in ‚short‘ 4/4 metre (not as a speedy 2/2 as is mostly to be heard). After repeated changes to a virtual *Allegro* 2/2 and finally - again in ‚short‘ 4/4 with two *sforzati* per bar - the furious refusals of the Count to excuse the night’s deceptive games („Nò! nò, nò, nò, nò, nò!“), the mood changes completely when the Countess - to the Count’s enormous embarrassment - reveals her identity and asks forgiveness for her fellow campaigners (b. 399). Mozart changes from the ‚short‘ 4/4 of the Count with two accents to a floating 2/2 metre in *pianissimo* with only one harmony per bar (Ex. 182).

(Allegro assai)(4/4) Finale IV Figaro, T. 398

P *pp* *pp* *pp*

sf *La Contessa* *sotto voce* *pp*

[2/2] Al-me-noio per lo-ro per-do-no ot-ter-rò. *pp* (!) *Il Conte* (Oh cie-lo, *Antonio* *Holzläser*

sf *p* *pp*

Ex. 182: *Figaro*, K 492, no. 29 Finale IV, b. 398

In the rests in the middle of their baffled words, delivered *sotto voce*, („Oh cie-lo, . . . che veg-gio! . . . deli-ro! . . . vaneg-gio!“), and mockingly imitated by the orchestral wind, Basilio, Antonio and the Count gape with mouths open.

Now follows the famous „Contessa perdono!“ of the imploringly kneeling Count (with long fermatas at the end, reached in chromatic steps): *Andante* (Ex. 183). There is no new time signature - is 4/4 again valid? After a rest that contains the entire drama between husband and wife, in double affirmation (even though in a suspended sixth chord position) the diatonic and level-headed forgiveness of the Countess

³⁶⁶ Erich Leinsdorf, *The Composer’s Advocate*, 1981, p. 104 and 110.

„Più docile io sono“ in b. 430, followed by the violin melody from Susanna's aria „Deh vieni non tardar“ (b. 40 „incoronar -- di rose“³⁶⁷) which - „like a longlost benediction in pre-Babel language“³⁶⁸ - initiates the reconciliation of them all with a *crescendo's* opening arms. There are few places in the operatic literature which surpass the beauty of this climax, so humane in its dialectics of the establishment of a peace that is nonetheless not yet entirely crisis-proof:

Ex. 183: *Figaro*, K 492, no. 29 Finale IV, b. 420

However: precisely the beauty holds within it the danger of leading us far from Mozart into kitsch. As an *Andante* 4/4 with melodic 16th notes (b. 429 and 435) this passage would stand on the same step as the solemn hymn of the chorus „Heil sei euch Geweihten!“ in Finale II of *Die Zauberflöte* (Ex. 121), and it is often heard like that. Would it not, however, be worth considering if the previously established virtual *alla breve* with its whole-bar structure (and its impression of ‚high style‘) continues to be valid here too? Mozart's treatment of the poetic metre suggests it. It would mean that the passage would receive a different look, one that would perhaps more honestly leave open the prospect of this restrained reconciliation that is not entirely free of doubt.

Consequently perhaps *Andante* 2/2 with 16th notes - and there is a whole scale of fine degrees of this tempo indication between the marble strides of the avenging Commendatore (Ex. 048) on the one hand³⁶⁹ and the passage „Drei Knäbchen, jung, schön, hold, und weise“ (virtual 16th notes, Ex. 53) floating above a *pizzicato* on the other³⁷⁰ - according to the character of the piece.

Of course the ensuing *Allegro assai* b. 448 („Questo giorno di tormenti“) is *alla breve* (Ex. 184) as well. Contrary to the traditional comfortable proportion ♩=♩ between the two tempos, where only the note values change but not the rhythmic pulse, it starts as something *surprisingly new*, as unprepared as the sudden *forte* in b. 451, a tempo just like the final movements of the G-minor symphony K 550 (Ex. 091) and the Piano Concerto K 488; not *Presto*, if the triplet slides from b. 464 are to be *sixteenth* and not merely eighth notes.

Ex. 184: *Figaro*, K 492, no. 29 Finale IV, b. 445 / 448

How right Wye Jamison Allanbrook was in this regard:

„A wide range of expressive gestures in one piece necessitated the choice of a flexible, chameleonlike time signature, harmonious not just with one affect but with a particular handful of them.“³⁷¹

³⁶⁷ *Figaro* no. 28, aria b. 40: Figaro had eavesdropped on and misunderstood it; then in no. 29, b. 190 - disguised as and in imitation of the Count - had vengefully quoted it; in b. 255-260, however, on the way to a reconciliation, he had already sung it in canon with Susanna. (I owe the hint to the melodic parallel to Georg Knepler in his excellent book *Wolfgang Amadé Mozart. Annäherungen*, 1991, p. 367/ 370/ 371, ex. 170, Ex. 172, Ex. 173.)

³⁶⁸ Ivan Nagel, *Autonomy and Mercy. Reflections on Mozart's Operas*, 1991, p. 32 [translation amended.]

³⁶⁹ *Don Giovanni*, no. 24 Finale II, b. 433 etc.

³⁷⁰ *Die Zauberflöte*, no. 5 Quintett, b. 214.

³⁷¹ W. J. Allanbrook, *Rhythmic gesture in Mozart. 'Le Nozze di Figaro' and 'Don Giovanni'*, 1983, p. 24.

Wilhelm Seidel in MGG confirmed the phenomenon of virtual changes of metre with the example of the String Quartet in E flat, K 428. The first movement begins apparently like a 2/2, but from b. 5 it acknowledges its nature as a classical 4/4 metre. During the development section, however, it changes repeatedly between the two metres (Ex. 185):

Allegro non troppo

K 428, I, m. 1+64


Ex. 185: String Quartet in E flat, K 428, 1st movement

„The fact that the concrete metrical motion has become the embodiment of the metre opens for the composer the possibility of combining different metrical movements without formally changing the time signature.“³⁷²


³⁷² W. Seidel, Article *Rhythmus, Metrum, Takt* in MGG², vol. 8, col. 295.

Movements in 4/4 which after a virtual change of metre become 2/2

Adagio (4/4) → 2/2


 with 16th notes

- K 486 *Der Schauspieldirektor*, n. 3 Terzett, b. 90-94 „Adagio, adagio, adagio“

 with quarter notes (virtual 16th notes)


- K 384 *Die Entführung*, no. 16 Quartett, b. 188 „Dem Belmont sagte man“

Andante maestoso (4/4) → 2/2

 with 16th notes

- K 527 *Don Giovanni*, no. 13 Finale I, b. 499 „Ecco il birbo che t'ha offesa“ (Ex. 170)


Allegro (4/4) → 2/2

 with 8th note triplets

3


- K 527 *Don Giovanni*, no. 13 Finale I, b. 533 „Trema, trema, o scellerato!“ (Ex. 171, Ex. 172)

Più stretto (from Allegro) (4/4) → 2/2

 with 8th notes (triplets quasi tremolo)

- K 527 *Don Giovanni*, no. 13 Finale I, b. 623 „se cadesse ancor il mondo“ (Ex. 173)

Allegro assai (4/4) → 2/2

 with 8th notes

- K 492 *Figaro*, no. 29 Finale IV, b. 448 Questo giorno di tormenti“, (Ex. 184)

Prestissimo (4/4) → 2/2

 with 8th notes

- K 492 *Figaro*, no. 16 Finale II, b. 907 „Certo un diavol dell'inferno“ (Ex. 181)


Movements in 2/2 which after a virtual change of metre become 4/4

Allegretto (2/2) → 4/4

 with 8th notes


- K 620 *Die Zauberflöte*, no. 21 Finale II, b. 249 „Was hör' ich, Paminens Stimme?“ (Ex. 168)

Più stretto (from Andante) (2/2) → 4/4

 with 16th notes

* K 527 *Don Giovanni*, no. 24 Finale II, b. 521 „Oi-mè! Cos' hai? che gelo è questo mai?“ (Ex. 174)


Molto allegro (2/2) → 4/4

 with 8th notes triplets

3

- K 303 Piano and Violin Sonata in C, 1st movement, b. 19 and 109 (Ex. 169)

Allegro assai (2/2) → 4/4

 with 8th notes

* K 492 *Figaro*, no. 18 Aria Count, b. 48 „Ah no, lasciarti in pace“ (Ex. 167)

- K 255 Recitative and Aria „Ombra felice!“, Aria en Rondeau, b. 46 „il più barbaro tormento“

Doubtful „C“ Time Signatures

Adagio maestoso „C“

♩ with 8th notes

* K 320 Serenade in D, 1st movement

The first movement of the Serenade in D, K 320, has 4/4 metre in the autograph and also in Mozart's catalogue. However, the renewed time signature „C“ at the *Allegro con spirito* in b. 7 could speak for an error of Mozart at the beginning, as it would be necessary only after a previous ♩ . As 2/2 metre without 16th notes the tempo of the introduction would fit very well with that of the Priests' Chorus no. 18 in *Die Zauberflöte* („O Isis, und Osiris, welche Wonne!“ Ex. 033), slowed down just a little by the addition „maestoso“.

Adagio „C“

♩ with 16th notes

* K 504 Symphony in D (*Prague Symphony*), 1st movement (Ex. 186)

* K 258 Missa in C, „Agnus Dei“

* K 118 *Betulia liberata*, no. 14 Aria Amital b. 9, 30, 61 „Pietà, Signor, pietà“ [must be ♩ !]

The - autograph - time signature „C“ at the beginning of the first movement of the „Prague“ Symphony, K 504, could be an error like that in K 320. Its renewed indication at the *Allegro* in b. 37 is actually superfluous. The introduction can also not really be meant to be as slow as the *Adagio* of Konstanze's „Ach ich liebte, war so glücklich“ (Ex. 116). The *Adagio* 2/2 with 16th notes of the Overture to *Die Zauberflöte* (Ex. 032) would be exactly fitting. Even the *Adagios* of the Symphony in E flat, K 543, and of the „Masks“ Terzetto in Finale I of *Don Giovanni* („Protegga il giusto cielo“, Ex. 030) which are a little slower because of their 32nd notes, have 2/2 metre!

Ex. 186: Symphony in D (*Prague Symphony*), K 504, 1st movement, b. 1, 7, 24

In the autograph of the Mass in C, K 258, Leopold has added „*Andante*“ in pencil to the Agnus Dei in C metre; in 11 of the orchestral parts Mozart has added „*Adagio*“ in ink himself. Both indications could have the same sense if Mozart's marking in the parts referred to ♩ ; the whole structure speaks for that, but I could not verify it.

I cannot see any solution to the problem of the „*Adagio*“ marking in *Betulia liberata*, which, after 8 bars marked „*Andante* ♩ “ by Leopold, is written above a new time signature „C“ by Wolfgang. In b. 30-48, and again in b. 61-85, it takes over from Leopold's „*Andante* ♩ “, each time changing the signature to „C“. Here, too, *Adagio* ♩ would actually be right (particularly for the 16th-note coloratura in b. 75). Why did the 15-year-old composer change the time signature here?

Andante „C“

♩ with 16th notes

* K 621 *La Clemenza di Tito*, no. 6 Aria Tito „Del più sublime soglio“ (Ex. 187)

Andante Aria Nr. 6 La Clemenza di Tito, T. 1 + 20

Tito 20

Str.

p *f*

Ex. 187: *La Clemenza di Tito*, K 621, no. 6 Aria Tito, b. 1 and 20

Each single system of the autograph score has a big „C“ as time signature for this aria, the autograph tempo word is *Andante*. But this can absolutely not be the *Andante* 4/4 of „Heil sei euch Geweihten“ (Ex. 121). As ♩ , however, the aria would have the tempo of „Bald prangt, den Morgen zu verkünden“ (Ex. 050), „Non ti fidar, o misera“ (Ex. 043) or „Sola sola in buio loco“ (Ex. 044), which would be perfect.

Allegro maestoso „C“

with 16th notes

* K 366 *Idomeneo*, no. 12a and 12b Aria Idomeneo „Fuor del mar“

Mozart writes in letter no. 570 concerning this aria:

„The aria is very well written for the words - one can hear the - *mare* [sea] and the *mare funesto* [fatal sea] - and the [coloratura] passages suited to *minacciar* [menace], which fully express *minacciar*, the threatening - and this is altogether - the most magnificent aria in the opera - and has been applauded everywhere.“

As Idomeneo's description of a stormy ocean in his breast this aria cannot actually be Allegro maestoso 4/4 like „Es lebe Sarastro, Sarastro soll leben!“ (*Die Zauberflöte*, no. 8, b. 351, Ex. 123). As 2/2 metre, however, it could well be compared with the Count's Aria in „Figaro“ (K 492, no. 18b, b. 41) „Vedrò mentre io sospiro“ which even has 32nd notes.

d) The Recitative Metre

Unlike the French *Récitatif*, which frequently changes the time signature in accordance with the respective metre of the text, all *Recitativos* of Mozart are in 4/4 time in the Italian way, the secco-recitatives as well as the *Accompagnato*-Recitatives which we will now look at.³⁷³

JOHANN MATTHESON 1737:

„The Recitative indeed has a metre, but it does not make use of it: i.e. the singer should not tie himself down to it. But if it is an *accompagnement*, with various instruments, it's true one respects the metre more than otherwise, in order to keep the players in equilibrium; however, this should be scarcely noticeable in the singing. It's ‚closing time‘ for the metre.“³⁷⁴

FRIEDRICH WILHELM MARPURG 1762:

„The newer recitative which is also called *Italian*, is written throughout in the same metre, namely in even metre [4/4]. The older one, which is also called *French* recitative, does not only exchange at every moment the even metre (for which now 4/4, now 2/2 metre is taken) with an uneven metre; but it differs from the newer one also by the treatment of the melody and other circumstances concerning the harmony. Although the recitative must be written down correctly in the bar in a way that sets the long and short syllables, incisions, paragraphs and cadences in their proper place: it is nevertheless not at all subject to the constraints of metre in the execution. Where would be the similarity it should have with speech, if the sequence of notes is not to be only regular but also brought into motion in a fixed tempo?“³⁷⁵

JOHANN ADAM HILLER 1774:

„Recitative is written in 4/4 time, but it is sung without metre. There are, however, places in *accompanied recitative* which because of the accompaniment must be played strictly in time and must be marked by the word ‚a tempo‘ in the part of the singer. Yet here, too, the singer must take care not to cling too firmly to the notes. In which *tempo* is *recitative* sung? It is left to the singer if he wants to declaim quickly or slowly.“³⁷⁶

In the *recitative metre* - as in all metres - the first beat is certainly the essential organizing element; however, it has no „natural tempo“ of its own and does not preset a firm metrical organisation. It is a neutral „shell“ which, in spite of the routine setting of the recitative-signature „C“, can incorporate every expression, every changing tempo, and every other (!) even metre already in the first bar. The tempos within the *accompagnati* - which contain up to 15 different tempo terms - are defined in each place by a connection of the *verbal indication* with the prevailing *class of note values*. In each place they create their own metre - even without tempo word - within the unstructured frame of the bar.³⁷⁷ Mostly it is the classical 4/4, in early pieces sometimes the ‚large‘ 4/4³⁷⁸, often a ‚short‘ 4/4³⁷⁹, occasionally a virtual 4/8, not seldom a 2/2 metre. From *Largo* to *Presto* all verbal indications appear. Altogether there are 212 places from 1 up to 65 bars in length, 186 of them with autograph tempo words. Explicit changes of metre occur only four times.³⁸⁰

³⁷³ „While the French in their recitative - often also in their airs - change the metre in almost every line, we and the Italians observe in sung recitative no regular metre at all, unless in an obbligato setting. It is anyway nearly the same to have *no* metre at all or at every moment a different one.“ (Mattheson, *Capellmeister*, 1739, p. 146; § 84 [app. p. 338]). ✦ „The Germans and Italians normally set recitative in 4/4 metre, and arrange the notes in such a way that the metre is given its right; the French, however, mix all kinds of metres; because of that their recitative is very hard to grasp and to accompany.“ (Koch, *Musikalisches Lexikon* (*Musical Dictionary*), 1802, col. 1232, „Recitativ“ Footnote ** [app. p. 316, Footnote 787] ✦ Schulz in Sulzer, *Allgemeine Theorie* (*General Theory*), IV, p. 4 [app. p. 288].

³⁷⁴ Mattheson, *Capellmeister*, 1739, p. 213/214, Chap. 13, § 22 und in *Kern melodischer Wissenschaft*, 1737, p. 97 [app. p. 338].

³⁷⁵ Marpurg, *Kritische Briefe* (*Critical Letters*), II, 97th letter from 12.6.1762, „Unterricht vom Recitativ“, § 3 and 4 [app. p. 334].

✦ See also: Mattheson, *Capellmeister*, 1739, p. 146, § 84 [app. p. 336] and ✦ Quantz, *Versuch einer Anweisung* (*On Playing the Flute*), 1752, chap. XVII, sect. 7, p. 272, § 59 [app. p. 327].

³⁷⁶ Joh. Ad. Hiller, *Anweisung zum musikalisch-richtigen Gesange* (*Instruction for Musically-Correct Singing*), 1774, p. 201, § 14 and p. 203 [app. p. 331].

³⁷⁷ E.g. *La Finta semplice*, K 51, Recitative (Pantomime) after no. 17, twenty-one *accompagnato*-bars with 16th note triplets without verbal indication. Likewise in *Die Schuldigkeit des ersten Gebots*, K 35, 16 bars in no. 2, b. 185 (partly with 32nd notes) and 23 and 4 bars in the recitative after no. 3, here partly with autograph tempo words.

³⁷⁸ *La Finta semplice*, K 51, recitative before no. 5, b. 66, 88-90 and before no. 19, b. 57f.

³⁷⁹ The *recitativo accompagnato* after no. 10 in *Il Sogno di Scipione*, K 126, starts as *Allegro* in ‚short‘ 4/4 metre, then changes in b. 20 without indication to the ‚large‘ and in b. 31 - again marked as *Allegro* - back into the ‚short‘ 4/4 metre; from b. 43 the metrical character is hard to identify; from b. 57 the indication is anew *Allegro* - again in ‚short‘ 4/4 metre.

³⁸⁰ Apart from the „Ribaldo, audace“ of the Commendatore in the graveyard scene in *Don Giovanni*, K 527, only two places in *La Finta Giardiniera*, K 196 (in no. 12 and no. 19) and one in *Ascanio in Alba*, K 111 (Scena II, b. 41).

Classical 4/4 metre: The *Andante*-places in the Recitative no. 8 of *Die Zauberflöte* (traditionally overstretched into a solemn *Adagio*) show in b. 94 the 16th notes in reality which virtually underlie bars 88, 102-104, 106-107. The always dragged *Andante* of bars 137-145 („Sobald dich führt der Freundschaft Hand“ etc.) and 149-151, with virtual 16th notes too, should be adapted to the *Andante* 4/4 of the chorus „Heil sei euch Geweihten“ (Ex. 121), which is anyway a natural tempo for Tamino's syncopations of uncertainty in b. 139-140.

2/2: *Largo*, *Adagio*, *Larghetto* and *Andante* in the recitatives of Mozart take often a temporary virtual change of metre to 2/2 for granted: the Commendatore's „Di rider finirai“ in the graveyard scene in *Don Giovanni* (Ex. 188) is just as unthinkable as a classical *Adagio* 4/4 as „Wo willst du kühner Fremdling hin?“, b. 85 in Finale I of *Die Zauberflöte*, or „Welch ein Geschick! o Qual der Seele!“, no. 20 in *Die Entführung* (Ex. 189). For each of these recitative passages *Adagio* 2/2 (e.g. as in the Overture to *Die Zauberflöte*) (Ex. 032) would be an appropriate tempo.

51 Adagio (4/4) K 527, 2nd act, Recit. scena XI, m. 51

Ex. 188: *Don Giovanni*, K 527, 2nd act, scena XI, graveyard scene, b. 51

Recitativo Adagio (4/4) Recitativo e Duetto Nr. 20 Entführung

Ex. 189: *Die Entführung*, K 384, no. 20, Recitativ und Duett „Welch ein Geschick! o Qual der Seele!“³⁸¹

Nor does the *Allegro maestoso* of the entrance of the Queen of the Night (no. 4, b. 1 before: „O zittre nicht, mein lieber Sohn“, Ex. 190) with its whole-bar changes of harmony refer to a classical 4/4 metre (such as „Es lebe Sarastro! Sarastro soll leben!“, Ex. 123). (In such a slow tempo the at first weak syncopations would at best paint a solemnly flowing robe.) No, it refers to the thunder accompanying her entrance, and, within just 10 bars, the dramatic parting of the flats with their painted mountains. In spite of the time signature „C“, here, too, 2/2 seems to be taken for granted, its tempo corresponding to the *Allegro maestoso* 2/2 of the aria of the Count, no. 18 in *Figaro* (b. 41 „Vedrò mentre io sospiro“, Ex. 068). (See also the Recitative „Misero me!“ K 077, *Andante* „4/4“).

Recitativo Allegro maestoso (4/4) Recitativo ed Aria Nr. 4 Zauberflöte

Ex. 190: *Die Zauberflöte*, K 620, no. 4 Recitative, (entrance Queen of the Night)

³⁸¹ Like in the upper strings of b. 5 and 7 of the overture for *Die Zauberflöte* here, too, the *sf*-markings on the top notes of the first violins must be understood as *sforzando* (reinforcing) - as the *crescendi* show lying beyond.

„Short' 4/4 metres (with only 8th notes, see above), to be conducted in half bars. Among others are the *Allegros* of Tamino „Wo Tätigkeit thronet und Müßiggang weicht“³⁸² and Ferrando „In qual fiero contrasto“.³⁸³ Their tempo corresponds to Leporello's „Madamina“-aria, if this is not, as so often, played too fast (Ex. 153). The *Allegro vivace assai* at the beginning of Susanna's recitative before her „Rose“-Aria³⁸⁴ („Giunse alfin il momento“), the *Allegro assai* of Donna Anna's „Ma qual mai s'offre, oh Dei“³⁸⁵ and of Sesto's „Oh Dei, che smania è questa“³⁸⁶ are „short' 4/4 metres as well, the tempo of the last two corresponding to the movements in *Allegro assai* 4/4 (with 8th notes) listed on p. 116.

Donna Anna's great recitative „Don Ottavio, son morta!“ (Ex. 191) is a „short' 4/4 metre as well and faster than the *Allegro assai* 4/4 „Der Hölle Rache kocht in meinem Herzen“ with its racing 16th note scales (Ex. 140) - even if this is not taken too slowly from a supposed consideration for the singer.

Ex. 191: *Don Giovanni*, K 527, no. 10 Recitativo accompagnato, „Don Ottavio, son morta!“ b. 3

The *Allegro assai* of Donna Elvira's churned up recitative (Ex. 192) can also be conducted in half notes (except, of course, the obvious *ritardando* in b. 5). The 16th notes in b. 18 and 20 represent the „fatal flash of lightning“ („la fatale saetta“) on Don Giovanni's head, foreseen by Elvira.

Ex. 192: *Don Giovanni*, K 527, no. 21b Recitativo accompagnato Donna Elvira „In quali eccessi“, b. 1+18

(The „*sf*“ in b. 1 and 3 and other places are, by the way, like those in the Overture to *Die Zauberflöte* (Ex. 032, strings b. 5, 7, 13) not *sfp*-accents, *sforzati*, but *sforzandi*, i.e. with emphasis until the following *piano*. See the notation in b. 1, 3, 10 and 15.)

The rapid one-bar runs in 16th notes *Allegro assai* in the recitatives of Tamino („Ich wage mich mutig zur Pforte hinein“³⁸⁷), Dorabella („disperato affetto“ and „odio me stessa“³⁸⁸) and Idamante („barbaro fato!“³⁸⁹) cannot be compared with the virtuosity of the *Allegro assai* 4/4 maintained through long passages in the Piano Concerto in D, K 451/1 (which according to Mozart „makes the player sweat“³⁹⁰). They serve for a gestural description of resoluteness, fury and despair and stand outside the system of regular *mouvements*.

Change of Metre: In the great recitative of Finale I in *Die Zauberflöte* after the explicit change of metre to 2/2 at the *Andante* „Wie stark ist nicht dein Zauberton“ (b. 160) the question arises, which metre is valid further on: from b. 206 the free 4/4 recitative metre unmistakably takes charge again. The *Presto* „Vielleicht sah er Paminen schon!“ in b. 212 is 4/4 as well (however, virtual 16th notes must probably be

³⁸² *Die Zauberflöte*, K 620, Finale I, no. 8, b. 50.

³⁸³ *Così fan tutte*, K 588, Scena IX, before his Cavatina no. 27

³⁸⁴ *Figaro*, K 492, no. 28.

³⁸⁵ *Don Giovanni*, K 527, no. 2

³⁸⁶ *La Clemenza di Tito*, K 621, no. 11

³⁸⁷ *Die Zauberflöte*, K 620, Finale I, no. 8, b. 56, 58, 64.

³⁸⁸ *Così fan tutte*, K 588, Recitative before no. 11.

³⁸⁹ *Idomeneo*, K 366, Recitative before no. 4, b. 3, 5, 33, 36.

³⁹⁰ Mozart's letters, no. 793 of 26.05.1784. [app. p. 268]

taken into consideration here too). Now follows in b. 227 „Schnelle FüÙe, rascher Mut“ (Ex. 056) mostly played in the same tempo $\text{♩}=\text{♩}$ (!) - that is, considerably too fast. Can it be possible, however, that the 4/4 metre is still valid for this *Andante* and the ensuing *Allegro* b. 265 („Ha! Hab ich euch noch erwischt!“, Ex. 073)? No, in b. 225 a virtual change of metre back to 2/2 must have taken place, which makes this passage comparable with „Nie werd ich deine Huld vergessen“ in *Die Entführung* (Ex. 055). This hypothetical ♩ is indirectly confirmed by the new time-signature „C“ in bar 351 („Es lebe Sarastro! Sarastro lebe!“ Ex. 123).

In *La finta giardiniera*, K 196, there are two cases where the virtual *Adagio* 2/2 of the recitative becomes a - slower - classical *Adagio* 4/4 in the following aria:

- 1) Recitativo no. 27 (b. 1-60) / Duetto (b. 61, repeated indication „C“!),
- 2) Recitativo no. 19 (b. 39-46) at the change to the Aria (b. 47) (Ex. 193):

K 196, no. 19, m. 39, 44, 47

Recitativo
Adagio (4/4)

Aria
4/4

Ex. 193: *La Finta Giardiniera*, K 196, no. 19 Recitativo ed Aria, b. 39, 44, 47

In the „Scena con Rondo“, no. 10b in *Idomeneo*, K 366, there are several virtual metre changes:

- b. 1-17 *Allegro*: ‚short‘ 4/4; b. 19-27 *Adagio* 2/2; b. 28-33 *Andante* 2/2;
- b. 35-40 *Allegro assai*: ‚short‘ 4/4; b. 44-51 *Andante* 2/2.

The *Andante* of bars 44-51 of the Recitativo is followed by Idamante’s *Rondo* without being separated from it in the autograph by a double bar, and with neither a new time-signature nor a tempo word. The NMA interpreted the (inauthentic) indication „in tempo dell’Aria“ at b. 48 of the Recitativo as an *Andante* for the *Rondo* as well, without seeing that this indication – corresponding to the Chorus „Heil sei euch, Geweihten“ in *Die Zauberflöte* (Ex. 121) – would result in an impossibly slow tempo. Taking over the Recitativo’s virtual 2/2 of b. 44 seems to me to solve the difficulty: it would allow a fluent *Andante* 2/2 (like „Bald prangt, den Morgen zu verkünden“ (Ex. 050) for the *Rondo*’s opening (which has at first no 16th notes) and serve as well for the (authentic) *Allegro moderato* at b. 66 (which has no time signature) with the solo violin’s chains of *non legato* 16ths racing up and down, painting the excitement of Idamante’s „pene“, „tormento“, „soffrir“ and „stelle barbare“.

In the Recitativo *Idomeneo* no. 23 the *Largo* and *Adagio* are 2/2, the *Andante* 4/4, the *Maestoso* and the *Allegros* ‚short‘ 4/4.

The richly varied tempo indications of the *Accompagnatos* that often follow each other very quickly show on the one hand that expert knowledge of their character could be expected from the musicians, and good coordination with the singers from the conductor; on the other hand they show that because of the rhythmically free places without tempo in between, no „proportions“ could come to their assistance - contrary to Swarowsky who claimed simple proportions like 1:1 or 2:1 between the different tempos and the free passages.³⁹¹ Where no tempo word was indicated the orchestra took the tempo from the

³⁹¹ Swarowsky’s assertion that the „tempo of the orchestra“ and the „speaking tempo“, as he called it, were always in the relation 1:2 resp. 2:1 would only make sense - if at all - if the *secco* parts were sung in a constant, fixed tempo (*Wahrung der Gestalt*, 1979, p. 65).

singer³⁹²; at places where both parts overlap, the concert master conducted with the violin or the *capellmeister* from the keyboard.

Melodrama

A form akin to the *accompagnato* recitative, the melodrama or „melologo“ about which Mozart was enthusiastic around 1778/79³⁹³, shows how well the musicians mastered even the slightest sudden tempo changes. In the melologo in *Zaide*, K 344 no. 2, the actors speak without musical accompaniment between 24 orchestra *ritornellos* of a few bars each, in no. 2 even in 33 bars set in 11 different tempos! Our example begins at the ninth bar of an *Adagio* in virtual 2/2 metre and passes into a 3/4 metre with whole-bar accentuation, which changes between *Andantino* and *Allegro* without transition (Ex. 194):

K 344 *Zaide* no. 2 Melologo, b. 50-63

(Adagio) (4/4)

Ich will es versuchen

Andantino dolce

Allegro

Andantino dolce

pp *pp* *f* *f* *p* *pizz.*

Ex. 194: *Zaide*, K 344, no. 2 Melologo, b. 50-63

In the melodrama (no. 4) of the incidental music for *Thamos*, K 345, after the introductory *Allegro* 3/4 the music runs for sixty bars without interruption underneath the monologue. In an emotional zigzag follow each other in virtual 4/8 metre:

Allegretto - *Andante* - *Più Andante*³⁹⁴ - *Più Adagio* - *Allegretto* - *Adagio*.

The demands involved in spontaneously finding a common tempo were still higher here than in the many new starts in the melologo of *Zaide* or in the *ritornellos* of the *accompagnato* recitatives there, which are separated by places without tempo. I describe this in such detail since it shows that it must have been possible for the performers of the time to master the not at all simple transitions between the numerous often only slightly different tempos that had no seemingly logical „proportions“. Peter Gülke speaks of Mozart's „grosso modo gigantic confidence in the performers“.³⁹⁵

³⁹² „The instruments must pay good attention always to follow the singer properly“. (Joh. Ad. Scheibe, *Critischer Musicus*, part IV, 1745, „Abhandlung vom Recitativ“, p. 749).

³⁹³ Mozart's Letters no. 504 [app. p. 264], no. 508 and no. 510 [app. p. 265]

³⁹⁴ The indignation of Sais („me, the tool of faithless traitors?“) is the reason for the *increase of speed* to *Più Andante*.

³⁹⁵ Peter Gülke, *Triumph der neuen Tonkunst*, 1998, p. 229.

e) Compound 2/4 (4/8) metre

For 2/4 metre we must return to the topic of the compound metres. That its „double nature“ - still known at the beginning of the 19th century - was completely lost sight of has contributed considerably to the confusion surrounding Mozart's tempo indications. The 2/4 metre with whole-bar accentuation, today regarded as standard, was in the eighteenth century considered to be the more fleet-footed equivalent of the 2/2 metre with the same structure (= v). Mozart, however, obviously saw more possibilities for a differentiated metrical shaping in the ‚4/8‘ metre (= v-v), compounded of two bars in 2/8 metre (2/8+2/8), the more graceful little brother of 4/4 metre (2/4+2/4). Unfortunately (like Haydn and Beethoven) for 4/8 metre he used generally the same time signature as for the ‚true‘ 2/4. Kirnberger said: „Today's composers no longer designate pieces with 4/8, but always with 2/4 instead.“³⁹⁶

G. W. FINK 1809: „The characteristic difference of the C [4/4] metre from the compound 2/4 metre [4/8] is, that for the first the heavy, for the other the light accent is essential. It will first be necessary to examine the nature of the 2/4 metre more thoroughly. The reason lies in the *often wrong use of the 2/4 metre* and in its not yet considered *double nature*. I could not see Mozart's aria: „Batti, batti, o bel Masetto“ („Batti, batti“) in C-metre without ruining its character.“³⁹⁷ (Ex. 195)

Ex. 195: *Don Giovanni*, K 527, no. 12 Aria Zerlina (left side: Mozart's original, right side: G.W. Fink)

„This *first* kind of 2/4 metre [4/8 metre!] which is played with the *light* accent belongs among the compound metres. As compared with 4/4 it is just the same as 3/8 compared with 3/4. The other kind of this metre, which *really is* 2/4 metre, differs from the first in that it does not belong among the compound metres, but among the simple ones. It has only two beats and one main one, therefore it is on a small scale what the ϕ is on large-scale.“ (= v) [see app. p. 345, G.W. Fink, „About the Bar, Metres, and their Characteristics“, col. 216]

The assertion of the editor in chief of the Leipziger *Allgemeinen musikalischen Zeitung*, Gottfried Wilhelm Fink, who described in 1809 the virtual 4/8 metre as the *first* kind of 2/4 metre, is confirmed by Mozart's compositional practice: he wrote 246 movements in compound 2/4 (4/8) metre, but (apart from *contre dances*) only 109 in ‚simple‘ 2/4 metre.

Here two striking examples showing the difference between seemingly equal „tempo indications“ in 2/4 and 2/4 (4/8) metre:

Ex. 196: *Die Entführung*, K 384, no. 12 Aria Blonde, b. 9

What has the *Allegro* 2/4 of Blonde's aria „Welche Wonne, welche Lust“ (Ex. 196) in common with the *Allegro* 2/4 of the first movement of the Piano Sonata in B flat, K 281? (Ex. 197 and Ex. 230)

Ex. 197: Piano Sonata in B flat, K 281, 1st movement

³⁹⁶ Kirnberger / Schulz, *Die Kunst des reinen Satzes* ('The Art of Strict Musical Composition'), II, 1776, p. 123, 3) [app. p. 278].

³⁹⁷ G.W. Fink, *Ueber Takt, Taktarten, und ihr Charakteristisches* ('About the Bar, Metres and their Characteristics'), AmZ, year XI, no. 14, 04.01.1809, compiled from col. 215-217 [app. p. 346].

Very little, except the number of eighth notes, since in Blonde's high-spirited aria 16th notes are the smallest relevant notes; the emphases are on the first beat on „Wonne“ and „Lust“; the first movement of the Piano Sonata in B flat by contrast is teeming with 32nd notes and has clearly two emphases per bar (the second one lighter than the first).

There are just the same incompatibilities in *Andante* 2/4: has Papageno's „Der Vogelfänger bin ich, ja“ (Ex. 198, Ex. 235, Ex. 268) the same tempo as Belmonte's „O wie ängstlich, o wie feurig“ (Ex. 199)? - Of course not! In spite of its time signature „2/4“ the metre of the latter is in fact 4/8 time, seemingly equal yet in fact completely different.

Andante K 620, no. 2, m. 27

Der Vo-gel-fän-ger bin ich ja, stets lu-stig hei-ßa hop-sa-sa!

Ex. 198: *Die Zauberflöte*, K 620, no. 2 Aria Papageno, b. 27

Andante K 384, no. 4, m. 5

O wie ängstlich, o wie feurig klopft mein liebevolles Herz!

Ex. 199: *Die Entführung*, K 384, no. 4 Aria Belmonte, b. 5³⁹⁸

In contrast to compound 6/8 (3/8+3/8) metre, the tempo of which can be ascertained with the help of identically indicated 3/8 metres (see below), there is no such comparison possible for the 4/8 (2/8+2/8) metre, since the all too fleeting 2/8 metre does not appear as such in Mozart. However, its tempos can be inferred from crosswise comparisons with pieces indicated by the same tempo word, the same class of note values and the same rhythm of the main harmonic steps, as well as with pieces which are by definition slower or faster.

Autograph verbal tempo indications by Mozart have survived for 134 movements in 2/4 (4/8) metre; let us start again with the slowest; in order to be clear I mark the appropriate music examples now with „4/8“:

Adagio 2/4 (4/8)

with 64th notes

- K 379 Piano and Violin Sonata in G, 1st movement [see letter no. 587, p. 265]

* K 379 Piano and Violin Sonata in G, 2nd movement, Variation V (Ex. 200) [see letter no. 587]

(Adagio) K 379, III, variation, V, m. 11

Ex. 200: Piano and Violin Sonata in G, K 379, 2nd movement, Variation V, b. 11

³⁹⁸ See Mozart's famous letter from 26.09.1781, no. 629 [App. p. 266]

(Adagio 2/4 (4/8))

with 32nd notes

- K 415 Piano Concerto in C, 3rd movement Rondeau, b. 49
- K 382 Rondo in D for piano and orchestra, b. 121
- K 361 Serenade in B flat for wind and db, 6th movement, Tema con Variazioni, Var. V
- * K 219 Violin Concerto in A, 2nd movement (Ex. 201, Ex. 202)
- K 131 Divertimento in D for wind and strings, 6th movement

Ex. 201: Violin Concerto in A, K 219, 2nd movement, b. 1 and 16

The second movement of the Violin Concerto in A, K 219 is a good touchstone for the understanding of the structure of compound 2/4 (2/8+2/8) metre. The hierarchy of the accents is, on a smaller scale and with a lighter manner of playing, the same as with classical 4/4 metre: | = v – v |; the 32nd notes are in the ‚small‘ metre considerably more flowing than in the *Adagio* 4/4 part of the first movement (Ex. 112). Kirnberger's demand „to play the second half of such a bar more lightly than the first“ (here indicated in the music example) is the best means of avoiding a ponderous scanning of the eighth notes and the drooping pairs of sixteenth notes. The following version, to be heard even by renowned violinists, is definitely wrong (Ex. 202):

Ex. 202: Violin Concerto in A, K 219, 2nd movement (in false tradition)

Un poco Adagio 2/4 (4/8)

with 16th notes

- K 111 *Ascanio in Alba*, no. 23 Aria Silvia „Infelici affetti miei, sol per voi sospiro“

Larghetto 2/4 (4/8)

with 32nd notes

- * K 620 *Die Zauberflöte*, no. 3 Aria Tamino „Dies Bildnis ist bezaubernd schön“ (Ex. 203, Ex. 204, Ex. 205)
- * K 620 *Die Zauberflöte*, no. 15 Aria Sarastro „In diesen heil'gen Hallen“ (Ex. 206)
- K 527 *Don Giovanni*, no. 23 Aria Donna Anna, b. 16 „Non mi dir, bell' idol mio“
- K 513 „Mentre ti lascio, oh figlia“, Aria for Bass and Orchestra
- [K 492 *Figaro*, no. 11 Cavatina Countess „Porgi amor“³⁹⁹]

Ex. 203: *Die Zauberflöte*, K 620, no. 3, Aria Tamino (original, but with time-signature 4/8)

The arias of Tamino and Sarastro in *Larghetto* ‚4/8‘ time suffer mostly from sounding like a *Larghetto* 4/4 in doubled note values, with four fat, heavy steps per bar (Ex. 204):

³⁹⁹ The indication „Larghetto“ has been added by another hand; musically, however, it is quite possible.

Larghetto K 620, no. 3 in false tradition

Tamino: Dies Bildnis ist bezau-bernd schön, wie noch kein Au-ge je ge-sehn.

Ex. 204: *Die Zauberflöte*, K 620, no. 3, Aria Tamino (in false tradition)

The „*livelier motion*“ of the „small“ metres, however, as described by all authors, and their „*lighter execution*“ (G.W. Fink's „*lighter accent*“) is valid particularly here as well: Mozart did not write these pieces without intention in 2/4 (4/8) metre instead of 4/4 or 2/2. Kirnberger/Schulz say: „4/8 metre is the lightest of the quadruple metres in execution and tempo.“⁴⁰⁰

Tamino's aria has at first of course only one emphasis per bar; from b. 16, however, with the duet of the two clarinets, where Tamino begins to be aware of being in love, the metre becomes more active, and a distinct 4/8 time with two harmonic steps per bar emerges. In b. 34 the powerful desire overwhelms him actually to find the portrayed beauty (Ex. 205):

(Larghetto) K 620, no. 3, m. 36

O wenn ich sie nur fin-den könn-te! O wenn sie doch schon vor mir stün-de!

Ex. 205: *Die Zauberflöte*, K 620, no. 3, Aria Tamino, b. 36

Thirty-second notes, six changes of harmony per bar, syncopations, *crescendo* to *forte* become necessary to depict this surge of emotion. The tempo should be determined by this impassioned passage. Played in the traditional *Larghetto* 4/4 Tamino remains completely contemplative. In Mozart's 4/8 metre, however, the yearning carries him away so much that he must bring himself back to his senses in the general pause at b. 44. After fully holding this rest, what relief then in the light-footed tempo of the 4/8 metre the new beginning with the vision of a union on his „hot bosom“!

(Larghetto) K 620, no. 15, m.11

Dann wandelt er an Freun-des Hand ver-gnügt und froh ins bess-re Land

Ex. 206: *Die Zauberflöte*, K 620, no. 15, Aria Sarastro „In diesen heil'gen Hallen“, b. 11

Placed side by side, Tamino's and Sarastro's arias depict quite similarly the way to their desired aims by their upward striving scales, Sarastro of course less passionately. Mozart had originally marked „In diesen heil'gen Hallen“ above Sarastro's staff with *Andantino sostenuto*, a light-weight yet restrained walking of the eighth notes. Only later - probably as he arrived at the 32nd notes in b. 12 - he crossed that out and wrote *Larghetto* above the whole score. The ponderousness, to be heard so often, of four equally „deep“

⁴⁰⁰ Kirnberger / Schulz, *Die Kunst reinen Satzes* ('The Art of Strict Musical Composition'), II, p. 123 [app. p. 278].

emphases (| = - - - |) as in ‚large‘ C metre, contradicts totally, however, the always dance-like *mouvement* of the 18th century even in slow tempos⁴⁰¹ - here 2/8+2/8 (| = v - v |) with 16th and 32nd notes, - not entirely dissimilar to the *pliés* and *pas* of the ‚*pas de menuet*‘ (see p. 230).

Andante (mà) sostenuto 2/4 (4/8)

with 32nd notes

- K 416 „Mia speranza“, Recitativo and Rondo for Soprano and Orchestra; b. 28=1 Rondeau „Ah non sai qual pena sia“
- K 366 *Idomeneo*, no. 11 Aria Ilia „Se il padre perdei“

Andante un poco sostenuto 2/4 (4/8)

with 32nd notes

- * K 456 Piano Concerto in B flat, 2nd movement (Ex. 207)

Ex. 207: Piano Concerto in B flat, K 456, 2nd movement, b. 1 and 51

Andante moderato 2/4 (4/8)

with 32nd notes

- K 344 *Zaide*, no. 3 Aria *Zaide*, b. 53 „Ihr süßen Träume, wiegt ihn ein“
- K 319 Symphony in B flat, 2nd movement

Andante con espressione 2/4 (4/8)

with 32nd notes

- * K 311 Piano Sonata in D, 2nd movement (Ex. 208)


Ex. 208: Piano Sonata in D, K 311, 2nd movement, b. 1 and 74

„she [Rose Cannabich] plays the Andante (which must not go swiftly) with all possible feeling.“⁴⁰²

⁴⁰¹ „Dance pieces contain most - if not all - of those elements contained in our good and bad pieces of all kinds: the latter differ from the former only in that they are made up of many dance pieces which are well or poorly brought into a coherent whole.“ (J.A.P. Schulz in Sulzer, *Allgemeine Theorie* (‘General Theory’), vol. 4, 1774, p. 711, IV/711, [App. p. 294/295].

⁴⁰² Letter no. 386, W.A. M. to his father, from Mannheim, 06.12.1777 [app. p. 261]. - Contrary to the assumption of Wilhelm Fischer („*Selbstzeugnisse Mozarts*“, MJB 1955, p. 11) and the commentary of the NMA, it seems to me that K 311/II is the „Andante“ referred to in this letter, not K 309/II. Rose Cannabich played the piece in question to Mozart’s „quite indescribable pleasure“ „with all possible feeling“ - according therefore to K 311’s autograph indication „con espressione“. Mozart warns of playing it too fast, since - with significant 32nd notes appearing first only in b. 73-74 - the beginning feigns a more flowing tempo, so that the virtual 4/8 metre might not be recognized. The „Andante un poco adagio“ in ‚heavy‘ 3/4 metre, however, (from Leopold’s copy of K 309 - the autograph has not survived) with its 32nd notes and dotted 16th notes already on the first page, is not in danger of being „played too fast“.

Andante 2/4 (4/8)

 with 32nd notes

- K 616 Andante in F for a mechanical organ (originally „Larghetto“)
- * K 588 *Così fan tutte*, no. 20 Duetto Fiordiligi/Dorabella „Prenderò quel brunettino“ (Ex. 209)
- K 501 Andante with five variations in G for piano, Theme, Var. I-V
- * K 492 *Figaro*, no. 16 Finale II, b. 398 „Conoscete signor Figaro questo foglio chi vergò?“
- K 464 String Quartet in A (5th Haydn-Quartet), 3rd movement
- * K 385 Symphony in D (*Haffner* Symphony), 2nd movement (Ex. 210)
- * K 384 *Die Entführung*, no. 4 Aria Belmonte, b. 5 „O wie ängstlich, o wie feurig“ (Ex. 199)
- K 315 Andante for flute and orchestra in C
- K 253 Divertimento in F for 2 ob, 2 hrn, 2 bsn, 1st movement, Theme and Variations I-IV
- K 250 Serenade in D (*Haffner* Serenade), 7th movement
- * K 246 Piano Concerto in C (*Lützow* Concerto), 2nd movement (Ex. 211)
- K 204 Serenade in D, 6th movement
- K 201 Symphony in A, 2nd movement
- K 200 Symphony in C, 2nd movement
- K 196 *La finta giardiniera*, no. 15 Aria Contino „Care pupille, pupille belle“
- K 184 Symphony in E flat, 2nd movement
- K 134 Symphony in A, 2nd movement
- K 126 *Il sogno di Scipione*, no. 1 Aria Scipione „Risolver non osa“



Ex. 209: *Così fan tutte*, K 588, no. 20 Duetto Dorabella/Fiordiligi, b. 1 and 30

There are three groups of pieces in *Andante* 4/8 with two emphases per bar, each formed from different smallest note-values: 32nd, 16th or 8th; neither the eighth notes nor the quarter notes „walk“ here at a human pace. The underlying „small“ 2/8 metre and the light manner of execution cause all *Andante* 4/8' pieces to have a *grazioso* character, even without the increase in speed to an explicit „*Andante grazioso*“.

Belmonte's aria „O wie ängstlich, o wie feurig“ (Ex. 199) or the - at first deceptive - Fiordiligi/Dorabella duet „Prende-/rò quel brunet-/tino“ with its 32nd note coloraturas later on (Ex. 209), can be models for the right tempo for the other pieces too. No conductor would allow the frivolous mood of the two girls here to drag as is traditional in the orchestral works and the „Conoscete“ passage in *Figaro* (Finale II, b. 398); in accordance with Kirnberger's advice, the natural prosody of the words demands a lighter stress in the second half of the bar than the first.

All *Andante* 2/4 movements in Mozart's symphonies (like most by Haydn and many by Schubert) are actually in 4/8 metre. Until the emergence of „historical performance practice“, as „slow movements“ they suffered from the misunderstanding that the term *Andante* related to the eighth notes, which therefore should be conducted in the grave strides of the quarter notes in an *Andante* 4/4.⁴⁰³ To conduct the 4/8 metre, however, in two „walking“ half bars, though considered „historically correct“, misses the complex structure as much as it does in *Andante* 2/2. In nearly three quarters of Mozart's tempo indications the tempo words do *not* refer to the counting units or beats.⁴⁰⁴ They merely modify the character of the *mouvement* which is set by the metre and the smallest relevant note values. Except in choral works and opera ensembles Mozart's music was never conducted by beating time, so that the question of the speed of the conductor's arm did not arise in symphonies and the like.⁴⁰⁵

⁴⁰³ Hans Swarowsky comments on this very well in his chapter „Dirigieren“ („conducting“) (*Wahrung der Gestalt*, 1979, p. 76).

⁴⁰⁴ See my article „Mozart's Tempo Indications: What do they refer to?“ on www.mozarttempi.net.

⁴⁰⁵ „On bat la mesure à l'église dans la musique latine, mais jamais à l'Opéra, quelque nombreux que soit l'orchestre.“ (Letter from a journey of Charles de Brosses 1739/40 from Rome); cited after Georg Schünemann, *Geschichte des Dirigierens*, 1913, p. 154f.

In the instrumental works, too, where there is no prosody to help, the richness of nuances of the double structure of two 2/8 metres compounded into one 2/4 $| = v - v |$, not visible in the musical text, should be made audible in the execution by a subtly differentiated prioritization of the different groups of thirty-second notes (Ex. 210):



Ex. 210: Symphony in D, (*Haffner* Symphony), K 385, 2nd movement, b. 18
(metrical markings after Türk)⁴⁰⁶

Ex. 211: Piano Concerto in C (*Lützwow* Concerto), K 246, 2nd movement, b. 1 and 72

Concerning the „Lützwow“ Concerto we have a priceless account by Mozart about the visit of Abbé Vogler:

„Before eating he scampered through my concerto at sight. The first movement [*Allegro aperto* 4/4] went Prestissimo, the Andante [2/4 (2/8+2/8)] allegro, and the Rondeau [„*Tempo di Menuetto* 3/4' à 3] truly Prestissimo.“⁴⁰⁷

If Vogler played this *Andante* 4/8 „*allegro*“, it shows that before starting he had probably only looked at the beginning, which appears to be a ‚simple‘ 2/4 metre; he obviously had not noticed the many 32nd notes following on the next pages.⁴⁰⁸ Probably he began in the tempo of a ‚simple‘ *Andante* „2/4“, which then actually almost came up to an *Allegro* 4/8. With the 32nd and 64th notes he could not have avoided running into serious problems:

„He played the bass mainly other than it's written, and sometimes with another harmony and also melody; at that speed it cannot possibly be otherwise: one's eyes cannot see, nor hands grasp it. The listeners can only say that they've - - seen music and *clavier* being played. They hear, think - and feel - as little about it - as he. You can easily imagine that it was unendurable, because I didn't have the courage to say to him: „much too fast!“ (Mozart's letter no. 405, app. p. 261)

(Andante 2/4 (4/8))

with 16th note triplets

* K 183 Symphony in G minor, 2nd movement (Ex. 212)

- K 133 Symphony in D, 2nd movement

- K 16 Symphony in E flat, 2nd movement

⁴⁰⁶ See p. 86 and p. 303, Ex. 101.

⁴⁰⁷ Postscript by Mozart in the letter of his mother to Leopold of 17.01.1778, no. 405 [app. p. 261]

⁴⁰⁸ Mozart warns exactly of this mistake in his letter of 06.12.1777 concerning the „Andante (which must not go fast)“ in the Piano Sonata K 311, the 2/4 (4/8) metre of which, after a deceptively simple beginning, has thirty-second notes only from b. 73 (letter no. 386. [app. p. 261] ✧ J. Haydn sets the same trap with his *Andante* 2/4 „O wie lieblich ist der Anblick“ (*The Seasons* no. 8): only after 62 bars do the numerous thirty-second notes reveal it to be a 4/8 metre.

Ex. 212: Symphony in G minor, K 183, 2nd movement, b. 1 and 16

The tempo here is determined not by the fleeting *legato* 32nd notes, but by the articulated 16th triplets in b. 32-34.

with 16th notes

- * K 620 *Die Zauberflöte*, no. 20 Aria Papageno „Ein Mädchen oder Weibchen“ (Ex. 213)
- K 588 *Così fan tutte*, no. 7 Duettino Ferrando/Guglielmo „Al fato d'àn legge quegli occhi“
- * K 527 *Don Giovanni*, no. 7 Duettino Giovanni/Zerlina „Là ci darem la mano, là mi dirai di sì“ (Ex. 214)
- K 213 Divertimento in F for 2 ob, 2 hrn, 2 bsn, 2nd movement
- * K 196 *La finta giardiniera*, no. 14 Aria Nardo, b. 53 „Ah mio ben, dite, dite“ (compare Ex. 223)⁴⁰⁹
- K 186 Divertimento in B flat for wind, 3rd movement
- K 129 Symphony in G, 2nd movement
- K 124 Symphony in G, 2nd movement
- K 112 Symphony in F, 2nd movement
- K 100 Kassation in D (Serenade), 7th movement
- K 73 Symphony in C, 2nd movement
- K 51 *La finta semplice*, no. 26 Finale III „Se le pupille giro amorosette“
- K 48 Symphony in D, 2nd movement

Ex. 213: *Die Zauberflöte*, K 620, no. 20 Aria Papageno (2nd and 3rd refrains combined with verse)

The virtuoso 32nd notes of the *glockenspiel* in Papageno's „dream-aria“, becoming more numerous in every verse, do not in my view really determine the tempo; however, together with the two harmonies per bar they prevent an equation with the ‚simple‘ 2/4 metre of „Der Vogelfänger bin ich ja“. (Ex. 198, Ex. 231, Ex. 268)

⁴⁰⁹ *Andante*: with the intention of a caricature, a slowing down of the *Andantino grazioso* (4/8) of the aria's beginning. About that see below „Con un vezzo all'Italiana“.

(Andante) K 527, no. 7, m. 40

Zerl. Mi fà pie- tà Ma- set- to; pre- sto non son più for- te, non son più for- te;

Giov. Vie- ni, mio bel di- let- to; io can- ge- rò tua sor- te;

Ex. 214: *Don Giovanni*, K 527, no. 7 Duetto „Là ci darem la mano“, b. 40

Like Tamino's „portrait“ aria, „Là ci darem la mano“ also feigns a simple metre at the beginning.⁴¹⁰ Only the increased urging of Don Giovanni with „Vieni, mio bel diletto“ (b. 19, and esp. b. 40) and the at first squirming, and then chromatically downwardly wavering sixteenth notes of Zerlina's faltering resistance (b. 25 and 43-44) reveal with their two harmonies per bar the actual metre, a 4/8 time (Ex. 214): Don Giovanni's powers of persuasion and Zerlina's hesitation. Most beautiful then, after the fermata, is her surrender in the softly swaying, irrationally more animated, compound 6/8 metre (see p. 196 - without any proportional relation to the preceding 4/8 metre - „Andiam, andiam, mio bene“: an image of her blithely naive unfaithfulness (the chromatic line sinking down in b. 56-57!). The tempo word „Allegro“ is not authentic but apt; the slides in 32nd triplets reveal the virtual presence of 16th notes. „Giovani liete“ in *Figaro* (Ex. 372), Papageno's „Dann schmeckte mir Trinken und Essen“ (Ex. 332), and „Komm, lieber Mai“, K 596, have comparable tempos.

Andante grazioso 2/4 (4/8)

with 32nd note

- K 542 Piano Trio in E, 2nd movement
- * K 527 *Don Giovanni*, no. 12 Aria Zerlina „Batti, batti, o bel Masetto“ (Ex. 195)⁴¹¹
- * K 384 *Die Entführung*, no. 8 Aria Blonde „Durch Zärtlichkeit und Schmeicheln“ (Ex. 215)
- K 305 Piano and Violin Sonata in A, 2nd movement, Theme and Variations I-V⁴¹²
- K 287 Divertimento in B flat for 2 vl, va, db, 2 hrn (2nd *Lodronische Nachtmusik*), 2nd movement
- K 166 Divertimento in E flat for wind, 3rd movement (Arrangement of an *Andantino* by Paisiello)
- K 128 Symphony in C, 2nd movement
- K 23 „Conservati fedele“, Aria for soprano and orchestra, 1st movement

Andante grazioso K 384, no. 8, m. 9+90

Durch Zärt- lich- keit und Schmei- cheln, Ge- fäll- lig- keit und Scherzen

weicht

Ex. 215: *Die Entführung*, K 384, no. 8, Aria Blonde, b. 9 and 90

⁴¹⁰ Swarowsky, who didn't know compound metres in the sense of Kirnberger and Schulz, accordingly indicated the duet march-like with MM $\text{♩} = 76$. (*Wahrung der Gestalt*, 1979, p. 64).

⁴¹¹ Contrary to Karl Böhm's „both parts of Zerlina's aria are in the same tempo“ (Karl Böhm, „Problems in Mozart“, in: *Opera Annual* 1955/56, p. 48) the 6/8 (3/8+3/8) metre of the second part of this aria (*without tempo word* in the autograph) is *faster* than the first, if one understands this correctly as 4/8 metre, since uneven metres are faster than even ones. Does Zerlina not promise her beloved a reconciliation „in allegria“?

⁴¹² In the autograph originally „Andantino“. Correction in pencil (by Mozart?) to „Andante grazioso“

Andante con moto 2/4 (4/8)

♪ with 16th notes triplets
 3

* K 366 *Idomeneo*, no. 1 Aria Ilia „Padre, Germani, addio!“

♪ with 16th notes

* K 543 Symphony in E flat, 2nd movement (Ex. 216)

* K 384 *Die Entführung*, no. 10 Aria Konstanze, b. 20=1 „Traurigkeit ward mir zum Lose“

Even if Richard Strauss, against a ponderous scanning in four eighth notes, advised feeling the second movement of the Symphony K 543 without subdivisions and possibly even conducting it like that,⁴¹³ *Andante con moto* 2/4 (4/8) does not of course mean an „animated walking“ of the quarter notes: it's the eighth notes of the 4/8 metre which are animated,⁴¹⁴ like Konstanze's in her „Traurigkeit“ Aria and Ilia's in „Padre, Germani, addio!“. However, when conducting, it is quite possible to change between them and slow quarter-note beats.

Ex. 216: Symphony in E flat, K 543, 2nd movement, b. 1 and 46

Already in the first bar the weighty step to the subdominant, forming a second emphasis, shows unmistakably that the bar consists of two compounded 2/8 metres, exactly as in the *Andante con moto* of Beethoven's „Appassionata“ Sonata, Op. 57. Just as he writes the broad *adagio-cantilena* of the Violin Concerto in G, K 216, in *small* note-values (Ex. 113), so in this A-flat *Andante* Mozart dialectically gives over the dramatic interruption of the singing (b. 30/96ff. and 46/116ff) to the *grazioso* notation of 4/8 metre; the thirty-second and sixty-fourth notes of which protect the rugged melody against false pathos. As in G.W. Fink's thought experiment with „Batti, batti“ (Ex. 195) a notation in double-size note values as 4/4 metre would give all these movements a truly distorting metrical weight.

Andante di molto più tosto Allegretto 2/4 (4/8)

♪ with 16th notes

* K 338 Symphony in C, 2nd movement (Ex. 217)

Ex. 217: Symphony in C, K 338, 2nd movement

This combination of tempo words is the most striking proof that, contrary to the tradition stemming from the 19th century, *Andante di molto* does *not* mean „very slow“. Mozart wrote the additional „più tosto Allegretto“ later into the part of the concertmaster of the Donaueschingen orchestra; possibly a violinist, seduced by the *gruppetti* in the first bar, had adopted too slow a tempo.

⁴¹³ After Max Rudolf, *The Grammar of Conducting*, 1980, p. 340.

⁴¹⁴ Compare Schubert's more robust - and also more animated - second movement of the ‚Great‘ Symphony in C, D 944.

Andantino cantabile 2/4 (4/8)

with 32nd notes

- K 379 Piano and Violin Sonata in G, 2nd movement (Theme and Variations I-IV)⁴¹⁵ (Ex. 218)

THEMA
Andantino cantabile

K 379, II, theme + var. III, m. 9

Ex. 218: Piano and Violin Sonata in G, K 379, 2nd movement, Theme and Variation III, b. 9 [see letter no. 587]

Andantino sostenuto 2/4 (4/8)

with 32nd notes

※ K 527 *Don Giovanni* no. 10a Aria Don Ottavio „Dalla sua pace la mia dipende“ (Ex. 219)

Already my earlier studies have shown that, considering the smallest note values relevant for the tempo, *Andantino* is in Mozart always *faster* than *Andante*.⁴¹⁶ However, *Andantino cantabile* and *Andantino sostenuto* with 32nd notes are of course *slower* than the animated *Andante di molto più tosto Allegretto* with only 16th notes.

Andantino sostenuto

K 527, no. 10a, m. 2+18

Ex. 219: *Don Giovanni*, K 527, no. 10a Aria Don Ottavio, „Dalla sua pace“, b. 2 and 18

Mozart set for „Dalla sua pace“ and the Piano and Violin Sonata in G K 379/II the term *Andantino* to ensure a lighter manner of playing, as previously for the Piano and Violin Sonata in B flat, K 378/II (Ex. 060), and then moderated it immediately by the addition *sostenuto* (resp. *cantabile*), instead of simply choosing *Andante*, which he wrote in the autograph „Catalogue of my works“. By his carefully considered indication Mozart certainly did not mean the culinary singing of some operatic tenors who perform the aria „close to Adagio“; otherwise he would have notated it in 4/4 metre or even *alla breve*. After the beginning that feigns a 2/4 metre, the 4/8 metre with its two harmonies per bar appears, hidden at first, in b. 4, but then distinctly from b. 8.

The movements in compound 2/4 (4/8) metre - like their brothers in 6/8 (3+3) metre - have generally promoted the error that Mozart's *Andantino* is slower than his *Andante*⁴¹⁷. But this impression arises only if one compares them with a ‚simple‘ *Andante* 2/4 like Papageno's „bird catcher“ song (Ex. 198, Ex. 235, Ex. 268). Compared correctly with the pieces in *Andante* 4/8 with the same class of note values their eighth notes are *faster* - or should be so.

Andantino 2/4 (4/8)

with 32nd notes

※ K 492 *Figaro*, no. 20 Aria Contessa „Dove sono i bei momenti di dolcezza“ (Ex. 220)

※ K 449 Piano Concerto in E flat, 2nd movement (Ex. 221)

⁴¹⁵ The theme comes back after five variations, now increased to *Allegretto* 2/4 (4/8), but nevertheless with 32nd notes.

⁴¹⁶ Breidenstein in: *Mozart Studien* vol. 13 and 17.

⁴¹⁷ Max Rudolf's book *The Grammar of Conducting* (1980), otherwise so excellent, has regrettably been spreading this error for more than thirty years now among prospective conductors (p. 341). ✧ Frederick Neumann, too, fell into the trap of the „Andantino“ as an allegedly slower „little Andante“ (*Performance Practices*, 1993, p. 67)

Ex. 220: *Figaro*, K 492, no. 20 Aria Contessa „Dove sono“

„Dove sono“ is in the autograph *Andantino*.⁴¹⁸ It is one of the numerous pieces that are played too slowly since one does not distinguish between 4/8 and 4/4. The indication „Andante“ in the AMA (old Mozart-Edition) - which the 19th century understood as „slowly“ - had an additional influence to that. The six 32nd notes of the oboe in b. 8 and 44, however, decide the tempo on account of their melodic intensity (stressed grace-notes).

Ex. 221: Piano Concerto in E flat, K 449, 2nd movement, b. 23 and 107⁴¹⁹

with 16th notes

- K 344 *Zaide*, no. 12 Aria *Zaide* „Trostlos schluchzet Philomele“
- K 270 *Divertimento* in B flat, 2nd movement
- K 251 *Divertimento* in D (*Nannerl* Septet), 3rd movement

Andantino grazioso 2/4 (4/8)

with 32nd notes

- K 208 *Il re pastore*, no. 11 Aria *Tamiri* „Se tu di me fai dono“
- * K 162 *Symphony* in C, 2nd movement (Ex. 222)

Ex. 222: *Symphony* in C, K 162, 2nd movement

with 16th note triplets

- K 199 *Symphony* in G, 2nd movement

with 16th notes

- K 204 *Serenade* in D, 8th movement
- * K 196 *La finta giardiniera*, no. 14 Aria *Nardo* „Con un vezzo all' Italiana“ (Ex. 223)⁴²⁰
- K 196 *La finta giardiniera*, no. 20 Aria *Serpetta* „Chi vuol godere il mondo“
- K 182 *Symphony* in B flat, 2nd movement

⁴¹⁸ In the first edition of the NMA the aria had also been indicated as *Andante*. The autograph, that has meanwhile come to light, has *Andantino*. The online-edition of the NMA has now been corrected.

⁴¹⁹ Mozart's 32nd grace-notes in bars 107 and 108 should actually be notated as 64th grace-notes.

⁴²⁰ NMA: *Andante grazioso*; Critical Report and autograph: *Andantino grazioso*.

K 196, no. 14, m. 1-8 and 9-11 combined

Ex. 223: *La finta giardiniera*, K 196, no. 14 Aria Nardo⁴²¹

Typically enough Mozart prescribes the Rococo-tempo *Andantino grazioso* only up to 1775; twice in 3/4 and twice in 3/8 metre, seven times in 2/4 (4/8) metre, already graceful in itself. Without doubt its tempo is lighter than that of the *Andante grazioso* 4/8, e.g. of Zerlina's „Batti, batti, o bel Masetto“ (Ex. 195), or of Blonde's aria „Durch Zärtlichkeit und Schmeicheln“ (Ex. 215).

Nardo's aria (Ex. 223) relates three medium tempos in 4/8 metre to each other: after the jokingly affected portrayal of the ‚Italian way of flattering‘ at the beginning in *Andantino grazioso* (which reveals its 4/8 metre only in b. 6-7) and after the ‚French way‘ in 3/4 metre, Nardo depicts the more ponderous ‚English‘ way from b. 61 in the slower *Andante* (4/8, with two distinct harmonies per bar) in a languishing minor key („Ah mio ben, dite, dite“). Since Serpetta does not like this either, he reacts angrily (b. 65): „Maledetta indifferenza“ - „damned indifference, I am losing my patience!“ in the melody of the aria's beginning - but now *Allegretto* (see p. 150).

Andantino con moto 2/4 (4/8)

with 16th notes

* K 202 Symphony in D, 2nd movement (Ex. 224)

Andantino con moto

Ex. 224: Symphony in D, K 202, 2nd movement

This indication, unique in all of Mozart's works, is already *in itself* a refutation of Harnoncourt's thesis that *Andantino* is neighbour to *Adagio* (see p. 030). In reality *Andantino con moto* is for our coarse perception scarcely distinguishable from *Allegretto*. The beginning unmistakably feigns a 2/4 (à 1) metre, until from b. 7, and especially in b. 9, the 4/8 metre clearly reveals its two emphases.

Tempo grazioso 2/4 (4/8)

with 32nd notes

- K 135 *Lucio Silla*, no. 10 Aria (Cavatina) Celia „Se il labbro timido scopir non osa“

The tempo is determined by the light „4/8“ metre and the 32^{nds} as the smallest class of notes; the manner of playing is „grazioso“. A more exact indication would be: „tempo giusto grazioso“. Compare Fauno's aria no. 8 in *Ascanio in Alba*, K 111, ‚Tempo grazioso‘ in light 3/4 metre (see p. 148).

Allegretto 2/4 (4/8)

with 32nd notes

- K 521 Sonata in C for piano four-hands, 3rd movement

- K 481 Piano and Violin Sonata in E flat, 3rd movement, Theme and Variations I-V

* K 414 Piano Concerto in A, 3rd movement Rondeau (Ex. 225)

- K 379 Piano and Violin Sonata in G, 2nd movement, repetition of the Theme after Variation V ⁴²²

⁴²¹ Since the 4/8 metre appears distinctly only in bar 6 and 7 the introduction and the beginning of the aria are combined in the music example. One may notice that because of its capricious content the aria is predominantly *non legato*.

⁴²² Speedier return of the theme, at the beginning indicated by *Andantino-cantabile*-4/8.

- K 131 Divertimento in D, 4th movement
- * [K 386 Rondo in A for piano and orchestra (fragment)]
- [K 537 Piano Concerto in D, 3rd movement]⁴²³

RONDEAU
Allegretto

K 414, III, m. 1+52

Ex. 225: Piano Concerto in A, K 414, 3rd movement, Rondeau, b. 1 and 52

The three rondos for piano and orchestra K 414, K 386 (fragment), and K 382 (*Allegretto grazioso*, Ex. 226) show clearly, how two or more harmonies per bar together with a melody divided into small sections, form two metrical emphases, the first heavier than the second. In K 414 already the upbeat is an independent 2/8 metre, even with two harmonies, because of which the 32nd scales in b. 129-130 are no surprise.

Allegretto grazioso 2/4 (4/8)

with 32nd notes

- * K 382 Rondo in D for piano and orchestra (Ex. 226)

57 Allegretto grazioso K 382, m. 57

Ex. 226: Rondo in D for Piano and Orchestra, K 382, b. 57

In the first German edition of this book the Rondo K 382 had been classified as a little slower than the other *Allegrettos* in 4/8 metre with 32nd notes. The addition „grazioso“, however, demanding a lighter manner of playing, signals in all other metres an *increase of speed* over the basic tempo word. Thus the piece sets a speed limit for the more moderate ones in the *un* modified *Allegretto* 4/8 with 32nd notes - without yet being an *Allegro* 2/4 (4/8) with 32nd notes (see Ex. 230).

Allegretto 2/4 (4/8)

with 16th note triplets

- K 374 „A questo seno deh vieni“, Rec. and Rondo for sopr. and orch., Rondeaux „Or che il cielo“
- * K 330 Piano Sonata in C, 3rd movement (Ex. 227)
- K 306 Piano and Violin Sonata in D, 3rd movement

Allegretto K 330, III, m. 1, 16, 39

Ex. 227: Piano Sonata in C, K 330, 3rd movement, b. 1, 16, 39

with 16th notes

- * K 588 *Così fan tutte*, no. 12 Aria Despina „In uomini! In soldati! sperare fedeltà?“
- * K 492 *Figaro*, no. 13 Aria Susanna „Venite inginocchiatevi“ (Ex. 228, Ex. 254)
- * K 476 „Ein Veilchen auf der Wiese stand“, Lied

⁴²³ The indication „Allegretto“ is by a different hand; in comparison with K 414/III it seems, however, quite possible; the piece could even be a model for others.

(Allegretto 2/4 (4/8) with 16th notes)

- K 366 *Idomeneo*, no. 9 Chorus, b. 117 „Su conca d'oro“
- K 361 Serenade in B flat for wind and db, 5th movement, Romance, b. 25
- K 253 Divertimento in F for 2 ob, 2 hrn, 2 bsn, 1st movement, Variation VI
- K 251 Divertimento in D for 2 vl, vla, db, ob, 2 hrn (*Nannerl* Septet), 3rd mov., b. 72
- K 239 Serenade in D (Serenata notturna), 3rd movement Rondeau
- K 126 *Il sogno di Scipione*, no. 6 Aria Emilio, b. 128 „Quassù di voi si ride“
- * K 196 *La Finta Giardiniera*, no. 14 Aria Nardo, b. 65 „Maledetta differenza“⁴²⁴ (cf. Ex. 223)
- K 51 *La finta semplice*, no. 18 Aria Rosina, b. 45 „Quando sono cinque o sei“
- K 51 *La finta semplice*, no. 26 Finale III, b. 331 „Oh vedi la semplice“
- K 23 „Conservati fedele“, Aria for soprano and orchestra, b. 87 „Ch'io per virtù d' amore“

Ex. 228: *Figaro*, K 492, no. 13 Aria Susanna „Venite inginocchiatevi“, b. 1 and 23

Un poco Allegro 2/4 (4/8)

with 16th note triplets

- K 38 *Apollo und Hyacinth*, no. 5 Aria Zephyrus „En! Duos conspicis“
- with 16th notes
- K 111 *Ascanio in Alba*, no. 20 Chorus of Shepherdesses „Già l'ore sen volano“

Allegro comodo 2/4 (4/8)

with 16th notes

- K 111 *Ascanio in Alba*, no. 9: Chorus of shepherds and shepherdesses or nymphs, and Dance: „Hai di Diana il core“

Allegro moderato 2/4 (4/8)

with 32nd notes

- * K 330 Piano Sonata in C, 1st movement (Ex. 229)

Ex. 229: Piano Sonata in C, K 330, 1st movement, b. 1 and 23

Allegro ma non troppo 2/4 (4/8)


with 16th notes

- K 320 Serenade in D (*Posthorn* Serenade), 4th movement, Rondeau

Mozart changed the original *Allegretto* for the Rondeau of the *Posthorn* Serenade into *Allegro ma non troppo* - do we still see a difference there today? The 4/8' metre with four accented harmonies does not come to light until b. 15, the beginning feigns a 2/4 metre with whole-bar accentuation.

⁴²⁴ Speedier return of the theme that had at the beginning been indicated by *Andantino cantabile* 4/8.

Allegro 2/4 (4/8)

 with 32nd notes


* K 281 Piano Sonata in B flat, 1st movement (Ex. 197, Ex. 230)

Allegro K 281, I, m. 1+14



Ex. 230: Piano Sonata in B flat, K 281, 1st movement, b. 1 and 14

In all these pieces one can see how the smallest prevailing note values dominate the tempo words. K 281 shows already in the first bar its 4/8 metre, compounded of two 2/8 metres, in its further course it is completely dominated by 32nd notes; in b. 129 of the first movement of K 330 (Ex. 229) there are even mordents [tr] placed on top of them. Like nearly all Mozart's movements, this one, too, does not stay rigidly with the metrical pattern of its metre (= v – v), but gains its liveliness particularly from changing with groups of bars which have only *one* harmony and emphasis per bar (= v).

 with 16th notes

* K 590 String Quartet in F, 4th movement (Ex. 252)

* K 282 Piano Sonata in E flat, 3rd movement (Ex. 231)

- K 279 Piano Sonata in C, 3rd movement

- K 239 Serenade in D (Serenata notturna), 3rd movement, Rondeau, b. 54

- K 196 *La finta giardiniera*, no. 15 Aria Contino, b. 110 „Padrone stimatissimo“

- K 186 Divertimento in B flat for wind, 5th movement

- K 166 Divertimento in E flat for wind, 5th movement

- K 100 Cassation in D (Serenade), 5th movement

- K 51 *La finta semplice*, no. 3 Aria Giacinta, b. 61 „In somma io desidero un uomo d'ingegno“

- K 51 *La finta semplice*, no. 20 Aria Fracasso, b. 69 „Fanciullette, ritrossette“

- K 51 *La finta semplice*, no. 26 Finale III, b. 116 „La prendo, l'accetto“


Allegro K 282, III, m. 1+42



Ex. 231: Piano Sonata in E flat, K 282, 3rd movement, b. 1 and 42

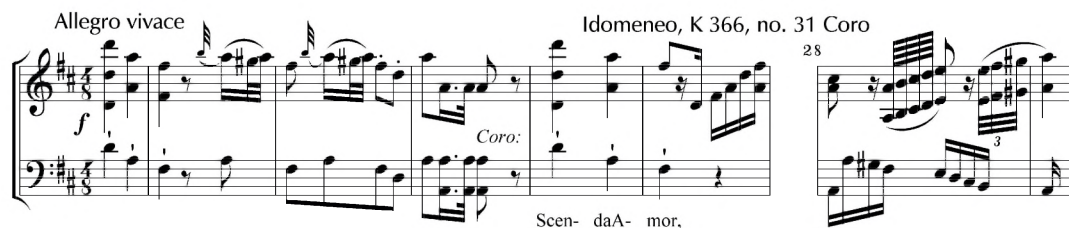
The beginnings of many of Mozart's movements are deceptive, e.g. the third movements of the Piano Sonatas K 279 and K 282; they start with whole-bar accentuation, but a few bars later, with up to four harmonies per bar and embellishments on the 2nd or 4th eighth note, they reveal their character as a 4/8 metre. A comparison with *Allegro* movements in 'simple' 2/4 metre (Ex. 239, Ex. 240, Ex. 251, Ex. 253) like Blonde's „Welche Wonne, welche Lust“ (Ex 270) shows the difference.

Allegro vivace 2/4 (4/8)

 with 16th notes

* K 366 *Idomeneo*, no. 31 Chorus „Scenda Amor“ (Ex. 232)

Allegro vivace Idomeneo, K 366, no. 31 Coro



Scen- daA- mor,

Ex. 232: *Idomeneo*, K 366, no. 31 Chorus „Scenda Amor“

If one allows oneself to be deceived by Mozart's authentic "2/4" indication, Osmin's „O, wie will ich triumphieren!“ (Ex. 241) will be taken as the reference piece in *Allegro vivace*. In that tempo, however, real 64th notes (here in b. 28) are not possible; „Scenda Amor“ is in fact in a virtual 4/8 metre and the remarks of Leopold Mozart, Riepel, Türk, De Meude-Monpas concerning the relativity of the indication *vivace* (see p. 023) apply here all the more.

Allegro molto / Molto allegro 2/4 (4/8)

with 16th notes

* K 448 Sonata in D for two pianos, 3rd movement

(changes to 2/4 à 1 metre: b 42-98, 159-214, 231-290) (Ex. 233)

- K 361 Serenade in B flat for wind and db, 7th movement, Finale

Ex. 233: Sonata in D for two pianos, K 448, 3rd movement (combined notation)

This *molto allegro* 4/8, too, can only be found through its smallest note values, here the "tr" on 16th-notes in b. 4, 12, etc.

Presto 2/4 (4/8)

with 16th notes

* K 425 Symphony in C (Linz Symphony), 4th movement (Ex. 234)

- K 353 Twelve Variations for piano in E flat on „La belle Françoise“, Var. XII

- K 207 Violin Concerto in B flat, 3rd movement

- K 205 Divertimento for vl, vla, bsn, db and 2 hrn, 6th movement

- K 157 String Quartet no. 4 in C, 3rd movement

- K 136 Divertimento I (quartet) in D, 3rd movement

- K 124 Symphony in G, 4th movement

Ex. 234: Symphony in C (Linz Symphony), K 425, 4th movement

Here it becomes clear again how much influence the smallest note values have on the tempo: the 4th movement of the „Linz“ symphony is of course less fast than Don Giovanni's Presto 2/4 „Fin ch'han dal vino“ which has only eighth notes (p. 159, Ex. 247) – though this, for its part, is mostly played too fast. Hummel and (probably copying him) Czerny gave for K 425/IV MM $\text{♩} = 92$ ⁴²⁵. If this were the case Mozart could have spared himself the 32nd notes in b. 26 etc..

Presto assai 2/4 (4/8)

with 16th notes

- K 181 Symphony in D, 3rd movement

Prestissimo 2/4 (4/8)

with 16th notes

- K 203 Serenade in D, 9th movement

⁴²⁵ William Malloch, *Carl Czerny's metronome marks for Haydn and Mozart symphonies*, in: *Early Music*, Febr. 1988.

f) The simple, „true“ (genuine) 2/4

Beside the virtual 4/8 metre discussed on p. 147 (Fink's „first“ kind of a 2/4 metre) stands the „other“ kind, the ‚simple‘ or ‚true‘ 2/4 with whole-bar accentuation (here marked „à 1“) which Mozart used more seldom. Only 66 of his 109 movements in this metre (excepting *contre dances*) have autograph tempo words, of which the slowest is *Andante*. For Cherubino's aria „Voi che sapete“⁴²⁶ the term is unfortunately not authentic, although very fitting. Papageno's bird-catcher song, however, also has only one emphasis per bar; with its suburban theatre ‚hopsasa‘ (‚hop and skip‘), marked by the French horns, which Schikaneder in the role presumably performed choreographically, it confirms in every second bar quite amusingly Fink's observation of the „heavy accent“ (Ex. 235). Its tempo is „that movement of the metre which holds the midpoint between fast and slow“,⁴²⁷ not *Allegretto* (as one often hears it), but quite smugly somewhat *slower* than the *Andante* 4/4 of the chorus „Heil sei euch Geweihten!“⁴²⁸ (Ex. 121) As will be shown in the excursus from p. 160, 2/4 (à 1) is in Mozart's works *not* half a 4/4 metre, although this itself is a compound of two virtual 2/4 metres.

Andante 2/4 (à 1)

with 16th notes

- * K 620 *Die Zauberflöte*, no. 2 Aria Papageno „Der Vogelfänger bin ich ja“ (Ex. 235, Ex. 198, Ex. 268)
- K 484 „Ihr unsre neuen Leiter“, Lied for solo voice, 3-part male chorus and organ

K 620, no. 2, m. 27

Ex. 235: *Die Zauberflöte*, K 620, no. 2 Aria Papageno, b. 27

Andante grazioso 2/4 (à 1)

with 16th notes

- K 302 Piano and Violin Sonata in E flat, 2nd movement, Rondeau
- K 240 Divertimento in B flat for 2 ob, 2 hrn, 2 bsn, 2nd movement
- * K 218 Violin Concerto in D, 3rd movement, Rondeau (Ex. 236)

K 218, III

Ex. 236: Violin Concerto in D, K 218, 3rd movement Rondeau

Andantino 2/4 (à 1)

with 16th notes

- * K 588 *Così fan tutte*, no. 15 Aria Guglielmo „Non siate ritrosi occhietti vezzosi“ (Ex. 237)

⁴²⁶ No. 12 in *Figaro*, K 492

⁴²⁷ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), 1802, „Andante“ [app. p. 312];

Kirnberger in Sulzer, *Allgemeine Theorie der schönen Künste* ('General Theory of the Fine Arts'), I/139 [app. p. 284].

⁴²⁸ Finale II *Die Zauberflöte*, b. 828.

(Andantino) vi-de 50 K 588, no. 15, m. 9+50

Ex. 237: *Così fan tutte*, K 588, no. 15 Aria Guglielmo, „Non siate ritrosi“, b. 9 and 50

The only *Andantino* in „true“ 2/4 metre, Guglielmo’s aria „Non siate ritrosi occhietti vezzosi“ (no. 15 in *Così fan tutte*) is a good piece of evidence for the discussion, whether *Andantino* is slower or faster than *Andante*: it is quite clearly *faster* than Papageno’s *Andante* 2/4 (Ex. 235) – though not, as with some singers, *Allegretto*.

Maestoso 2/4 (à 1)

with 16th notes

* K 527 *Don Giovanni*, no. 13 Finale I, b. 360 „Venite pur avanti, vezzose mascherette!“

Allegretto 2/4 (à 1)

with 16th notes

* K 588 *Così fan tutte*, no. 26 Aria Guglielmo „Donne mie, la fate a tanti a tanti a tanti“ (Ex. 238)

- K 556 „Grechtelt’s enk“, four part canon

- K 541 Ariette „Un bacio di mano“, b. 17 „Voi siete un po’ tondo, mio caro Pompeo“⁴²⁹

- K 527 *Don Giovanni*, no. 13 Finale I, b. 139 and 439 *Contradanza* (Ex. 414), p. 238 and Ex. 420, p. 246)

- K 492 *Figaro*, no. 23 Finale III, b. 61 and 186 „Amanti costanti seguaci d’onor“ (Ex. 255) (p. 162)

* K 285 Quartet in D for flute, vl, vla and vc, 3rd movement, Rondeau („*Allegretto*“ autograph!)

- K 83 „Se tutti i mali miei“, Aria for soprano and orchestra, b. 89

Allegretto K 588, no. 26 (shortened)

Ex. 238: *Così fan tutte*, K 588, no. 26 Aria Guglielmo „Donne mie“ (beginning abridged)

Mozart had originally outlined both Guglielmo’s *Allegretto* aria „Donne mie, la fate a tanti“ and the Ariette „Un bacio di mano“ K 541 in double-size note values as *Allegro* in 2/2 metre - which means: in a *heavier* manner of playing, though at the *same* speed, i.e. the tempo of „Könnte jeder brave Mann“ (Ex. 075) and „Das klinget so herrlich, das klinget so schön!“ (Ex. 074) - bad news for those baritones who like charmingly to tease the ladies in the tempo of Blonde’s „Welche Wonne, welche Lust“ (Ex. 270). One sees how the different types of tempo are linked: *Allegretto* 2/4 à 1 ≈ *Allegro* 2/2. It’s the manner of playing that makes the difference.

It may surprise some flute virtuosos that Mozart had not meant the Rondeau of the Flute Quartet K 285 as a superficial „throw-you-out“ piece, but as a charming „*Allegretto*“, which he indeed wrote in his autograph (and which remains to be added in the NMA).

⁴²⁹ As already mentioned, Mozart used the theme of this ariette as the third theme in the first movement of the Symphony in C, K 551, (Ex. 150), there in *Allegro vivace* as 4/4 (2/4+2/4) metre.

Allegretto grazioso 2/4 (à 1),

mà non troppo presto, però non troppo adagio. Così-così-con molto garbo ed espressione

♫ with 16th notes

- K 298 Quartet in A for flute, vl, va and vc, 3rd movement „Rondieaux“

Such high spirits go beyond the boundaries of musicology.

Allegro 2/4 (à 1)

♫ with 16th notes

* K 620 *Die Zauberflöte*, no. 13 Aria Monostatos „Alles fühlt der Liebe Freuden“ (Ex. 239)

- K 620 *Die Zauberflöte*, no. 21 Finale II, b. 846 „Es siegt die Stärke und krönet zum Lohn“

- K 614 String Quintet in E flat, 4th movement

- K 588 *Così fan tutte*, no. 4 Duetto Fiordiligi/Dorabella, b. 72 „Se questo mio core mai cangia“

* K 543 Symphony in E flat, 4th movement (Ex. 240)

* K 492 *Figaro*, no. 2 Duettino Susanna/Figaro „Se a caso madama la notte ti chiama“ (Ex. 251)

- K 487 Twelve Duos for two horns, no. 1

- K 465 String Quartet in C („Dissonance“ Quartet), 4th movement

- K 388 Serenade in C minor for wind (arrang. of String Quintet K 406), 4th movement

- K 384 *Die Entführung*, no. 5b Chorus of the Janissaries „Singt dem großen Bassa Lieder“ (Ex. 253)

* K 384 *Die Entführung*, no. 7 Terzett „Marsch, marsch, marsch! trollt euch fort!“

* K 384 *Die Entführung*, no. 12 Aria Blonde „Welche Wonne, welche Lust“ (Ex. 196, Ex. 270)

* K 384 *Die Entführung*, no. 14 Duett Osmin/Pedrillo „Vivat Bacchus, Bacchus lebe!“

- K 375 Serenade in E flat for wind, 5th movement, Finale

- K 365 Concerto for 2 pianos and orchestra, 3rd movement, Rondeau

- K 250 Serenade in D (*Haffner* Serenade), 5th movement, Rondeau

- K 219 Violin Concerto in A, 3rd movement, Rondeau, b. 132

- K 185 Serenade in D (Serenade), 4th movement

Blonde's merry aria „Welche Wonne, welche Lust“ (Ex. 196, Ex. 270) has in spite of its often two harmonies per bar such a distinct whole-bar accentuation that it even changes in b. 22 for eleven bars into a virtual 1/2 metre. It is a classic example of a movement pattern frequent in Mozart for very popular pieces. Unfortunately, often exaggerated performance tempos have probably spoiled some of them („Vivat Bacchus“) for ever.

Allegro
sempre pp

K 620, no. 13, m. 10

sempre pp

8 Al- les fühlt der Lie- be Freu- den, schnä- belt, tän- delt, her- zet, küßt

Ex. 239: *Die Zauberflöte*, K 620, no. 13 Aria Monostatos, b. 10

The aria of Monostatos is no étude for piccolo flute (the original indication had been „*Allegretto*“!) but a character piece. Schikaneder demands in the libretto: „*everything is sung and played so piano as if the music were in the far distance*“, and Mozart writes *sempre pianissimo*, which is brought out better in the moderate tempo of the other pieces in *Allegro 2/4* than in the usual *Presto*.

The fourth movement of the Symphony in E flat (Ex. 240) is traditionally executed (in both senses) as *Presto*, too, i.e. four grades faster than indicated by Mozart. The crazy metronome indication ♩=152, proposed by Hummel and Czerny for piano arrangements of this movement in the virtuoso-loving era of Paganini, makes it architecturally so much slighter that the whole symphony becomes „top-heavy“ (Gülke) in relation to its heavyweight beginning. In this tempo the sixteenth notes lose their quality as melodies, their counterpoint is swallowed up in a senselessly whirling kaleidoscopic perpetuum mobile; the end appears without motivation to be „snapped off“⁴³⁰ for lack of power. Absurdly and typically enough, Monostatos's aria and this movement of the Symphony in E flat are submitted to flautists and violinists in orchestral auditions because of their exceptional difficulty in the usual *Presto*.

⁴³⁰ Peter Gülke, *Triumph der neuen Tonkunst*, 1998, p. 126ff.

Ex. 240: Symphony in E flat, K 543, 4th movement

(Allegro 2/4 (à 1))

with 8th notes

- K 240 Divertimento in B flat for wind, 4th movement
- K 188 Divertimento in C for 2 fl, 5 tpt, 4 timp, 2nd movement
- K 110 Symphony in G, 4th movement

Allegro vivace 2/4 (à 1)

with 16th notes

- K 428 String Quartet in E flat (4th Haydn Quartet), 4th movement
- * K 384 *Die Entführung*, no. 19 Aria Osmin „O, wie will ich triumphieren“ (Ex. 241)
- K 384 *Die Entführung*, no. 21b Chorus of the Janissaries „Bassa Selim lebe lange“

Allegro vivace

Ex. 241: *Die Entführung*, K 384, no. 19 Aria Osmin, b. 20 and 154

A *ritenuto* for the long coloratura from b. 154 for Osmin's heavy bass voice is not necessary if Riepel's, Türk's and De Meude-Monpas' warnings of a too fast execution of *vivace* are heeded. („*Vif, vivace: animated movement, hearty execution full of fire. It is not a matter of speeding up the beat but giving it warmth*“). Leopold Mozart: „*Vivace means animated, and forms a midpoint between fast and slow*“⁴³¹ - however, with neat metrical emphases.

Allegro vivace assai 2/4 (à 1)

with 16th notes

- * K 467 Piano Concerto in C, 3rd movement (Ex. 242)

Ex. 242: Piano Concerto in C, K 467, 3rd movement, b. 1 and 278

Assai refers here to the *character-indication vivace* - *very lively, strongly emphasized* - not to the *Allegro* itself; therefore the movement should not have the speed of the *Allegro assai* 2/4 (à 1) with 16th notes in K 459 (Ex. 244) which itself, however, is not yet *Presto*.⁴³²

⁴³¹ Leopold Mozart, *Violinschule* ('School of Violin Playing'), p. 48 [app. p. 272]

↪ See also: Türk, *Klavierschule* ('School of Clavier Playing'), p. 364, § 51 [app. p. 307]

⁴³² Compare K 387/I, p. 102; K 458/I, p. 217; K 467/III, p. 156.

Allegro (di) molto (Molto allegro) 2/4 (à 1)

♪ with 16th notes

- K 451 Piano Concerto in D, 3rd movement

♪ with 8th note triplets

* K 499 String Quartet in D, 4th movement (Ex. 243)

- K 45 Symphony in D, 4th movement

Ex. 243: String Quartet in D, K 499, 4th movement, b. 22 and 181

Contrary to the appearance of the music example, the 4th movement of K 499 has throughout only one harmony per bar; it presents a combination of a 2/4 metre with a 6/8 notated as triplets, both equally legitimate.⁴³³ Elsewhere Mozart has sometimes notated polymetrics in the modern way: e.g. Blonde's 12/8 metre in the *alla breve* Quartett of *Die Entführung* (Ex. 064) or the bars in 2/4 metre within the 6/8 of the Piano Concerto in B flat K 456, III (b. 171-200, Ex. 376) or the C-metre of the oboe in the 6/8 Rondeau of the Oboe Quartet, K 370 (Ex. 371). „Molto“ was added only later (probably by Mozart himself), showing that this movement had not been conceived as *very fast* from the beginning, but so that the complicated structure could still be *discerned*.

♪ with 8th notes

- K 213 Divertimento in F for 2 ob, 2 hrn, 2 bsn, 4th movement, *Contredanse en Rondeau*

- K 114 Symphony in A, 4th movement

Allegro assai 2/4 (à 1)

♪ with 16th notes

* K 459 Piano Concerto in F, 3rd movement (Ex. 244)

- K 458 String Quartet in B flat (*Hunt Quartet*), 4th movement

Ex. 244: Piano Concerto in F, K 459, 3rd movement, b. 1 and 160

♪ with 8th note triplets

- K 319 Symphony in B flat, 4th movement


- K 172 String Quartet in B flat, 4th movement

♪ with 8th notes

- K 253 Divertimento in F for 2 ob, 2 hrn, 2 bsn, 3rd movement

⁴³³ Hugo Riemann misinterpreted it in a grotesque way as being phrased throughout by *up* beats. (*System der musikalischen Rhythmik und Metrik*, 1903, p. 253).

Presto 2/4 (à 1)


 with 8th note triplets

- * K 504 Symphony in D (*Prague Symphony*), 3rd movement (Ex. 245)
- K 364 Sinfonia Concertante in E flat for violin, viola and orchestra, 3rd movement
- K 160 String Quartet no. 7 in E flat, 3rd movement



Ex. 245: Symphony in D (*Prague Symphony*), K 504, 3rd movement, b. 1 and 120

The triplets and their manner of interfering with the simple eighth notes make this movement (whose beginning is again deceptive) slower than Don Giovanni's „Fin ch'han dal vino“ (Ex. 247) which has only eighth notes.

 with 8th notes

- * K 527 *Don Giovanni*, no. 11 Aria Don Giovanni „Fin ch'han dal vino“ (Ex. 246, Ex. 247)
- K 522 „Ein musikalischer Spaß“ for 2 vln, vla, db and 2 horns, 4th movement
- * K 492 *Figaro*, no. 3 Cavatina Figaro, b. 64 and 123 „L'arte schermando“
- * K 310 Piano Sonata in A minor, 3rd movement
- K 202 Symphony in D, 4th movement

Nobody would play the third movement of the Piano Sonata in A minor in the tempo which has become usual for „L'arte schermando“ and „Fin ch'han dal vino“, the so-called „champagne“-aria, of Don Giovanni, which is – next to the *Figaro* Overture (Ex. 142) and the fourth movement of the „Jupiter“ Symphony (Ex. 088) – one of Mozart's most ill-treated pieces. A tempo determination for „Fin ch'han dal vino“ which does not start out from the smallest notes – mordents on the 16th notes – but from conducting in whole bars (Schlesinger:⁴³⁴ MM $\text{♩}=138!$, Marty:⁴³⁵ MM $\text{♩}=120$) does not allow the alleged champagne to sparkle in the hand of the hero. Too fast is here again too slow. With Gardiner's MM=126 for the whole bar the listener understands instead of four *Presto* 2/4 bars an apparent *Allegro* 4/4, which because of its superficiality paradoxically enough does not even seem really fast (Ex. 246):



Ex. 246: *Don Giovanni*, K 527, no. 11 Aria Giovanni (corrupt)

Only if the quarter notes of the *Presto* 2/4 remain present as the driving force⁴³⁶ do the shifted accents on the second half of the bar (b. 36-42) and the *fortepianos* exploding in series make sense at all. Instead of a lame *tremolo* the second violins and violas can then let their bows spring, as is proper in a truly sparkling *Presto* 2/4 (the dots in the lower system of my music example are added, but go without saying):

⁴³⁴ Anonymous metronome indication in the piano score of the Paris publisher Schlesinger, ca. 1823, communicated by Max Rudolf in: *Ein Beitrag zur Geschichte der Temponahme bei Mozart* (Mjb 1976/77, p. 215).

⁴³⁵ Jean-Pierre Marty, *The Tempo Indications of Mozart*, 1988, p. 169.

⁴³⁶ I am certainly not supporting Retze Talsma's MM $\text{♩}=116!$ (*Wiedergeburt der Klassiker*, 1980, p. 194).

Presto K 527, no. 11 (original)

f Fin ch'han dal vi- no cal- da la te- sta, u- na gran fe- sta fa' pre- pa- rar.

Ex. 247: *Don Giovanni*, K 527, no. 11 Aria Giovanni (original)

As with „L'arte schermendo”, *Figaro* no. 3, b. 64 (the tempo of which must consider the virtual fencing cuts of the 32nd notes (b. 88) and the parries of the syncopations in b. 96-99 and 125-127) Mozart has indicated here again neither *Molto Presto* nor *Presto assai*, tempo words which he reserved for pieces of the really utmost speed:

Molto Presto 2/4 (à 1)

with 8th notes

- K 358 Sonata in B flat for piano four-hands, 3rd movement

Presto assai 2/4 (à 1)

with 8th notes

* K 252 Divertimento in E flat for 2 ob, 2 hrn, 2 bsn, 4th movement (Ex. 248)

* K 102 Symphony in C, 3rd movement (finale for the Overture to *Il re pastore*, K 208)

Mozart's fastest tempo word „*Prestissimo*” occurs only in longer metres, and therefore does not designate his fastest pieces: the *Prestissimo* in Finale II of *Figaro* („Certo un diavol dell'inferno”) is actually a 2/2 metre (Ex. 181), the *Prestissimo* of the serenade K 203 (9th movement) is a 2/4 (4/8). The fastest and most lightly flying pieces are the finale of the Symphony K 102 with the indication *Presto assai* 2/4 (à 1) and the fourth movement of the Divertimento for wind, K 252, which have only eighth notes as smallest note values (Ex. 248):

Presto assai K 252, IV

f

Ex. 248: Divertimento in E flat, K 252, 4th movement

The dichotomy amongst 2/4 metres exists, as we have seen, even in faster tempos: they can be ‚simple’ and ‚compound’. The glaring difference between the *Allegro* 2/4 of Blonde's „Welche Wonne, welche Lust” (Ex. 270) and the first movement of the Piano Sonata K 281 (Ex. 230), presented at the beginning, can be explained: 2/4 (4/8) metre and ‚simple’ 2/4 are metres each with its own rights.

Excursus: How do even metres relate to each other?

In contrast to the neutrality of the modern use of metres regarding *tempo*, *articulation* and *expression*, metres in the 18th century defined each of these parameters differently, according to the „nature“ ascribed to them, even without verbal additions – as already described on p. 011, and substantiated by the previous examples in Mozart's works.

Kirnberger and Schulz once placed, as quoted, the whole scale of even metres one below the other:

„For solemn and pathetic pieces, *alla breve* is especially appropriate and is therefore used in motets and other solemn church pieces. *Large 4/4* metre has a very emphatic and serious motion and is suited to stately choruses, to fugues in church pieces, and generally to pieces where pomp and gravity is required. *4/4* metre is best suited for a lively exhilarating expression that is still somewhat emphatic. *2/4* is also lively but already combined with more lightness and, for that reason, can be used well to express playfulness. *4/8* metre is already totally fleeting, and its liveliness no longer contains any of the emphasis of *4/4* metre.“⁴³⁷

The *alla breve* of the *stile antico* has no connection with Mozart's secular *2/2* metre, as we have seen; in the same way the baroque ‚large‘ C metre has almost nothing in common with the classical *4/4*. About the relation between ‚large‘ C metre and *2/4* SCHEIBE writes:

„The characteristic feature for distinguishing the common metre [‚large‘ *4/4*] from two-four metre is that it is best suited to the *very slow and melancholy*, as well as *serious moderately striding* movements; also for declamation and reciting in the recitative, for which *2/4* metre, because of its liveliness and lightness, is least suitable.“⁴³⁸

2/4 metre was considered as a quasi „small *alla breve*“, but as „too light for fugues“.

KIRNBERGER: „Even though containing the same number of equal beats, the *♩ metre of two beats is completely different from 2/4 metre*. The former, because of its *weighty and slow motion*, is suitable for religious hymns; the latter, on the other hand, because of its light and swift pace, is appropriate for frolicsome and comic effects. It must be attributed to error or ignorance, if sublime hymns are set in *2/4* time, and frivolous things, where sixteenth and even thirty-second notes appear, in *♩* metre; However, if a swifter tempo is demanded, it happens quite often that *♩* time shall be as swift as *2/4* time, with the difference, though, that the rendition is heavier in *♩* time; otherwise there would be no difference between *2/4* metre and a swift *♩* metre, as both of them have two beats per bar.“⁴³⁹

MARPURG: „If one asks why duple metres are sometimes expressed as *♩* and sometimes as *2/4*: the answer is that the tempo which a metre shall have determines the choice of the note values and therefore *a slower duple metre must be written in ♩ and a faster one in 2/4*.“⁴⁴⁰

KIRNBERGER/SCHULZ: „*2/4* metre has the same tempo as *alla breve* but is performed much more lightly. The difference in performance between the two metres is too noticeable for anyone to believe that it makes no difference whether the piece is written in *♩* or in *2/4*. Consider, for example, the following melodic phrase in both metres (Ex. 249):



(Example in Kirnberger's 'The Art of Strict Musical Composition', p. 387)

If this phrase is performed correctly, everyone [including us today?] will notice that it is much more serious and emphatic in *alla breve* than in *2/4* metre, where it comes close to being playful.“⁴⁴¹

G. W. FINK: „Whoever could mix up the *alla breve* with *2/4* metre - in hearing, thinking or writing! And even if one would twice set *Gravissimo* above the time signature *2/4*: it would certainly never

⁴³⁷ Kirnberger / Schulz, *Die Kunst des reinen Satzes* ('The Art of Strict Musical Composition'), II, 1776, p. 133 [app. p. 279].

⁴³⁸ Scheibe, *Über die musikalische Composition* ('About Musical Composition'), part 1, 1773, chap. 5, p. 4, § 90, 4. [app. p. 340].

⁴³⁹ Kirnberger, *Anleitung zur Singekomposition* ('Guide to Vocal Composition'), p. 12 [app. p.282].

⁴⁴⁰ Marpurg, *Kritische Briefe* ('Critical Letters about the Musical Art'), 1760, vol. I, p. 100, 13th letter, § 6 [app. p. 332].

⁴⁴¹ Kirnberger / Schulz, *Die Kunst des reinen Satzes* ('The Art of Strict Musical Composition'), II, p. 118, 3 [app. p. 277].

become an *alla breve*. However, what should bring about the mighty distinction, if not the *different accent* which separates the two metres so fundamentally from each other?⁴⁴²

What is the relation of 2/4 (à 1) to the classical 4/4 metre?

F. G. DREWIS⁴⁴³: „Is it not the same if I make *one* bar in 4/4 or *two* in 2/4? [...] No, dear friend! not at all, as each of these metres has a completely different character and must be executed in a completely different manner. [...] In the even metre one beat is always long, the other short⁴⁴⁴; in fact, where several long beats appear in a bar (e.g. 4/4) the first must be played with a particular emphasis; the third is also long, it's true, but less important. [= v – v] So, if I want to set a piece where every long beat shall be executed with an equal prominence and strength, I must choose a metre where in each bar only *one* long beat occurs; for instance in 2/4, where it continues evenly all the time:

| – v | – v | – v | – v | .”

A comparison of pieces with the same class of smallest note values, termed by Mozart with the same tempo word, proves, however, that the ‚simple‘ 2/4 is for him not simply half a 4/4 metre, although theoretically the latter is a compound of two 2/4 metres: the quarter notes of the 2/4 (à 1) metre are a little slower than those of the 4/4 metre.

KIRNBERGER: „Out of the even metres 2/4⁴⁴⁵ is gentler and calmer than 4/4 metre, which, depending on the tempo, can express either more seriousness or more cheerfulness than the former.”⁴⁴⁶

Compare the Duetтино no. 1 in *Figaro* („Cinque .., dieci .., venti ..”: *Allegro* 4/4, Ex. 250):

Ex. 250: *Figaro*, K 492, no. 1 Duetтино Figaro/Susanna „Cinque ...”, b. 18

with no. 2 („Se a caso madama la notte ti chiama”: *Allegro* 2/4, à 1, Ex. 251):

Ex. 251: *Figaro*, K 492, no. 2 Duetтино Figaro/Susanna (with Figaro's text of m's 5-9)

However, the *compound* 2/4 (2/8+2/8) metre takes still longer than the ‚simple‘ 2/4. It has been described as the „little brother“ of the 4/4 (2/4+2/4) metre. It's true that the eighth notes of the ‚small‘ 2/8 metre are faster than the quarter notes of 2/4 metre - *not*, however, *twice as fast*. Therefore four eighth notes of the compound 2/4 (4/8) metre take more time than four eighth notes of the ‚simple‘ 2/4.

⁴⁴² G.W. Fink, *Ueber Takt, Taktarten, und ihr Charakteristisches* ('About the Bar, Metres and their Characteristics'), AMZ, year 11, no.14, 04.01.1809, col. 213 [app. p. 345].

⁴⁴³ F.G. Drewwis, *Freundschaftliche Briefe über die Theorie der Tonkunst und Composition*, 1797, 3rd letter, p. 22.

⁴⁴⁴ The terms „long“ and „short“ for accented and unaccented parts of the bar do not refer to the size of the note value; in the 18th century minimal agogic lengthenings on „good“ [i.e. strong] beats as well as on all other notes which were to be emphasized (the *quantitas intrinseca*) were for performing musicians - possibly even unconsciously - a matter of course. „Intrinsic lengths“ are irrational and that is probably why they are so seldom described in detail in the musicological literature. They can emphasize a note equally as well as dynamic accents - or together with these - without the constant progress of the metre appearing to be disturbed. The minimal lengthening is unconsciously adapted to the metrical norm by the ear. That's how it is with many of the practical musician's „tricks of the trade“, which, not being measurable, easily escape theoretical description. To this belong also those ‚negative‘ accents that intentionally disappoint the expectation of a positive dynamic accent and can sometimes be all the more conspicuous.

⁴⁴⁵ „3/4“ in Kirnberger's text is a misprint, as the context shows.

⁴⁴⁶ Kirnberger in the article „Melodie“ in Sulzer, *Allgemeine Theorie* ('General Theory'), vol. III, 1773, p. 377, 5 [app. p. 287].

The first movement of the Piano Sonata in B flat, K 281 („4/8“) (Ex. 197, Ex. 230) and Blonde's aria „Welche Wonne, welche Lust“ in *Die Entführung* (2/4 à 1), (Ex. 196) have already served as examples. Comparing the 16th notes in the *Allegro* „4/8“ of the fourth movement of the String Quartet K 590 (Ex. 252) with those in the *Allegro* 2/4 (à 1) of the Janissaries' chorus (Ex. 253) we can clearly see the difference between the two metres: the former is slower.

(Allegro) K 590, IV, m. 36-42

Ex. 252: String Quartet in F, K 590, 4th movement, b. 36-42

Allegro K 384, no. 5b, m. 4

Ex. 253: *Die Entführung*, K 384, no. 5b Chorus of the Janissaries, „Singt dem großen Bassa Lieder“, b. 4

The *Andante* „4/8“ of Papageno's „Ein Mädchen oder Weibchen“ (Ex. 213) is also slower than his „Der Vogelfänger bin ich ja“ in ‚simple‘ 2/4 metre (Ex. 235); the *Andantino* 2/4 (2/8+2/8) of the Countess's „Dove sono i bei momenti“ (Ex. 220) is slower than Guglielmo's „Non siate ritrosi“ (2/4 à 1) (Ex. 237); Susanna's *Allegretto* „4/8“ „Venite inginocchiatevi“ (Ex. 228, Ex. 254) is slower than the tender homage duettino in Finale III of *Figaro* „Amanti costanti“ in 2/4 (à 1) metre (Ex. 255), which from b. 186 turns into a magnificent march with chorus, timpani and trumpets („Cantiamo, lodiamo“):

Allegretto K 492, no. 13

Ex. 254: *Figaro*, K 492, no. 13 Aria Susanna, „Venite inginocchiatevi“

(Allegretto) K 492, no. 23, m. 73+186

Ex. 255: *Figaro*, K 492, no. 23 Finale III, b. 73 and 186

About the relation of 4/4 metre to 4/8 we hear from G. W. Fink:

„The characteristic difference of the C [4/4] metre from compound 2/4 metre [4/8] is, that for the first the *heavy*, for the other the *light* accent is essential. The first kind of 2/4 metre [4/8] as compared with 4/4 is just the same as 3/8 compared with 3/4.“ (see p. 346)

* * * * *

Our first *rule of thumb* had been:

if the classes of note values are equal, one bar in 2/2 corresponds roughly
to one bar in 4/4 *with the next higher degree of tempo*:

Adagio 2/2 = *Larghetto* 4/4; *Larghetto* 2/2 = *Andante* 4/4; *Andante* 2/2 = *Allegretto* 4/4;

Allegretto 2/2 = *Allegro* 4/4; *Allegro* 2/2 = *Allegro molto* 4/4;

Allegro molto 2/2 = *Allegro assai* 4/4; *Allegro assai* 2/2 = *Presto* 4/4.

Our second *rule of thumb* corresponds to it:

if the classes of note values are equal, one bar in 2/4 (à 1) corresponds roughly
to one bar in „4/8“ *with the next higher degree of tempo*:

Adagio 2/4 = *Larghetto* „4/8“; *Larghetto* 2/4 = *Andante* „4/8“; *Andante* 2/4 = *Allegretto* „4/8“;

Allegretto 2/4 = *Allegro* „4/8“; *Allegro* 2/4 = *Allegro molto* „4/8“.

Both rules of thumb refer *solely* to the mere *speed* of execution. The hierarchy of emphases, dynamics and *manner* of playing remain unaffected.

g) ,Simple' - or ,short' - 6/8 metre

It has contributed much to the confusion about Mozart's tempi that the „double nature“ of both 2/4 and 6/8 metre has fallen into oblivion. Out of Mozart's 146 movements in 6/8 metre only 29 are in what is today understood by this time signature: namely what Marpurg and Koch (among others) had called „mixed“ 6/8 metres. Though not marked as such, they are basically 2/4 metres with triplets, which is why they appear here among the even metres. Usually they are confused with the 6/8 metres compounded of two 3/8 metres, which we shall look at in the group of uneven metres - though, because of their binary combination of two 3/8 metres to one 6/8 (3/8+3/8), they also have an aspect of even metre.⁴⁴⁷

Although ,short' 6/8 metres have the same metrical structure as 2/4 (à 1) metres - the first half of the bar stressed, the second unstressed - their tempo, even with an identical verbal indication, is only in few cases the same; most of the ,simple' 6/8 metres are modules in their own right.

Mozart uses ,simple' 6/8 metre frequently for fast pieces and for setting music to lyrics which are in the poetic metre *anapaest* or *dactylus*, such as „Pace, / pace, mio dolce te-/ soro“ (Ex. 260), „Vostre / dunque saran queste / carte“ (*Figaro* Finale II, b. 609), „Giovi-/ nette che fatte all'a-/ more“ (Ex. 263). In order to avoid false scansion, he gives them a textbook setting with only one essential harmony per bar - as in Barbarina's Cavatina in *ottonario*-metre „L'ho perduta, me meschina“,⁴⁴⁸ the anxious minor key of which does not need a tempo word (Ex. 256):



Ex. 256: *Figaro*, K 492, no. 24 Cavatina Barbarina, b. 10

Following Logier's example⁴⁴⁹ - and by analogy with the above discussed ,short' 4/4 metre - I shall call the ,simple' 6/8 metre ,short'; the compound 6/8 (3/8+3/8) metre may be called ,long' or ,medium'.

Adagio 6/8 (à 1)

with 16th notes

* K 280 Piano Sonata in F, 2nd movement (Ex. 257)

Ex. 257: Piano Sonata in F, K 280, 2nd movement, b. 1 and 19

The *Adagio* of the Piano Sonata in F, K 280 (Ex. 257) begins with whole-bar accentuation as a virtual 2/4 metre with only one harmony per bar and - except in b. 20 - exclusively with 16th notes as smallest note values. Already from b. 9, however, alternating harmonies prepare the compound 6/8 metre (3+3) which governs bars 17-24 and 53-60.⁴⁵⁰ Glenn Gould's too slow tempo of MM $\text{♩} = 72-60$ (1967 recording) forced him to omit both repeats. K 280/II is a little brother to the *Adagio* of K 488 (Ex. 333), composed 11 years later, which has two harmonies in nearly every bar and has 16th-note triplets and 32nd notes; it is therefore clearly slower.

Adagio 6/8 (à 1)

with 8th notes

* K 186 Divertimento in B flat for wind, 4th movement (Ex. 258)

⁴⁴⁷ More extensively treated in Breidenstein's essay „Mozarts Tempo-System. Zusammengesetzte Takte als Schlüssel“ in: Mozart Studien 13, 2004.

⁴⁴⁸ *Figaro*, No. 24. The traditional - perfectly fitting - term „Andante“ is unfortunately not autograph.

⁴⁴⁹ J. B. Logier's term „short“ for the simple and „long“ for the compound 6/8 metre seems to me, because of its figurativeness, very practicable (*System der Musik-Wissenschaft und der praktischen Composition*, 1827, p. 285). ↯ Kirnberger calls the ,simple' metre also a „born“ metre, in: *Anleitung zur Singekomposition* („Guide to Vocal Composition“), p. 11, 1782 [app. p. 282].

⁴⁵⁰ See the excursus „Virtual changes of metre“ p. 115.

Ex. 258: Divertimento in B flat for wind, K 186, 4th movement

The siciliano-like *Adagio* 6/8 in the Divertimento for wind, K 186 (Ex. 258) which has no relevant 16th notes, meets the criteria of a „tripletised“ 2/4 metre having only one emphasis per bar and only auxiliary or passing harmonies.

Andante 6/8 (à 1)

with 16th notes

* K 588 *Così fan tutte*, no. 19 Aria Despina „Una donna a quindici anni“ (Ex. 259)

Ex. 259: *Così fan tutte*, K 588, no. 19 Aria Despina „Una donna“

The tempo word „Andante“ is deceptive. Like Papageno's *Andante* 2/4 „Der Vogelfänger bin ich ja“ in simple 2/4 metre (Ex. 198, Ex. 235) it is often taken as *Allegretto*. Of course it is slower than „Pace, pace, mio dolce tesoro“ (Ex. 260) which has only 8th notes. The 6/8 metre of Despina's attack on Fiordiligi's and Dorabella's morals seems to be a module in its own right. Mozart inserts again and again compound 6/8 (3/8+3/8) metres between those with whole-bar accentuation (b. 4, 8, 12, 20), but the 16th notes are considerably more animated than in the *Andante* of Osmin's compound 6/8 metre „O Engländer, seid ihr nicht Toren“ (Ex. 348). Out of high spirits Despina would really prefer to dance the following *Allegretto* 6/8 with 16th notes („Dèe in un momento dar retta a cento“); it is likewise metrically mixed, and even puts cheeky *forte* accents on the second half of the bar (b. 36, etc.). The instability of the metre suits her frivolous programme of seduction for fifteen-year-old girls extremely well.

with 8th notes

- K 492 *Figaro*, no. 16 Finale II, b. 605 „Vostre dunque saran queste carte“

* K 492 *Figaro*, no. 29 Finale IV, b. 275 „Pace, pace, mio dolce tesoro“ (Ex. 260)

Ex. 260: *Figaro*, K 492, no. 29 Finale IV, b. 285 (b. 11 of the *Andante* 6/8)

There is a case of inner change of metre in „Pace, pace“ (see p. 116): after a beginning in whole-bar accentuation (the changing harmonies create no second emphasis), emotionally loaded syncopations in b. 289 and 291 define temporarily a compound 6/8 (3+3) metre with two emphases per bar. Four bars later the 6/8 (à 1) metre reigns again; in b. 309 and 311 there are again half bar syncopations. Figaro, in order to deceive the „bizarre lover“ (as he and Susanna dub the Count), goes down on his knees before Susanna (who is disguised as the Countess) with an expressive trill on the second half of the bar and in b. 314-16 with syncopations gesturally delayed to the weakest part of the bar. The Count reacts like an attacking bull with furious *forte tiratas* that lead to the second half of the bar and ugly, dissonant seconds of jealousy in the horns (b. 324-25).

Allegretto mà moderato 6/8 (à 1)

with 8th notes

- K 344 *Zaide*, no. 5 Duetto Zaide/Gomatz „Meine Seele hüpf vor Freuden“

Allegretto 6/8 (à 1)

♪ with 16th notes

* K 620 *Die Zauberflöte*, no. 1 Introduction, b. 120 „Ich sollte / ich sollte / ich sollte fort!“ (Ex. 261)

- K 588 *Così fan tutte*, no. 12 Aria Despina, b. 24 „Di pasta simile son tutti quanti“

* K 588 *Così fan tutte*, no. 19 Aria Despina, b. 21 „Dèe in un momento dar retta a cento“

Ex. 261: *Die Zauberflöte*, K 620, no. 1 Introduction, b. 123

Even though the „cat fight“ of the Three Ladies and Despina’s cheeky aphorisms have here and there two harmonies per bar, they cannot be compared to pieces like „Seid uns zum zweiten Mal willkommen“ of the Three Boys in *Die Zauberflöte* (Ex. 362) or to Don Giovanni’s Canzonetta „Deh vieni alla finestra“, whose *Allegretto* 6/8 are considerably slower, since they are compounded of two 3/8 metres. Unlike the *Andante* 6/8 without 16th notes, however, neither can they be convincingly related to the corresponding 2/4 metres (e.g. the *Allegretto* à 1 of „Amanti costanti“, Ex. 255). They form a module of their own just like the *Allegro* 6/8 with 16th notes in whole-bar accentuation of the Piano Concertos in B flat K 595 (Ex. 262) and E flat K 482 and the Piano and Violin Sonata in D, K 306.

Allegro 6/8 (à 1)

♪ with 16th notes

* K 595 Piano Concerto in B flat, 3rd movement (Ex. 262)

- K 482 Piano Concerto in E flat, 3rd movement

- K 306 Piano and Violin Sonata in D, 3rd movement, b. 249

Ex. 262: Piano concerto in B flat, K 595, 3rd movement, b. 1 and 128

♪ with 8th notes

* K 527 *Don Giovanni*, no. 5 Chorus „GiovINETTE che fatte all’ amore“ (Ex. 263, Ex. 331)

- K 527 *Don Giovanni*, no. 13 Finale I, b. 273 „Riposate, vezzose ragazze“

- K 481 Piano and Violin Sonata in E flat, 3rd movement, Variation VI

- K 447 Horn Concerto in E flat, 3rd movement

Ex. 263: *Don Giovanni*, K 527, no. 5 Chorus, b. 17 and 35

The *Allegros* in 6/8 metre without 16th notes on our list („GiovINETTE“, „Riposate“, etc.) correspond again approximately to the 2/4 pieces with whole-bar accentuation and with the same characteristics, for instance Blonde’s aria „Welche Wonne, welche Lust“ (Ex. 270). But today it is often forgotten that these movements have no additional term accelerating their *Allegro*. „GiovINETTE“ e.g. usually storms „brilliantly“ ahead without consideration for the dotted rhythms and dance-like counter-accented bars 37-38, etc.

There are still at least three more gradations of tempo, however, before *Allegro assai* 6/8 (à 1) („Nun troll dich“, Ex. 264)!

Allegro agitato 6/8 (à 1)

with 8th notes

- K 196 *La finta giardiniera*, no. 22 Cavatina Sandrina „Ah dal pianto, dal singhiozzo respirar“

Allegro vivace 6/8 (à 1)

with 8th notes

* K 338 Symphony in C, 3rd movement

„Vif, vivace: animated *mouvement*, hearty execution full of fire. It is *not* a matter of speeding up the beat, but giving it warmth.“⁴⁵¹

Molto allegro 6/8 (à 1)

with 8th notes

- K 111 *Ascanio in Alba*, no. 33 Final Chorus „Alma Dea tutto il Mondo governa“

Allegro assai 6/8 (à 1)

with 8th notes

* K 384 *Die Entführung*, no. 9 Duett Blonde/Osmin, b. 83 „Nun troll dich“ (Ex. 264)

Allegro assai K 384, no. 9, m. 83

Ex. 264: *Die Entführung*, K 384, no. 9 Duetto Blonde/Osmin, b. 83

In spite of the passing harmonies in b. 83 and 87, the belligerently syncopated subdominants on the second halves of bars 91-96 and the battle of words and harmonies in b. 123-130, this piece is no compound 6/8 metre.

Presto 6/8 (à 1)

with 8th notes

* K 384 *Die Entführung*, no. 2 Lied and Duett Osmin/Belmonte, b. 176 „Schert Euch zum Teufel“

(Ex. 265)

Presto K 384, no. 2, m. 176+184

Ex. 265, *Die Entführung*, K 384, no. 2 Duett Osmin/Belmonte, b. 176 and 184

The furious harem guard takes care of Mozart's only *Presto* 6/8. The changes in harmony are passing, and do not cause a change of metre. Very fine, how Belmonte interrupts him asymmetrically after 11 (instead of 12) bars and then, after another 11, Osmin him.

⁴⁵¹ J.J.O. de Meude-Monpas: „Vif, vivace: *Mouvement animé, exécution hardie et pleine de feu. Il ne s'agit pas de hâter la mesure, mais de lui donner de la chaleur.*“ (*Dictionnaire de Musique*, 1787, p. 210.).

h) 12/8 (6/8+6/8) metre

MATTHESON: „This is very well suited to pieces à la moderne, because, although its segments have the same value as those of 6/8, the *doubled number* of them bound together with the extended „mouvement“ and speed of the attached eighth notes produce a certain gravity and the otherwise skipping metre is used for the tenderest and most moving pieces. In earlier times this metre was used for nothing other than speedy pieces, such as *gigues* and the like [*Idomeneo* no. 18, Ex. 266]; as is still done to a certain extent nowadays, however, rather than merry, it serves for sad and *touching affects*.“⁴⁵² [*Mozart's Requiem*, *Lacrimosa*]

TÜRK: „If the metre were of no significance, a composition with four beats could without disadvantage be transferred into one with two beats (for example 12/8 into 6/8). But this - irrespective of the resulting mistakes in the composition itself - would by no means be of no concern for the performer. For in 12/8, the main emphasis falls only on the first beat, and consequently the seventh eighth note may not be so fully emphasized (marked) as the first; while in 6/8, forming groups of six eighth notes, the seventh is accented as strongly as the first.“⁴⁵³

KIRNBERGER: „A metre compounded of *four times* 3/8 [3/8+3/8+3/8+3/8], which would be made in such a way that one could close on the second or fourth beat, cannot occur.“⁴⁵⁴

Mozart used 12/8 metre for only four of his known pieces. The tempo words for the fourth movements of the symphonies K 48 and K 133 come from the editor of the NMA. An autograph tempo word has survived only for the *Allegro assai* of the stormy finale chorus „Corriamo, fuggiamo“ of *Idomeneo*, Act II (Ex. 266). Its 12/8 metre is compounded of two ‚simple‘ 6/8 metres of the type „Nun troll dich“ (Ex. 264). The 16th note slides are not relevant for the tempo; but the piece is also not indicated by *Presto* like „Schert euch zum Teufel“ (Ex.265).

Allegro assai K 366, no. 18, m. 5 1/2

Cor-ria- mo, fug- gia- mo quel mo- stro spie- ta- to! cor- ria- mo, cor- ria- mo fug- gia- mo, fug- gia- mo, cor- ria- mo, cor- riam

CHORUS
Sopran + Alt loco
Tenor + Bass 8va bassa

wood winds
1 + 2 octaves higher

strings like here

f

Ex. 266: *Idomeneo*, K 366, no. 18 Chorus, b. 5 1/2 „Corriamo, fuggiamo“

In the Quartett no. 16 in *Die Entführung* (b. 208) Mozart sets a quarrelsome 12/8-counterpoint for Blonde in a virtual *Allegro assai* („Nein, das kann ich dir nicht schenken, nein!“) against the urgent plea for forgiveness of Pedrillo and Belmonte in a soft *Allegretto* 2/2 („Liebstes Blondchen, ach, verzeihe!“), Ex. 064).

At the other end of Mozart's scale of possibilities of expression of a 12/8 metre are the first eight bars of the slow, verbally unlabelled „Lacrimosa“ in the *Requiem*.

⁴⁵² Mattheson, *Das neu eröffnete Orchestre* ('The Newly Revealed Orchestra'), part 1, chap. III, § 11 and chap. IV, § 3 [app. p. 339].

⁴⁵³ Türk, *Klavierschule* ('School of Clavier Playing'), p. 96, § 59 [app. p. 300].

⁴⁵⁴ Kirnberger, *Anleitung zur Singekomposition* ('Guide to Vocal Composition'), p. 10 [app. p. 282].

2) THE UNEVEN METRES

Michael Praetorius still had 14 signs for the proportions of the different kinds of *Tactus inaequalis*;⁴⁵⁵ Mattheson named only 6 uneven metres as „practical“; the meticulous Kirnberger made a list of 10 „simple uneven metres“ and 3 „compound“ ones.⁴⁵⁶ Mozart used only five of them: the ‚light‘ and ‚heavy‘ 3/4 metres (see below), 3/8 and 6/8 (3/8+3/8) metre; and a few times in his youth also 3/2 metre.

As shown on p. 022, the „natural tempo“ of uneven metres in the 18th century was livelier than that of even metres. „I tempi dispari, per la natura del terzo tempo della loro misura, hanno maggior vivacità che i tempi pari.“⁴⁵⁷ Their origin from the triplet-like *sesquialtera* of the 17th century could have been a reason for that.

Johann Adolph Scheibe understood the uneven metres (3/2, 3/4, 3/8) as consisting of *two* parts: the first *long*, the second *short*, or the first *short* and the second *long*, which didn't leave to the second half of the „long“ part of the bar any value of its own and made the bar so-to-speak „shrink“ from externally three to intrinsically only two values. This can be observed in many pieces of Mozart's (see Ex. 267, Ex. 272, Ex. 274, Ex. 276, etc.). The second part of the bar was then joined to the next bar as an „anacrusis“ (up-beat), whereby it received a relatively greater weight compared with the lightest beat (the 2nd, respectively 3rd one).⁴⁵⁸

The quarter notes of the whole-bar accentuated „Fandango“⁴⁵⁹ in Finale III of *Figaro* (3/4, Ex. 267) are for instance faster than those in Papageno's song „Der Vogelfänger bin ich ja“ (2/4, Ex. 268) in spite of being marked with the same tempo word:

Andante K 492, no. 23, m. 132

Ex. 267: *Figaro*, K 492, no. 23 Finale III, b. 132 (Fandango)

Andante K 620, no. 2, m. 27

Ex. 268: *Die Zauberflöte*, K 620, no. 2 Aria Papageno, b. 27

Likewise quarter notes in the *Allegro* 3/4 of the first movement of the Symphony in E flat, K 543 (Ex. 269), are faster than those in Blonde's *Allegro* 2/4 „Welche Wonne, welche Lust“ (Ex. 270), although in both cases sixteenths are the smallest relevant note values.

Allegro K 543, I, m. 26

Ex. 269: Symphony in E flat, K 543, 1st movement, b. 26

⁴⁵⁵ Michael Praetorius, *Syntagma musicum*, 1614, p. 52

⁴⁵⁶ Kirnberger/Schulz, *Die Kunst des reinen Satzes* ('The Art of Strict Musical Composition'), p. 127-130; 132 [app. p. 279]

⁴⁵⁷ „The uneven metres have, by the nature of the third beat of their bar, a greater vivacity than the even ones.“ (Carlo Gervasoni, *La Scuola della Musica in tre parti divisa*, 1800, vol. I, part 2, p. 170, § 6.)

⁴⁵⁸ See: J.A. Scheibe, *Ueber die musikalische Composition* ('About Musical Composition'), 1773 [app. p. 340]; ♠ and G.W. Fink, *Ueber Takt, Taktarten und ihr Charakteristisches* ('About the Bar, Metres and their Characteristics'), letter No. 13 [app. p. 345].

⁴⁵⁹ Bar 132, indication „Fandango“ in the stage direction. Mozart quotes here the Fandango from Gluck's „Don Juan“-ballet.

♠ See also: Koch, *Musikalisches Lexikon* ('Musical Dictionary'), 1802 [app. p. 313].

Ex. 270: *Die Entführung*, K 384, no. 12 Aria Blonde, b. 9

Since the theorists of the 18th century have not commented on it, probably a special study would be needed to find out why uneven metres were the more animated. As in the metamorphosis of the *alla breve* metre from the intellectual proportional system of the *musica mensuralis* to the pulsating 2/2 metre of the classical period, the music of minstrels and trouvères seems to have played a role in the liberation of the triple metres, which migrated through courtly fashionable dances to ambitiously demanding compositions. Their secular rhythm, full of life, created *Chaconnes*, *Passacailles*, *Gaillards*, *Courantes* etc. in triple time - and finally the *minuet* which was then to dominate for 150 years.⁴⁶⁰ KIRNBERGER / SCHULZ said straightforwardly: "Three-four metre. *Its natural tempo is that of the minuet.*"⁴⁶¹

However, since from 100 years before until 100 years after Kirnberger (i.e. far into the age of the Viennese waltz) the „Queen of all dances“ for its part underwent a tempo development from *extremely fast* to *extremely slow*, let us rather compare the other movements among each other before we take on Mozart's minuets.

Next to 4/4 time, 3/4 time was with 750 movements⁴⁶² Mozart's most important metre. If we ignore Minuets and other dances in 3/4 metre for the time being, autograph verbal tempo indications have survived for 219 movements in 3/4 metre. Great discrepancies appear in classifying them.

KIRNBERGER/SCHULZ 1776: „The character of 3/4 metre is entirely different when quarter notes are used almost exclusively throughout than when many eighths and even still smaller notes occur.“⁴⁶³

MARPURG 1763: „3/4 metre. [...] A distinction is made between light and heavy three-four metre. In light 3/4 metre where generally there are three kinds of notes - the half note, the quarter note and the eighth note - and the character of which can be recognized from minuets, one counts only in quarter notes. In heavy 3/4 metre where sixteenth and often thirty-second notes are very frequent, one counts in eighth notes.“⁴⁶⁴

We therefore cannot avoid examining pieces in 3/4 metre - like those in 2/4 metre - for their smallest class of note values and the number of harmonic steps. It is often not easy to decide which of the smallest notes are relevant for the tempo and which are only decoration; which of the harmonies are framework and which are only transitional. In slow movements one must sometimes consider if Mozart had perhaps imagined still smaller *virtual* notes, but did not realize them for the sake of calm and simplicity. Marpurg himself says: „Both metres, the light and the heavy three-four, are often found mixed in such a way that one cannot ascertain whether the example belongs to the former or to the latter metre.“⁴⁶⁵

Since the decision has significant consequences on tempo and character, I have rearranged the order of the movements in my lists countless times, and must furthermore reserve the right to err. I regard the compilations only as a stimulus for the interpreter to establish for himself the criteria of the 18th century which I am trying to demonstrate here. In view of Mozart's frequent changes of structure and virtual metre (see p. 116) an intensive and comparative study of the scores beyond the first few bars is indispensable.

In my examination of the sacred and secular pieces in 3/4 metre with autograph tempo indications I have found 109 pieces (not counting dances) belonging to the ‚light‘ and 110 to the ‚heavy‘ 3/4 metre. A comparison between the first movement of the Piano Concerto in C minor, K 491 (Ex. 271) and Donna Elvira's aria „Ah fuggi il traditor“ (Ex. 272), both of them in 3/4 *Allegro* with 16th notes, one of them in ‚light‘, the other in ‚heavy‘ 3/4 metre, makes the dichotomy of 3/4 metres clear at first sight.

⁴⁶⁰ Curt Sachs, *Rhythm and Tempo*, 1953, p. 281ff.

⁴⁶¹ Kirnberger / Schulz, *Die Kunst des reinen Satzes* (*The Art of Strict Musical Composition*), II, 1776, p. 129, 3; [app. p. 278].

⁴⁶² Minuets and dances in series included.

⁴⁶³ Kirnberger / Schulz, *Die Kunst des reinen Satzes* (*The Art of Strict Musical Composition*), II, p. 133 [app. p. 279].

⁴⁶⁴ Marpurg, *Anleitung zur Musik überhaupt* (*Guide to Music in general*), 1763, p. 88, chap. 6, § 4 [app. p. 335].

⁴⁶⁵ Marpurg, *Kritische Briefe über die Tonkunst* (*Critical Letters about the Art of Music*), vol. II, 67th letter, p. 24, § 78 [app. p. 334].

Ex. 271: Piano concerto in C minor, K 491, 1st movement

Ex. 272: *Don Giovanni*, K 527, no. 8 Aria Donna Elvira „Ah fuggi il traditor“, b. 8

a) the whole-bar ,light' 3/4 metre

Let us begin with the 95 secular movements in ,light' 3/4 metre that have autograph tempo indications (without minuets, *tempi di Menuetto* and other dances). How do metre+smallest class of note values+tempo word jointly define their *mouvement*, i.e. character, manner of playing and speed of execution?

Since the only *Largo* with its 32nd notes and 64th tiratas belongs to the ,heavy' 3/4 metres, *Adagio* is the slowest indication among ,light' 3/4 metres.

Adagio 3/4 à 1

with 16th notes

- * K 621 *La Clemenza di Tito*, no. 9 Aria Sesto „Parto, parto, ma tu ben mio“ (Ex. 273)
- * K 546 Adagio and Fugue in C minor, 1st movement (Ex. 274)
- * K 516 String Quintet in G minor, 4th movement
- * K 497 Sonata in F for piano four-hands, 1st movement
- * K 465 String Quartet in C (*Dissonance Quartet*), 1st movement
- * K 425 Symphony in C (*Linz Symphony*), 1st movement
- K 411 Adagio in B flat for 2 clarinets and 3 basset horns
- * K 361 Serenade in B flat for wind and db, 5th movement, Romance
- K 266 Adagio and Menuetto in B flat for 2 violins and double-bass, 1st movement, Adagio
- K 253 Divertimento in F for 2 ob, 2 hrn, 2 bsn, 1st movement, Variation V
- * K 207 Violin Concerto in B flat, 2nd movement
- * [K 622 Clarinet Concerto, 2nd movement] (tempo word inauthentic)

Ex. 273: *La Clemenza di Tito*, K 621, no. 9 Aria Sesto „Parto, parto“, b. 4 and 22

Among *Adagios* with 32nd notes and those with 16th notes it is sometimes not easy to differentiate between movements in ,light' (à 1) and in ,heavy' (à 3) 3/4 metres. Sesto's aria in *Tito* („Parto, parto“)⁴⁶⁶ has 32nd note triplets, it's true (b. 23); nevertheless the metric of the vocal line seems to me to flow so unambiguously in whole-bar accentuation that the virtuosic arabesques of the basset-clarinet, which depict

⁴⁶⁶ No. 9. Delightful is the scattering apart of the violin figures at „Parto“ („I leave“) b. 4-5, and their reunion in rising thirds in b. 8 with „ben mio“!

Sesto's turmoil of feelings (and which continue with equal virtuosity in the *Allegro* and *Allegro assai*) do not have to be evaluated as relevant for the tempo. It is the same case with the second movement of the Clarinet Concerto K 622: its tempo term „*Adagio*“ originates with the orchestral parts of 1801 and seems plausible, but (though not so marked in the NMA) is unfortunately not autograph.

The *Adagios* of the the Sonata for piano four-hands K 497, the „*Dissonance*“ Quartet K 465, the Serenade K 361 and the Violin Concerto K 207 have, in spite of their 16th notes, with only one harmony per bar whole-bar accentuation. The counting unit is the quarter note. The categorization of the *Adagios* of the „Linz“ Symphony“, K 425⁴⁶⁷ and of K 546 (Ex. 274) is more difficult:

Ex. 274: Adagio and Fugue in C minor for strings, K 546, 1st movement

The rugged rhythm of their first bars seems to have three emphases in spite of harmony steps in whole bars; yet after virtual changes of metre, whole-bar accentuation subsequently dominates - chameleon-like - again and again. Seemingly paradoxically for an *Adagio* all of these movements are therefore in ‚light‘ 3/4 metre.

A comparison with pieces full of 32nd notes or 16th note triplets which are clearly in ‚heavy‘ 3/4 time, such as the third movement of the String Quartet in D, K 499 (Ex. 309), and the second of the String Quartet K 593 (Ex. 310), can help to distinguish between movements in ‚light‘ (à 1) and those in ‚heavy‘ (à 3) 3/4 metres; in the second movement of the Flute Quartet in D, K 285 (Ex. 275), the shaping of the melody and continuous *pizzicato* 16th notes in the accompaniment achieve an active subdivision of the beats, making the metre ‚heavy‘:

Ex. 275: Flute Quartet in D, K 285, 2nd movement (3/4 à 3)

[Adagio 3/4 (à 1)]

♪ with 8th notes

* K 594 Adagio (and Allegro) in F minor for a mechanical organ (16th notes only passing)

♪ with quarter notes

* K 620 *Die Zauberflöte*, no. 10 Aria Sarastro „O Isis und Osiris, schenket“ (Ex. 276)

(8th notes only passing)

- K 527 *Don Giovanni*, 2nd act, Scena XI, b. 59 „Rinaldo, audace, lascia a’ morti la pace“

- K 166 Divertimento in E flat for wind, 4th movement

⁴⁶⁷ It's true that the autograph has not survived, but the tempo word stems from copies of orchestral parts supervised by Leopold and is also in the incipit of the piece in the „list of my latest offspring“ in Mozart's letter from 08.08.1786 (no. 974 - not included here).

Adagio K 620, no. 10

Sarastro: O Isis und Osiris, schenket der Weisheit Geist dem neuen Paar!

Ex. 276: *Die Zauberflöte*, K 620, no. 10 Aria (with Chorus) Sarastro (à 1)

„The character of 3/4 appears to be gentle and noble, particularly when it consists only, or at least mostly, of quarter notes“ (Kirnberger). That is exactly the case with Sarastro’s aria „O Isis und Osiris“. Its *tempo giusto*, alone, without tempo word, could be the basis of a minuet as well. The adjective *Adagio* „adds slowness to the natural tempo“ and increases at the same time the heaviness of the manner of playing. Our method of making comparisons between different modules shows that, if we take Mozart’s indications seriously, Sarastro’s singing-tempo must be distinctly more fluent than the above mentioned 3/4 Adagios with 16th notes and whole-bar accentuation. His intention was obviously no „Adagio“ in the sense of the 19th century. 3/2 time was probably too ‚churchy‘ for him, 3/8 in any case too ‚frolicsome‘. However, he surely did not mean us to bathe in the sound of a complacently full bass voice, after which one would feel obliged to become a follower of the Isis-cult.

Larghetto 3/4 (à 1)

with 16th notes

- * K 621 *La Clemenza di Tito*, no. 2 Aria Vitellia „Deh se piacermi vuoi“
- K 588 *Così fan tutte*, no. 29 Duetto Fiordiligi/Ferrando, b. 76 „Volgi a me pietoso il ciglio!“
- * K 588 *Così fan tutte*, no. 31 Finale II, b. 173 Quartetto „E nel tuo, nel mio bicchiero“ (Ex. 277)
- * K 492 *Figaro*, no. 29 Finale IV, b. 109 „Tutto è tranquillo e placido“ (16th notes mostly virtual) (Ex. 278)
- K 486 *Der Schauspieldirektor*, no. 1 Arietta Madame Herz „Da schlägt die Abschiedsstunde“
- K 366 *Idomeneo*, no. 27a Aria Idamante, b. 58 „Agli Elisi andrò contento“

Larghetto K 588, no. 31, m. 173

Fiordiligi

E nel tuo, nel mio bicchiero si sommerga ogni pensiero

Ex. 277: *Così fan tutte*, K 588, no. 31 Finale II, b. 173 (Quartet)

In spite of the angry 32nd note-coloratura in b. 42-43, Mozart speeded up the original *Adagio* of Vitellia’s aria to *Larghetto*, making it still more agitated than Sesto’s turmoil of feelings in his *Adagio*-aria (Ex. 273). In a seeming contradiction the *Adagio* of Sarastro’s aria „O Isis und Osiris“ (Ex. 276) - if it is not misunderstood - is *less slow* than the *Larghetto* of for instance the wonderful quartet in *Così* no. 31, b. 173 (Ex. 277), since its wide arcs stretch only across *quarter notes*.

Amongst the garden scenery in *Figaro* Finale IV the *Larghetto*’s evenly flowing harmonies, soft triplets and tones of the clarinets sound a deceptively peaceful and calm mood (Ex. 278); by suppressing bars, however, three-bar periods take shape that show Figaro’s jealous uneasiness. His nerves tense up in whole-bar *legato* arcs (from b. 115):

Larghetto K 492, no. 29, m. 109

Tut- toè tran- quil- loe pla- ci- do;

Ex. 278: *Figaro*, K 492, no. 29 Finale IV, b. 109

♪ with 8th notes

- K 593 String Quintet in D, 1st movement („Adagio“ in Mozart's catalogue)

Andante sostenuto 3/4 (à 1)

♪ with 16th notes

* K 583 „Vado, ma dove?“, aria for soprano and orch., b. 38 „Tu che mi parli al core“ (Ex. 279)

- K 431 „Miserò! O sogno“, Recit. and aria for tenor and orch.; aria „Aura, che intorno spiri“

(Andante sostenuto) K 583, m. 42+67

Tu che mi par- liai co- re, gui- dai miei pas- sia- mo- re; dubi- tar mi fa.

Ex. 279: Aria for soprano and orchestra „Vado, ma dove?“, K 583, „Tu che mi parli al core“, b. 42 and 67

The *Andante sostenuto* of the insert aria for a certain Madama Lucilla is a little more fluent than Figaro's *Larghetto*. In „Tu che mi parli al core“ the *legato* slurs of the violins show the whole-bar structure.

Andante 3/4 (à 1)

♪ with 16th notes

* K 620 *Die Zauberflöte*, no. 21 Finale II, b. 278 „Tamino mein! O welch ein Glück!“ (Ex. 281)

(b. 331 „Wir wandeln durch des Tones Macht“ Ex. 282)

- K 619 *Die ihr des Weltalls*, Cantata, no. 1, b. 27 „Liebt mich in meinen Werken!“ (16ths virtual)

- K 527 *Don Giovanni*, no. 13 Finale I, b. 92 „Tra quest' arbori celata“

* K 492 *Figaro*, no. 23 Finale III, b. 132 (Fandango) „Eh, già solita usanza“ (Ex. 267, Ex. 280)

- K 486 *Der Schauspieldirektor*, no. 3 Terzett, b. 113 „Kein Künstler muß den andern tadeln“

* K 384 *Die Entführung*, no. 20 Duett Konstanze/Belmonte, b. 24 „Meinetwegen sollst du sterben?“ (Ex. 283)

- K 366 *Idomeneo*, no. 16 Terzetto „Pria di partir, oh Dio!“

- K 114 Symphony in A, 2nd movement

- K 113 *Divertimento* in E flat, 2nd movement

- K 42 *Grabmusik*, Cantata, no. 3 Duetto Engel/Seele: „Jesu, was hab' ich getan?“

The module *Andante* 3/4 (à 1) with 16th notes should remind us of Leopold Mozart's *dictum*: „*Andante* has much in common with *Allegretto*“,⁴⁶⁸ and of Jean-Jacques Rousseau who named it as corresponding to „*Gracieusement*“. The already quoted ‚Fandango‘ in Finale III of *Figaro* with its whole-bar accentuation could be a reference-tempo:

⁴⁶⁸ Originally: „*Allegretto* has much in common with *Andante*.“ Leopold Mozart, *Violinschule* (‘School of Violin Playing’), p. 48 f).

[app. p. 272]

Andante K 492, no. 23, m. 132

Ex. 280: *Figaro*, K 492, no. 23 Finale III, b. 132 (Fandango)⁴⁶⁹

As a *dance*, this Fandango does not run the same risk of being overstretched by a ponderous physical ‚walking‘ as Pamina’s „Tamino mein!“ (Ex. 281) which is burdened by romantic tradition. Enjoying her beautiful voice it often becomes a *Larghetto*, though the listener ought to experience her first four bars as *one* phrase.

278 Pamina: Andante K 620, no. 21, m. 278+290

Ex. 281: *Die Zauberflöte*, K 620, no. 21 Finale II, b. 278 and 290

Wrongly referring the tempo word *Andante* to the beat kills the dramatic excitement of the reunion scene in which Pamina, so gushing with joy that she can no longer contain herself (her „overflowing“ top note) promises - in effusive whole-bar *legato* - support for the anxious hero before the life-threatening trial (b. 294). The stiff opera-seria character of traditional performances, so unsuited to the idealistic teenagers, produces in the following quartet an unbearable droning of the two long chains of eighth notes (b. 332-334 and 341-343) that describe „walking *joyfully* through the night of death by the power of the flute’s tone“. (Ex. 282):

(Andante) K 620, no. 21, m. 332

Ex. 282: *Die Zauberflöte*, K 620, no. 21 Finale II, b. 332


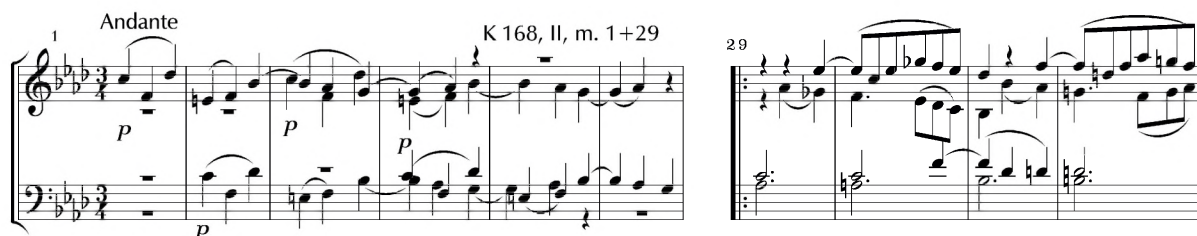

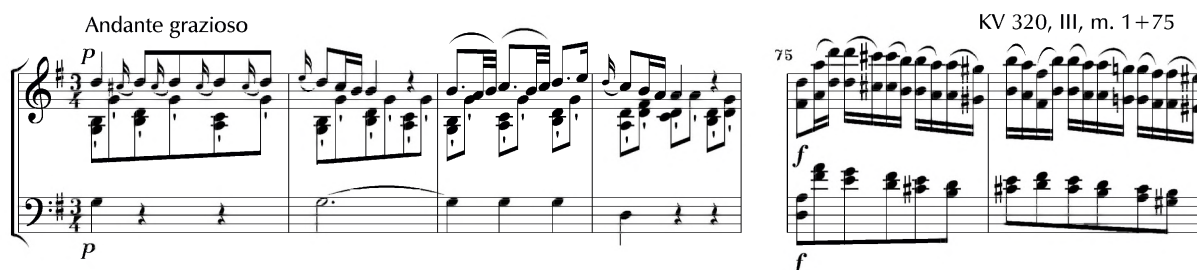
Konstanze’s and Belmonte’s highly excited farewell duet before their supposed death („Meinetwegen [für mich] sollst du sterben!“) has often suffered as well from misunderstanding the *Andante* as referring to the quarter note. Since, in addition, the final *Allegro* („Ich will alles gerne leiden“) has not been recognized as a ‚short‘ 4/4 metre (i.e. without 16th notes and therefore faster, see p. 106) its 205 bars used to become so tedious that in the old Peters edition „possible“ cuts of altogether 55 bars were marked and a further 26 were recommended by „vi-de“.

Andante K 384, no. 20, m. 24=1

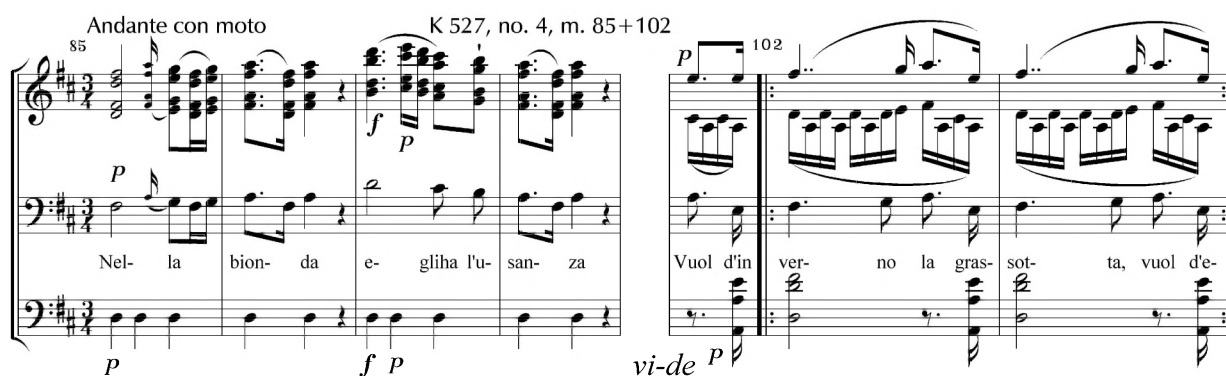
Ex. 283: *Die Entführung*, K 384, no. 20 Duett Konstanze/Belmonte, b. 24=1

⁴⁶⁹ „A dance with a very affectionate character“ (Koch, *Musikalisches Lexikon* ('Musical Dictionary'), 1802, col. 554 [app. p. 313]).

[Andante 3/4 (à 1)]

 with 8th notes
- K 188 Divertimento in C for 2 fl, 5 tpt, 4 timp, 1st movement* K 168 String Quartet in F, 2nd movement (Ex. 284)- K 141a Symphony in D, 2nd movement- K 126 *Il sogno di Scipione*, Overture, b. 136 (identical with symphony in D, K 141a, 2nd mov.)- K 118 *Betulia liberata*, no. 13 Aria Achior „Te solo adoro, mente infinita“

Ex. 284: String Quartet in F, K 168, 2nd movement, b. 1 and 29**Andante grazioso 3/4 (à 1)**
 with 16th notes
* K 320 Serenade in D (*Posthorn Serenade*), 3rd movement, *Concertante* (Ex. 285)

Ex. 285: Serenade (*Posthorn*), K 320, 3rd movement *Concertante*, b. 1 and 75

More animated than *Andante* 3/4 (à 1) with 16th notes is *Andante grazioso*. It may be remembered that Mozart later changed the term *Andante grazioso e con moto* in K 306 to *Allegretto*.⁴⁷⁰ „Grazioso“ demands a light manner of playing and a lighter tempo of the *Andante*. The changing and passing harmonies of the *Concertante* do not jeopardize the whole-bar character of its metre; the sixteenth notes in b. 75ff are only displaced passing eighth notes.

Andante con moto 3/4 (à 1)
 with 16th notes
* K 527 *Don Giovanni*, no. 4 Aria Leporello, b. 85 „Nella bionda egli ha l'usanza“ (Ex. 286)

Ex. 286: *Don Giovanni*, K 527, no. 4 Aria Leporello, b. 85 and 102-103 (b. 104-105 *idem*.)

Andante con moto („Animated walking“). Leporello's cynical list of Don Giovanni's erotically preferred types of women loses malice if the conductor, after rendering the first part of the Aria (*Allegro* 4/4) too fast as a misunderstood 2/2 metre, takes the second as a clumsy sarabande in three heavy *Andante*-steps.

⁴⁷⁰ See also p. 211/212 the comparison of the *Allegretto* Terzett no. 16 *Die Zauberflöte* (Ex. 362) with the clearly faster quartet no. 22 in *Così fan tutte* marked *Allegretto grazioso*! (Ex. 364).

The tormenting, overlong repetitions of the motive of b. 101 four times in b. 102-105 then comes to a standstill without any expression (Ex. 286).

“Con moto, with movement. This term where it is used as heading indicates that the piece is to be executed with life and strongly, and the tempo not too dragging”.

(Koch, Musikalisches Lexikon app. p. 313)

One may compare this *Andante con moto* 3/4 (à 1) with its whole-bar harmonies and *legato*-bowing slurs, with the similarly marked 2nd movement of the Piano and Violin Sonata in E flat, K 380, in ‘heavy’ 3/4 metre, where in some places the harmony changes every eighth note (b. 21, 35ff) - and even this is still *con moto* (Ex. 287)!

(Andante con moto) K 380, II, m. 35

Ex. 287: Piano and Violin Sonata in E flat, K 380, 2nd movement, b. 35

Andantino sostenuto 3/4 (à 1)

with 16th notes

* K 366 *Idomeneo*, no. 6 Aria Idomeneo „Vedrommi intorno l’ombra dolente“ (Ex. 288)

(Andantino sostenuto) K 366, no. 6, m. 5

Ex. 288: *Idomeneo*, K 366, no. 6 Aria Idomeneo, b. 5

The dialectics of the combined term *Andantino* (faster than *Andante*) + *sostenuto* („sostenuto, grave, that is with sustained, not short and separated tones“⁴⁷¹) has already been mentioned in connection with the 2/4 (4/8) metre of „Dalla sua pace“ (p. 146, Ex. 219). Here the *sostenuto* concerns above all the quarter notes in the basses that are to be bowed *legato* and the syncopations of the first violins.

Andantino cantabile 3/4 (à 1)

with 16th notes

* K 482 Piano Concerto in E flat, 3rd movement, b. 218 (Ex. 289)

Andantino cantabile K 482, III, m. 218

Ex. 289: Piano Concerto in E flat, K 482, 3rd movement, b. 218

Andantino (more flowing than *Andante*) plus *cantabile* = „singable, always a little slowly“ (Hiller) and *legato*. The short runs in 32nd notes in b. 261 and 262 have no consequence for the basic tempo.

⁴⁷¹ Türk, *Klavierschule* ('School of Clavier Playing'), 1789, p. 116, § 78 [app. p. 301].

Andantino 3/4 (à 1)

with 16th notes

- * K 621 *La Clemenza di Tito*, no. 20 Aria Tito, b. 55 „Se la fè de' regni miei“⁴²² (Ex. 290)
- K 368 „Ma che vi fece, o stelle“, Recit. and Aria for soprano and orch.; aria „Sperai vicino il lido“
- K 208 *Il re pastore*, no. 10 Rondeaux Aminta „L'amerò, sarò costante“
- K 51 *La finta semplice*, no. 26 Finale III, b. 319 „Se quello non sono, che gli ho persuaso“
- K 38 *Apollo und Hyacinth*, no. 3 Aria Apollo „Jam pastor Apollo“

55 Andantino

8 Se la fè de' re- gni mie- i

69 K 621, no. 20, m. 55+69

VI. I

p

Ex. 290: *La Clemenza di Tito*, K 621, no. 20 Aria Tito, b. 55 and 69

One may compare the middle part of the very resolute aria of Tito with the 5th movement of the *Posthorn* Serenade, K 320 (*Andantino* 3/4 à 3 with 16th notes, Ex. 325), in order either to understand or perhaps reject its placing here as 3/4 à 1.

Grazioso 3/4 (à 1)

with 16th notes

- * K 366 *Idomeneo*, no. 19 Aria Ilia „Zeffiretti lusinghieri, deh volate al mio tesoro“ (Ex. 291)

Grazioso

Idomeneo, K 366, no. 19

mf

p

Ex. 291: *Idomeneo*, K 366, no. 19 Aria Ilia „Zeffiretti lusinghieri“

The *sciolto* 16th notes paint the seductive zephyrs which later on fly *legato* to the beloved. Contrary to Sandrina's aria in 'heavy' 3/4 metre, no. 16 in *La Finta giardiniera* K 196 (p. 193), „Zeffiretti“ has only one harmony per bar.

Tempo grazioso⁴²³ 3/4 (à 1)

with 16th notes

- K 111 *Ascanio in Alba*, no. 8 Aria Fauno „Se il labbro più non dice“

Allegretto 3/4 (à 1)

with 16th notes

- K 621 *La Clemenza di Tito*, no. 16 Aria Publio „Tardi s'avvede d'un tradimento“

with 8th notes

- * K 492 *Figaro*, no. 3 Cavatina „Se vuol ballare, signor Contino“ (Ex. 292)
- * K 384 *Die Entführung*, no. 15 Aria Belmonte, b. 84 „Daß wir uns niemals wiederfinden“ (Ex. 293)

⁴²² The first violins have „*Andantino*“ in the autograph, vc/db have „*Andante*“, both with a lighter ink, i.e. added later. For the basses which have only quarter notes with rests the indications make no great difference - but they certainly do for the concertmaster with the violins' *sciolto* 16th notes from b. 69; I therefore regard the former as more reliable.

⁴²³ The indication in Mozart's conducting score of „*Ascanio*“ is in Leopold's hand. Obviously Mozart considered it not worth the trouble of changing even though *tempo grazioso* corresponded rather to the ‚galant‘ style of Leopold. Compare *Lucio Silla*, K 135, no. 10 (p. 148).

Allegretto
pizzicato

K 492, no. 3, m. 1+31

p Se vuol bal- la- re, si- gnor Con- ti- no, se vuol bal- la- re, si- gnor Con- ti- no *f* Se vuol ve- ni- re

Figaro 2 octaves lower

Ex. 292: Figaro, K 492, no. 3 Cavatina Figaro, „Se vuol ballare signor Contino“, b. 1 and 31

„Se vuol ballare, signor Contino“: in his Cavatina it takes Figaro thirty tensely restrained bars in *piano* with gritted teeth and horns of jealousy above an angry *pizzicato* imitation of a guitar until after nervous trills and butting accents the pent-up fury finally breaks out of him with big *forte* chords: yes, he will soon show this lord! Rattling upward scales over syncopations that nearly overthrow the metre, a series of *fortepiano* accents: a furiously distorted minuet, the sixteenth notes of which no longer have any care for a *tempo giusto*.

What a contrast is the noble *legato* with the sounds of the clarinets accompanying Belmonte's words of concern in the second part of his aria „Wenn der Freude Tränen fließen“ (Ex. 293); - what a compass of expression within „Allegretto“!

(Allegretto)

K 384, no. 15, m. 96

p Daß wir uns nie- mals wie- der- fin- den, so dür- fen wir- nicht erst emp- fin- den.

Ex. 293: Die Entführung, K 384, no. 15 Aria Belmonte, b. 96

Allegretto 3/4 (à 1) with 8th notes („Daß wir uns niemals wiederfinden“, Ex. 293) has a similar playing speed to *Allergro* 3/4 (à 1) with 16th notes (e.g. Piano Sonata in F, K 332/I, Ex. 294). However, as in so many other movements, the smallest note values which determine the tempo do not appear in the first bars; incipits, short as they must mostly be in publications on Mozart, therefore frequently lead astray.

Allegro 3/4 (à 1)

with 16th notes

- K 589 String Quartet in B flat, 1st movement⁴²⁴
- * K 588 *Così fan tutte*, no. 18 Finale I, b. 292 „Eccovi il medico, signore belle“
- K 570 Piano Sonata in B flat, 1st movement
- * K 543 Symphony in E flat, 1st movement, b. 26 (Ex. 295, Ex. 269)
- K 542 Piano Trio in E, 1st movement
- * K 491 Piano Concerto in C minor, 1st movement (Ex. 271)
- K 413 Piano Concerto in F, 1st movement
- K 379 Piano and Violin Sonata in G, 1st movement, b. 50 [see letter no. 587]
- * K 332 Piano Sonata in F, 1st movement (Ex. 294)
- K 302 Piano and Violin Sonata in E flat, 1st movement
- K 287 Divertimento in B flat for 2 vl, va, db, 2 hrn (2nd *Lodronische Nachtmusik*), 1st movement
- K 283 Piano Sonata in G, 1st movement (with changes of metre to 3/4 à 3)
- K 265 Twelve Variations for piano in C on „Ah, vous dirai-je Maman“, Var. XII
- K 211 Violin Concerto in D, 3rd movement, Rondeau
- K 199 Symphony in G, 1st movement
- K 134 Symphony in A, 1st movement
- K 124 Symphony in G, 1st movement
- K 112 Symphony in F, 1st movement
- K 110 Symphony in G, 1st movement
- K 51 *La finta semplice*, no. 26 Finale III, b. 297 „Che serve, che giova gridar“

⁴²⁴ The first movement of the String Quartet in B flat, K 589, a compendium of syncopations, *sforzati* (resp. *mf/p*) and of eighth note triplets overlaid by sixteenth notes, is in the NMA score as in the autograph and Mozart's *catalogue: Allegro*; the Critical Report of the NMA, without comment, has *Allegretto*.

Ex. 294: Piano Sonata in F, K 332, 1st movement, b. 1 and 23

Ex. 295: Symphony in E flat, K 543, 1st movement, b. 26 and 140

with 8th note triplets

- K 361 Serenade in B flat for wind and db, 6th movement, Var. VI (40 bars sempre piano!)

with 8th notes

* K 620 *Die Zauberflöte*, no. 21 Finale II, b. 94 „Sollte dies dein Jüngling sehen“ (Ex. 296)

- K 588 *Così fan tutte*, no. 13 Sestetto, b. 54 „Ragazzaccia tracetante“

* K 588 *Così fan tutte*, no. 31 Finale II, b. 310 „Misericordia! Numi del cielo!“ (Ex. 297)

- K 464 String Quartet in A, 1st movement

- K 240 Divertimento in B flat for 2 ob, 2 hrn, 2 bsn, 1st movement

- K 111 *Ascanio in Alba*, no. 6, 7, 10 etc. Coro di Pastori „Venga de' sommi Eroi“


Ex. 296: *Die Zauberflöte*, K 620, no. 21 Finale II, b. 94

The absurdity of relating tempo words to the „beat“ is nowhere clearer than in the *Allegros* in 3/4 metre: they are of course not conducted in quarter notes, but predominantly in steady one-to-the-beat (sometimes with swift subdivisions). Experience has shown that this frequently results in too fast a tempo if one does not consider that beyond this, *Allegro vivace*, *Allegro spiritoso*, *Molto allegro* and *Allegro assai* must also still be feasible and meaningful.

Ex. 297: *Così fan tutte*, K 588, no. 31 Finale II, b. 310, Don Alfonso

Especially Don Alfonso's „Mi--se--ricordia! Numi del cielo!“ in the second finale of *Così fan tutte* (Ex. 297) is often shortened by too fast a tempo because of the apparently ‚empty‘ first bars of the orchestra. His actually long-drawn out, comically exaggerated exclamation becomes then a quite normal statement; the syncopations and all the wedge accents (b. 312, 339-42, 349-54) become superfluous, the trembling sixteenth notes of violins and violas, background for his „orribile! io *tremo*, io gelo!“ are scarcely any longer discernible. A diminution.

Allegro vivace 3/4 (à 1)

 with 16th notes

- K 449 Piano Concerto in E flat, 1st movement (Ex. 298)


(Allegro vivace) K 449, I, m. 89



Ex. 298: Piano Concerto in E flat, K 449, 1st movement, b. 89

It is characteristic for Mozart's *vivace* that four of the five *Allegro* movements in uneven metre with this addition (K 259/V, K 337/III, K 339/I, K 339/III) are because of their three lively beats 'heavy' 3/4 metres: all of them in the always more moderate church music, which shows how little Mozart aspires to speed with this term. The corresponding movements in even metres (with the same smallest note values) show that *Allegro vivace* and *Allegro spiritoso* lie for him between *Allegro* and a moderate *Allegro molto* (if this is understood properly, i.e. slower than *Allegro assai!*). The simple first bars of K 449 deceive: in b. 21 and 22 there are 16th notes with mordents (i.e. actually 16th note sextuples) and later 32nd note slides.


Allegro spiritoso 3/4 (à 1)

 with 16th notes

* K 492 *Figaro*, no. 14 Terzetto „Susanna or via sortite“ (Ex. 299)


- K 200 Symphony in C, 1st movement

Allegro spiritoso K 492, no. 14, m. 1+60



Ex. 299: *Figaro*, K 492, no. 14 Terzetto, b. 1 and 60

Molto allegro / Allegro di molto 3/4 (à 1)

 with 16th notes


* K 481 Piano and Violin Sonata in E flat, 1st movement (Ex. 300)

Molto Allegro K 481, I, m. 1+25



Ex. 300: Piano and Violin Sonata in E flat, K 481, 1st movement, b. 1 and 25

Contrary to Leopold Mozart's definition many interpreters regard *Molto allegro* as „Mozart's fastest *Allegro*“ (Harnoncourt). Without consideration for the still faster indication *Allegro assai* („Erst geköpft“, Ex. 304, „Eh via buffone“, Ex. 305) and for the playability and audibility of the smallest note values, the reins are regularly dropped with this tempo word.

 with 8th note triplets

* K 588 *Così fan tutte*, no. 16 Terzetto „E voi ridete? Certo ridiamo“ (Ex. 301)

* K 492 *Figaro*, no. 29 Finale IV, b. 121 „Ehi Figaro: tacete“ (Ex. 302)

Molto Allegro

K 588, no. 16, m. 5+35

p sempre staccato

Ex. 301: *Così fan tutte*, K 588, no. 16 Terzetto „E voi ridete? Certo ridiamo“, b. 5 and 35

The triplet eighth notes in „E voi ridete?“ will not depict an „immoderate laughter“ (stage direction) if they can be played only as *tremolo*-repetitions on the string because the tempo is too fast. The violin's *spiccato*-dots have been added, but go without saying, if a moderately fast tempo allows them to be played off the string. (Correspondingly Mozart has expressly added the verbal indication ‚*sempre staccato*‘ for violas, cellos and double basses.) The 32nd grace-notes before eighth notes become 16th grace-notes before quarter notes if the *Molto Allegro* is related only to a conductor's one-in-a-bar beat.

Allegro di molto

K 492, no. 29, m. 121+176

p

Ex. 302: *Figaro*, K 492, no. 29 Finale IV, b. 121 and 176

Neither the trill-like sixteenth notes in „Ehi Figaro: tacete“ that are attacked as syncopations nor the later repeated ones are relevant for the tempo; but the eighth note triplets of the second violins (b. 196-203) are; and the 32nd note slides in b. 176-178 which underline Figaro's feigned sighs become insignificant 16th notes in the usual over-hasty tempo.

with 8th notes

* K 457 Piano Sonata in C minor, 3rd movement (*agitato*) (Ex. 303)

Molto Allegro

agitato

K 457, III, m. 1+17

p

f

Ex. 303: Piano Sonata in C minor, K 457, 3rd movement, b. 1 and 17 (long slurs added for elucidation)

The 3rd movement of the Piano Sonata in C minor, K 457 (Ex. 303) is still a little faster, since it has no 16th notes or eighth note triplets. Yet it must be noted that Mozart, contrary to the NMA (!)⁴⁷⁵, in his autograph of 1784 and in the copy which he dedicated to Teresa von Trattner, did not indicate it with *Allegro assai* like the movements without 16th notes on the following list, but with *Molto Allegro* which is according to Leopold Mozart somewhat more moderate. The added „*agitato*“ does not primarily refer to speed. Türk writes: „*agitato*: agitated, impetuous, anxious, restlessly“⁴⁷⁶, which concerns mainly the manner of playing and is realized here in the restlessly agitated phrasing.

⁴⁷⁵ The NMA printed „*Allegro assai*“ from the first edition of 1785, but it is not known that Mozart supervised it. With the addition „*agitato*“ to this already very fast indication there would hardly be a difference from *Presto*.

⁴⁷⁶ Türk, *Klavierschule* ('School of Clavier Playing'), Chap. 1., Section 5, p. 115, § 78 [app. p. 301].

Allegro assai 3/4 (à 1)

with 8th note triplets
3

- K 319 Symphony in B flat, 1st movement

with 8th notes

* K 527 *Don Giovanni*, no. 14 Duetto „Eh via buffone, eh via buffone“ (Ex. 305)

* K 527 *Don Giovanni*, no. 24 Finale II, b. 200 „L'ultima prova dell' amor mio“

* K 527 *Don Giovanni*, no. 24 Finale II, b. 603 „Ah dove è il perfido, dov' è l'indegno?“

* K 384 *Die Entführung*, no. 3 Aria, b. 147 + no. 21a, b. 74 „Erst geköpft und dann gehangen“

(Ex. 304)

- K 171 String Quartet in E flat, 1st movement, b. 15

Allegro assai

K 384, no. 3, m. 147

Erst ge-köpft, dann ge-han-gen, dann ge-spießt auf hei-Be Stan-gen, dann ver-brannt, dann ge-bun-den

Ex. 304: *Die Entführung*, K 384, no. 3 Aria Osmin, b. 147 (and no. 21a Vaudeville, b. 74)

The best characterization of *Allegro assai* with eighth notes is given by Mozart in the already cited passage about Osmin's „Erst geköpft, dann gehangen“ in his letter about *Die Entführung*:

„because his anger grows and grows, so must - since you think the aria is already at an end - the *allegro assai* - in a different metre, and in a different key - make the best effect; for someone who finds himself so violently angry exceeds all decency, measure and limitation, he forgets himself - and so the music must also forget itself.“⁴⁷⁷

Exactly this state of mind have Donna Elvira at her desperate entrance in *Don Giovanni* Finale II („L'ultima prova“, b. 200) and the other duped characters 403 bars later („Ah dove è il perfido?“).

In *Don Giovanni*'s duet with Leporello („Eh via buffone“, no. 14, Ex. 305) the triple stops of all the violins and the 32nd- (not 16th-!) note slides preclude a *Presto* tempo. Mozart never used *Presto* in 3/4 metre, probably „since the passions must never be expressed in a disgusting way“. For all these compact movements in *Allegro assai* the cheerful light 3/8 would have been the wrong metre.

Allegro assai

VI. I+II

f non divisi Giovanni

Eh via buf-fo-ne, eh via buf-fo-ne, non mi sec-car.

f *p* *f* *p* *f* *p* *f* *p*

Eh via buf-fo-ne sen-ti-mi,a-mi-co,

fp *fp* *fp* *fp*

K 527, no. 14, m. 1+30

Ex. 305: *Don Giovanni*, K 527, no. 14 Duetto Giovanni/Leporello, b. 1 and 30

with quarter notes

* K 186 Divertimento in B flat for wind, 1st movement (Ex. 306)

⁴⁷⁷ Mozart's letter to his father of 26.09.1781, no. 629 [app. p. 266].

Allegro assai K 186, I, m. 1+13

Ex. 306: Divertimento in B flat for wind, K 186, 1st movement, b. 1 and 13

Mozart's fastest piece in 3/4 metre is the resolute first movement of the Divertimento for wind K 186, the only one besides the *Adagio* 3/4 „Rinaldo, audace“ of the Commendatore and Sarastro's *Adagio* 3/4 „O Isis und Osiris“ (Ex. 276) that contains exclusively quarter notes. Yet it isn't *Presto*, either. It is surpassed by the *Presto* 3/8 without sixteenth notes of the fourth movement in the Divertimento K 270 (Ex. 382). It ends, however, very cheekily on the fourth bar of a four-bar period.

b) the ‚Heavy‘ 3/4 (2/8+2/8+2/8) metre

MARPURG 1760: „The heavy or serious uneven metre can be recognized from the space of its bar seeming to represent a rhythm of three *even* metres put together. In *light* three-four metre [3/4 à 1] there are generally only three kinds of notes, half-, quarter- and eighth-notes, and one counts in quarter notes. In *heavy* three-four time [3/4 à 3] sixteenth, and even thirty-second notes are added, and one counts in eighth-notes. Both metres, the light and the heavy three-four, are often found mixed in such a way that one cannot ascertain whether the example belongs to the former or to the latter metre.“⁴⁷⁸

JOHANN BERNHARD LOGIER 1827: „It must be noticed, however, that there is still another kind of uneven metre, which comes from the original combination of three notes of equal value, which are often stressed with three equal accents.“⁴⁷⁹

As music example Logier gives the second movement of the String Quintet K 515 in C, *Andante* 3/4, which Mozart had originally indicated by *Larghetto* (Ex. 307).

Ex. 307: String Quintet in C, K 515, 2nd movement

The example is a good choice, and can stand for 13 other secular pieces in the ‚serious‘ *Andante* 3/4 with 32nd notes, and essentially also for the two with 64th notes. As with many other pieces of Mozart the beginning, however, feigns a simple metre, here the ‚light‘ 3/4 with whole-bar accentuation. Only in the further course of the movement do the ‚three equal accents‘ become evident in the three steps of the harmony. In view of the many 32nd notes in bar 48-54 and 108-114 one wonders why Mozart changed the original seemingly obvious *Larghetto* into *Andante*. Increased by the seeming whole-bar structure of the first bars this certainly permits the danger that the five players will start *too fast* and later on get into trouble (e.g. in b. 48-54) (Ex. 308):

Ex. 308: String Quintet in C, K 515, 2nd movement, b. 51-3, Viola

However, out of respect for the many smallest notes, the tempo word is often wrongly related to the *eighth* notes, and the piece then played rather *too slowly*. By the indication *Andante* Mozart probably wanted to prevent not only a rendering that was too slow but also the ‚most heavy bowstroke‘ of a ‚*Larghetto*‘ that would be close to *Adagio*.

75 of Mozart's 170 secular pieces in 3/4 metre with an autograph tempo word (not counting minuets and dances) are in the ‚serious‘ heavy 3/4 metre, the breadth and firm tread of which supplies the supporting framework for a whole host of sometimes highly virtuosic 32nd and even 64th notes. Most of the pieces on my list will easily support Marpurg's conception that they are compounded of three 2/8 metres. As in the regular 4/4 metre the tempo words of the ‚heavy‘ 3/4 metre can be related to the quarter note.

Largo 3/4 (à 3)

with 32nd notes

- K 367 Ballet music for *Idomeneo*, no. 2 Pas seul de Mr. le Grand

Adagio 3/4 (à 3)

with 32nd notes

* K 499 String Quartet in D, 3rd movement (Ex. 309)

- K 423 Duo in G for violin and viola, 2nd movement

⁴⁷⁸ Marpurg, *Kritische Briefe* (‘Critical Letters’), vol. II, p. 24, 67th letter, § 78 [app. p. 334] and § 79.

⁴⁷⁹ Johann Bernhard Logier, *System der Musik-Wissenschaft und der praktischen Composition*, 1827, p. 284.

- [K 563 Divertimento (String trio) in E flat, 2nd movement]⁴⁸⁰

Ex. 309: String Quartet in D, K 499, 3rd movement, b. 40-43, 31

In the wonderful slow movement of the String Quartet K 499 with its string pairs so often connected in soft-sounding thirds or sixths Mozart even manages in b. 31 to add a grace-note to 64th notes! Nevertheless the 32nd notes decide the tempo.

About the manner of playing *Adagio* Reichardt writes (as already cited):

„The different characters of pieces also require different bowstrokes. Thus the bowstroke in *Adagio* is very different from that in *Allegro*, and contrasts mainly in that the former remains more on the strings than in *Allegro*. Nothing but a rest must bring the bow entirely off the string in *Adagio*. Even on the notes marked with a stroke for staccato (l), even in an ‚Abzug‘ [i.e. *lifting the bow*], it must not entirely leave the string, but remain on it with at least an eighth of the hair.“

„*Forte* in *adagio* is very different from *forte* in *allegro*. Because of the frequent detaching and the sharp ‚Abzüge‘ the latter acquires a completely different look: for in *adagio* nothing must be sharply cut short. Even the stroke of the bow must be less fast in *adagio*; consequently in *adagio* only the pressure of the bow remains for strength.“⁴⁸¹ (abridged)

with 16th note triplets

* K 593 String Quintet in D, 2nd movement (Ex. 310)

- K 370 Quartet in F for oboe and string-trio, 2nd movement

Ex. 310: String Quintet in D, K 593, 2nd movement, b. 1 and 16

The second movement of the String Quintet in D, K 593, from the sudden onset of the minor dominant in b. 16, is dramatically dominated by 16th note triplets (which the long quarter notes of the first bars had not led one at all to expect). This shows that the ‚heavy‘ three-four metre even at its broadest never entirely loses superordinate whole-bar accentuation: an essential difference from the even metres, whose inner coherence in slow tempos is much more in danger.

(*Adagio* 3/4 (à 3))

with 16th notes

- K 285 Quartet in D for flute, vl, vla and vc, 2nd movement (Ex. 275)

Un poco Adagio 3/4 (à 3)


with 16th notes

- K 51 *La finta semplice*, no. 26 Finale III, b. 272 „Fu colpo d’amore, pentita già sono“

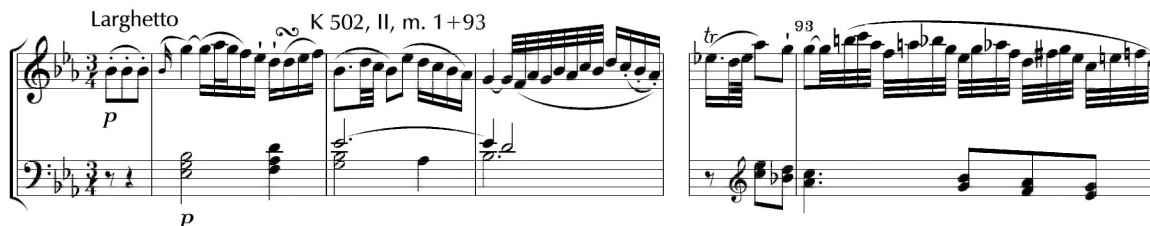
⁴⁸⁰ The tempo word stemming from the first edition of the parts 1792 is plausible, but – though not noted in the NMA - not authentic.

⁴⁸¹ Johann Friedrich Reichardt, *Ueber die Pflichten des Ripien-Violinisten* (‘On the Duties of the Tutti violinist’), p. 25 [app. p. 296]

Larghetto 3/4 (à 3)

 with 32nd notes


* K 502 Piano Trio in B flat, 2nd movement (Ex. 311)



Ex. 311: Piano Trio in B flat, K 502, 2nd movement, b. 1 and 93


In accordance with Mozart's meticulousness in notating, this *Larghetto*-movement should be less slow than the *Adagio* in K 499 (Ex. 309).

Larghetto 3/4 (à 3)

 with 16th notes

- K 367 Ballet music for *Idomeneo*, no. 1, Annonce, b. 154 *Larghetto* pour Mme Hartig

Andante cantabile 3/4 (à 3)

 with 32nd notes

* K 551 Symphony in C (*Jupiter* Symphony), 2nd movement (Ex. 312)

- K 548 Piano Trio in C, 2nd movement

- K 465 String Quartet in C, 2nd movement (originally *Adagio*, then crossed out)

- K 387 String Quartet in G, 3rd movement

- K 333 Piano Sonata in B flat, 2nd movement

* K 310 Piano Sonata in A minor, 2nd movement („con espressione“) (Ex. 313)

- K 218 Violin Concerto in D, 2nd movement



Ex. 312: Symphony in C (*Jupiter*), K 551, 2nd movement, b. 1 and 11

How can an uninformed listener recognize the metre of the second movement of the *Jupiter* Symphony? If the beats are equally stressed, as so often in performances, one understands either a 2/4 metre, or one takes the first falling fourth as an upbeat for a series of 3/4-bars. Both assumptions seem to be confirmed by the *forte*-chords that appear to be first beats, an error that is not clarified until b. 7. These misunderstandings can only be avoided by careful metrical stresses on the 'good' beats as I have marked them in Türk's sense (ex. 101 on p. 086 and on p. 303). The profound disturbance caused by the metrical syncopation of the *forte* - a subtle preparation for the virtual changes of metre to 2/4 in b. 23-25, 31-36 etc. - makes the stable metre, presented by a full *forte* on the subdominant from b. 7, to be felt like a relief. (As in the Piano Sonata in C, K 309, II, b. 3)



Ex. 313: Piano Sonata in A minor, K 310, 2nd movement, b. 1 and 12

Mozart wanted the 2nd movement of the Piano Sonata in A minor to be played not as *Adagio* or *Larghetto* with 32nd notes (Ex. 309 and Ex. 311) but as *Andante cantabile* - in spite of the mordents on 64th notes (i.e. 128th notes !) (Ex. 313)

(Andante cantabile 3/4 (à 3))

with 16th notes

* K 330 Piano Sonata in C, 2nd movement (Ex. 314)

Andante cantabile

Ex. 314: Piano Sonata in C, K 330, 2nd movement

„One is accustomed to set *Cantabile* above pieces in a *moderate tempo* which have something aria-like about them in order to indicate that they should be executed *with a particularly singing quality*. Such a rendering is done with moderate strength; the notes are slurred more than detached, and one refrains from all embellishments and manners of execution which are not appropriate for the voice.“⁴⁸²

Andante (mà) (un poco) adagio 3/4 (à 3)

with 32nd notes

- K 402 Andante and Fugue of a Sonata in A for piano and violin

with 16th note triplets

* K 238 Piano Concerto in B flat, 2nd movement (Ex. 315)

- K 175 Piano Concerto in D, 2nd movement

[Andante un poco adagio] K 238, II, m. 45

Ex. 315: Piano Concerto in B flat, K 238, 2nd movement, b. 45

with 16th notes

- K 111 *Ascanio in Alba*, no. 21 Aria Fauno, b. 151 „Se mai divieni amante“

Andante sostenuto 3/4 (à 3)

with 16th notes

- K 369 „Misera, dove son!“, Recit. and Aria for soprano and orch.; Aria „Ah! non son io che parlo“

* K 296 Piano and Violin Sonata in C, 2nd movement (Ex. 316)

- K 294 „Alcandro, lo confesso“, Rec. and Aria for soprano and orchestra; Aria „Non sò d’onde viene“

⁴⁸² D.G. Schulz in Sulzer, *Allgemeine Theorie* ('General Theory'), 1774, IV/383 „In a Singing Manner“ [app. p. 289].

Ex. 316: Piano and Violin Sonata in C, K 296, 2nd movement, b. 4 and 22**Andante moderato 3/4 (à 3)**

with 16th note triplets

- K 204 Serenade in D, 3rd movement

Andante 3/4 (à 3)

with 64th notes

- K 608 Allegro and Andante (Fantasia in F minor) for a mechanical organ; Andante

* K 503 Piano Concerto in C, 2nd movement (Ex. 317)

Ex. 317: Piano Concerto in C, K 503, 2nd movement, b. 1 and 97

In spite of the 64th notes, here too the „Andante“ does *not* relate to the eighth notes, although this idea may suggest itself; it only modifies the *tempo giusto* „3/4 (à 3) with 64th notes“ towards a more light-weight manner of playing than is demanded by *Adagio*. One may notice the *diminuendo*-sign after the „sf“ showing that this means no short *sforzato* but a broad *sforzando*.

with 32nd notes

- K 575 String Quartet in D, 2nd movement

* K 533 Piano Sonata in F, 2nd movement (Ex. 318)

- K 521 Sonata for piano four-hands in C, 2nd movement

* K 515 String Quartet in C, 2nd movement (originally *Larghetto*) (Ex. 307, Ex. 308)

- K 469 *Daive penitente*, Cantata, no. 6 Aria tenor „A te, fra tanti affanni“

* K 454 Piano and Violin Sonata in B flat, 2nd movement (originally *Adagio*)

- K 448 Sonata for two pianos in D, 2nd movement

- K 415 Piano Concerto in C, 2nd movement

- K 414 Piano Concerto in A, 2nd movement

- K 365 Concerto for 2 pianos and orchestra in E flat, 2nd movement

- K 364 Sinfonia Concertante for violin, viola and orchestra in E flat, 2nd movement

- K 284 Piano Sonata in D, 2nd movement Rondeau en Polonaise

- K 250 Serenade in D (*Haffner Serenade*), 3rd movement

- K 137 Divertimento II (Quartet) in B flat, 1st movement

Like K 503/II the larger note values at the beginning of nearly all these movements feign a 3/4 metre with whole-bar accentuation before they bring 64th or 32nd notes into play:

Ex. 318: Piano Sonata in F, K 533, 2nd movement, b. 1 and 45

with 16th note triplets

- K 155 String Quartet no. 2 in D, 2nd movement

with 16th notes

- K 528 „Bella mia fiamma, addio“, Recit. and Aria for soprano+orchestra; Aria „Resta, oh cara“

- K 487 Twelve duos for two French horns, no. 3

* K 376 Piano and Violin Sonata in F, 2nd movement (Ex. 319)

- K 366 *Idomeneo*, no. 22 Aria Arbace „Se colà ne’fati è scritto“

- K 345 *Thamos*, no. 3 Entr’acte

* K 297 Symphony in D (*Paris Symphony*), 2nd movement (first edition version) (Ex. 320)

- K 252 Divertimento in E flat for 2 ob, 2 hrn, 2 bsn, 3rd movement Polonaise (see Ex. 427)

* K 211 Violin Concerto in D, 2nd movement

- K 185 Serenade in D, 3rd movement

- K 138 Divertimento III (Quartet) in F, 2nd movement

- K 136 Divertimento I (Quartet) in D, 2nd movement

- K 100 Cassation in D (Serenade), 3rd movement

Ex. 319: Piano and Violin Sonata in F, K 376, 2nd movement

„*Andante*: here the notes are rendered neither as slowly and meltingly into each other as in *Adagio*, nor as sharply accentuated and detached as in *Allegro*. Everything here is moderate; even the *strength of tone* demands moderation, unless the composer, prompted by a special modification of feeling, expressly prescribes a higher degree of intensity.“⁴⁸³


Ex. 320: Symphony in D (*Paris Symphony*), K 297, 2nd movement (first edition version)

Andante 3/4 (à 3) with 16th notes, because of its three emphases per bar, is Mozart’s only tempo indication besides *Andante* 4/4 with 16th notes („Heil sei euch Geweihten!“ (Ex. 121)) where the beats can be related to physical walking in moderate tempo.

Mozart composed the *Andante* 3/4 of the „Paris“ Symphony (Ex. 320) as a shorter replacement (ca. 3½ min.) for the original *Andante* 6/8, which had been played at the first performance (ca. 5 min.) and criticised as too long.⁴⁸⁴

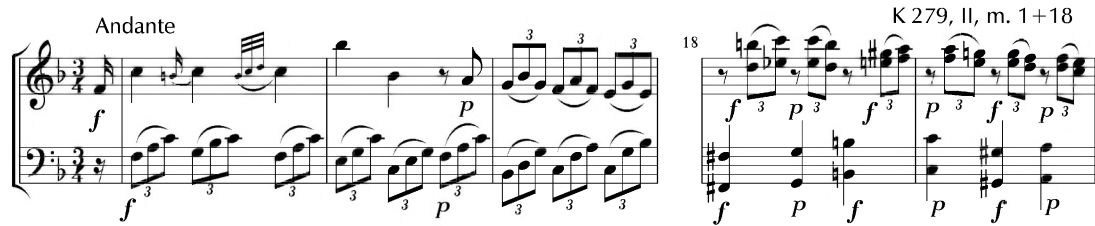
⁴⁸³ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), col. 142, ANDANTE [app. p. 312].

⁴⁸⁴ For remarkable reasons, Alan Tyson conversely believed the 6/8 *Andante* to be the later composition, and the 3/4 *Andante* the original one. („The Two Slow Movements of Mozart’s „Paris“ Symphony, K. 297“, in: *Mozart. Studies of the Autograph Scores*, 1987). Mozart wrote in his letter of 09.07.1778 (no. 462 [app. p. 264]): „the symphony [K 297] met with full approval - the *Andante*, however, was not lucky enough to satisfy him [Le Gros] - he regards it as having too much modulation in it - and being too long“. In view of the inherent tempos of metres in the 18th century, their ‚natural motion‘, one cannot simply count bars to

 with 8th note triplets

* K 279 Piano Sonata in C, 2nd movement (Ex. 321)

Andante




K 279, II, m. 1+18

Ex. 321: Piano Sonata in C, K 279, 2nd movement, b. 1 and 18


A beautiful example of the 'heavy' three-four time - in contrast to the 'light' 3/4 metre with whole-bar accentuation of, for example, Pamina (Ex. 281).

Andante grazioso 3/4 (à 3)

 with 32nd notes


- K 247 Divertimento in F (1. *Lodronische Nachtmusik*), 3rd movement

Andante con moto 3/4 (à 3)

 with 16th notes

* K 380 Piano and Violin Sonata in E flat, 2nd movement (Ex. 287)

Andantino cantabile 3/4 (à 3)

 with 32nd notes

* K 306 Piano and Violin Sonata in D, 2nd movement (Ex. 322)


[Andantino cantabile]



K 306, II, m. 58

Ex. 322: Piano and Violin Sonata in D, K 306, 2nd movement, b. 58

Andantino 3/4 (à 3)

 with 32nd notes

* K 475 Fantasia in C minor for piano, b. 86 (32nd notes in the following *Più allegro*) (Ex. 324)

- K 299 Concerto for flute, harp and orchestra, 2nd movement

* K 271 Piano Concerto in E flat (Jenamy concerto), 2nd movement (Ex. 323)

find the duration, as Tyson does, without considering their tempo. A tempo of MM ♩=ca. 120, corresponding to the other movements in *Andante* 6/8 (3+3) with 16th notes, gives a duration of nearly 5 minutes for the 588 eighth notes of the 6/8 version; but the 252 quarter notes (including repeat) of the 3/4 version at the reasonable speed of MM ♩=ca. 80 take only 3'10". With a different choice of tempo the durations would change of course – not so much, however, that the 3/4 version becomes the longer one. And had Mozart really composed the 6/8 movement later as a „shorter version“ it would be strange that he then made it slower by changing its original *Andantino* to *Andante*.

Ex. 323: Piano Concerto in E flat, K 271 (*Jenamy Concerto*), 2nd movement, b. 1 and 22

The error of thinking that Mozart's *Andantino* is slower than his *Andante* arises if one fails to consider the classes of note values: the *Andantino* 3/4 (à 3) of the *Jenamy*-concerto with its 32nd notes is more animated than the *Andante* (à 3) movements with the same class of note values (K 515, II, Ex. 308 and K 533, II, Ex. 318) - although it is of course slower than an *Andante* 3/4 (à 1) with 16th notes (e.g. Pamina's „Tami-no mein!“ Ex. 281)

Ex. 324: Fantasia in C minor for Piano, K 475, b. 86 and 125

The Fantasia in C minor, K 475, has no 32nd notes in its *Andantino*, it's true; the following *Più allegro*, however, is full of them, and so they must be also taken into consideration from the beginning.

♪ with 16th notes

※ K 320 Serenade in D (*Posthorn Serenade*), 5th movement (Ex. 325)

- K 272 „Ah, lo previdi!“, Rec., Aria and Cavatina for soprano and orch., b. 217 „Deh, non varcar“

Ex. 325: Serenade in D (*Posthorn Serenade*), K 320, 5th movement, b. 1 and 7

The *Andantino* of the *Posthorn Serenade* with its 16th notes is faster than the *Andante* 3/4 of the Paris Symphony (Ex. 320) and of the Violin Concerto in D, K 211, and of course also than the 2nd movement of the *Jenamy Concerto* which is determined by 32nd notes (Ex. 323).

Più Allegro [from *Andantino*] 3/4 (à 3)

♪ with 32nd notes

- K 475 Fantasia in C minor for piano, b. 125 (Ex. 324)

Andantino grazioso 3/4 (à 3)

♪ with 16th notes

- K 217 „Voi avete un cor fedele“, aria for soprano and orchestra

- K 190 Concertone in C for 2 violins and orchestra, 2nd movement

Grazioso 3/4 (à 3)

with 16th notes

- K 196 *La finta giardiniera*, no. 16 Aria Sandrina „Una voce sento al core“

As in „Vedrai, carino“ (Ex. 359) in 3/8-metre and „Ricevete, oh padroncina“ (Ex. 360) in 6/8 time, *Grazioso*, on its own, is no „tempo“-indication but an indication of the manner of playing. This aria with its many *sciolto* sixteenth notes seems to me to find its best place between *Andantino* (à 3) and *Allegretto* (à 3). Contrast with the *Grazioso*-aria of Ilia, no. 19 in *Idomeneo* (see Ex. 291, p. 178), with its whole-bar accentuation.

Allegretto maestoso [!] 3/4 (à 3) (strictly speaking a *contradictio in adjecto*!)

with 16th notes

- K 344 *Zaide*, no. 7 Aria Allazim „Nur mutig, mein Herze, versuche dein Glück!“

Allegretto 3/4 (à 3)

with 16th notes

- K 367 Ballet music for *Idomeneo*, no. 2, Pas seul de Mr. le Grand, b. 19

* K 345 *Thamos*, no. 6 Chorus „Von des Mittags heißem Sande“, b. 69 (Ex. 326)

(Allegretto) K 345, no. 6, m. 71, 80, 179

71 80 179

vi-de

Von des Mit-tags hei-ßem Stran-de wölkt sich Op-fer-rauch em-por.

p *f* *fp* *f* *p* *f*

Ex. 326: *Thamos*, K 345, no. 6 Chorus of the priests, b. 71, 80 and 179 (much abridged)

This piece, too, seems initially to have whole-bar accentuation, until in b. 82 and finally from b. 171 unmistakably the three accents of the ‚heavy‘ 3/4 metre become evident. It does not need to be underlined that it has nothing in common with the *Allegretto* 3/4 (à 1) of Figaro’s Cavatina „Se vuol ballare signor Contino“ (Ex. 292), or with „Daß wir uns niemals wiederfinden“ in *Die Entführung*. (Ex. 293)

Più Allegro [from Allegretto] 3/4 (à 3)

with 16th notes

- K 367 Ballet music for *Idomeneo*, no. 2 Pas seul de Mr. le Grand, b. 48

Allegro maestoso 3/4 (à 3)

with 16th notes

- K 128 Symphony in C, 1st movement

Allegro 3/4 (à 3)

with 16th notes

* K 527 *Don Giovanni*, no. 8 Aria Donna Elvira „Ah fuggi il traditor“ (Ex. 327)

- K 424 Duo for violin and viola in B flat, 1st movement, b. 11

* K 345 *Thamos*, no. 4 (Melodram).

- K 345 *Thamos*, no. 7 Chorus, b. 46 „Höchste Gottheit, milde Sonne“

- K 208 *Il re pastore*, no. 4 Aria Alessandro „Si spande al sole in faccia“

- K 111 *Ascanio in Alba*, nos. 2, 4 and 18 Chorus „Di te più amabile, nè Dea maggiore“

Ex. 327: *Don Giovanni*, K 527, no. 8 Aria Donna Elvira, „Ah fuggi il traditor“, b. 1 and 39

With the exception of Elvira's aria in baroque style - with its textbook-correct *hemiolas* (amongst others b. 39/40) „a parody of old-fashioned seria“⁴⁸⁵ - and of the five other pieces on my list, the difference between ‚heavy‘ and ‚light‘ 3/4 metres become less and less in faster tempi. Of course one does not count in eighth notes any more and the accentuations become nearly alike.

Più Allegro [from *Allegro*] 3/4 (à 3)

with 8th note triplets

- K 367 Ballet music for *Idomeneo*, no. 2, b. 98, Pour le Ballet

Allegro con brio 3/4 (à 3)

with 16th notes

* K 366 *Idomeneo*, no. 3 Chorus „Godiam la pace, trionfi Amore“ (Ex. 328)

„Con brio: fiery, heatedly, glowing, noisily“⁴⁸⁶ sing the jubilant Trojans and Cretans: „let us enjoy peace, let love triumph!“ - namely with „a higher degree of strength of tone“.⁴⁸⁷

Ex. 328: *Idomeneo*, K 366, no. 3 Chorus „Godiam la pace“, b. 6 and 18

Although the 32nd notes under the „tr“ in b. 7 and 8 need not perhaps be taken really seriously, at least the later „tr“ on 16th notes, however, compels us not to strike up an *Allegro con brio* 3/4 (à 1) at the beginning.

Molto allegro 3/4 (à 3)

with 16th notes

* K 202 Symphony in D, 1st movement (Ex. 329)

- K 196 *La finta giardiniera*, no. 28 Finale III Ensemble („Coro“) „Viva pur la Giardiniera“

Ex. 329: Symphony in D, K 202, 1st movement, b. 1 and 51

⁴⁸⁵ Charles Rosen, *The classical Style*, 1971, p. 322).

⁴⁸⁶ Türk, *Klavierschule* (*School of Clavier Playing*), p. 112, § 78 [app. p. 301]

⁴⁸⁷ Koch, *Musikalisches Lexikon* (*Musical Dictionary*), article ‚Forte‘ [app. p. 313]

Allegro assai 3/4 (à 3)

with 16th notes

* K 280 Piano Sonata in F, 1st movement (Ex. 330)

- K 254 Divertimento à 3 (Piano Trio) in B flat, 1st movement

Ex. 330: Piano Sonata in F, K 280, 1st movement

Allegro assai is according to Leopold Mozart faster than *Allegro molto*. Consequently these movements are Mozart's fastest in 'heavy' 3/4 time. The tempo of the first movement of K 280 is nevertheless restricted by mordents on 16th notes in b. 2 and 84.

c) 3/8 metre

MATTHESON 1713: „3/8. *Par affectation* this often takes the place of 3/4, and has become so favoured that it is used in arias, yet with the addition of *adagio* or the like, even though it properly belongs to the *passepieds*, canaries and other hopping dances.“⁴⁸⁸

MARPURG 1763: „3/8 metre. Since its tempo is naturally very fast, it must be reduced as much as necessary by an added tempo word⁴⁸⁹ if it is to be slow.“⁴⁹⁰

JOH. AD. SCHEIBE 1773: „3/8 metre is most practical for all kinds of gentle, tender, pleasant, humorous and lovely expression; it is very suitable also for lively and fleeting pieces. Although it is sometimes used for slow, moving, and touching expressions: it seems nevertheless that the gentle and fluent, and next to these the fleeting and swiftly rushing, as well as the playful and trifling, would be the most appropriate for it. The natural tempo this metre demands can be moderated a little, but not completely suppressed. Therefore the movements in this metre which are to be slow are generally played with a little more life and fluency than if they were set in a larger metre. Thus the composer must have this character precisely in mind.“⁴⁹¹

KIRNBERGER/SCHULZ 1776: „3/8 metre has the lively tempo of the *passepied*; it is performed in a light but not entirely playful manner and is widely used in chamber and theatrical music.“⁴⁹²

JOH. ABRAHAM PETER SCHULZ 1794: „For example, the 8th notes in 3/8 metre are not as long as the quarter notes in 3/4; but also not as short as the 8th notes of the same. Therefore, a piece in 3/8 metre is faster than it would be in 3/4 time.“⁴⁹³

GOTTFRIED WEBER 1824: „It has been agreed that 3/2 metre receives a somewhat *different kind of execution* from 3/8 metre; and in fact so that a piece is to some extent more lightly and gently executed if it is written in smaller note values. In this respect the difference in the indication of metre offers the composer a means to indicate the character fairly well in which he wants to have his composition performed; and therefore it is not unimportant to *choose the most suitable indication for the metre*.“⁴⁹⁴

⁴⁸⁸ Mattheson, *Das neu- eröffnete Orchestre* ('The Newly Revealed Orchestra'), 1713, part 1, chap. III, 'Vom Tacte insonderheit' ('About metre in particular'), p. 87, § 17 [app. p. 339].

⁴⁸⁹ he writes erroneously „Tactwort“.

⁴⁹⁰ Marpurg, *Anleitung zur Musik überhaupt* ('Guide to Music in general'), 1763, part 2, p. 88, chap. 6, § 5 [app. p. 335].

⁴⁹¹ Scheibe, *Ueber die Musikalische Composition* ('About Musical Composition'), 1773, p. 208, chap. 5, § 93 [app. p. 340].

⁴⁹² Kirnberger / Schulz, *Die Kunst des reinen Satzes* ('The Art of Strict Musical Composition'), Vol. II, 1776, p. 130, 4 [app. p. 278].

⁴⁹³ Schulz, article "Vortrag" ('Performance Style') in Sulzer, *Allgemeine Theorie* ('General Theory'), IV, 1774, p. 707 [app. p. 291].

⁴⁹⁴ Gottfried Weber, *Versuch einer geordneten Theorie* ('Systematic Theory of Composition'), vol. I, p. 98, § 65 [app. p. 343].

According to Gottfried W. Fink (1809) 3/2 metre has the „very heavy“, 3/4 the „heavy“ and 3/8 metre the „light accent“.

„It is this different accent which gives each of these metres its peculiarity by which they differ from each other, so that the **heavy** 3/4 and the **light** 3/8 metre, when both moving at the same pace, will always be perfectly distinguishable to the ear.“⁴⁹⁵

d) Compound - or ‚long‘ - 6/8 (3/8+3/8) Metre

„Six-eight metre. This term describes *two species of metres which differ fundamentally from each other*, namely: 1) the simple mixed metre which is created out of the two-four metre with a dot added to each quarter note and 2) the metre compounded of two three-eight metres, which is distinguished from the former in having two ‚strong‘ and two⁴⁹⁶ ‚weak‘ beats.“⁴⁹⁷

Readers studying only parts of my book are recommended to look back to the excursus „Compound metres - The metric of groups of bars“ on p. 081 where, among others, KIRNBERGER and SCHULZ say:

„There are melodies in which it is obvious that whole bars are alternately *heavy* and *light*, so that a whole bar is heard as only one beat. If the melody is of such a nature that the entire bar is felt as only one beat, two bars must be grouped together to form just one, whose first part is accented [‚long‘] and the other unaccented [‚short‘]. If this contraction were not to occur, the result would be a melody consisting only of accented beats [e.g. a series of 3/8 metres of equal weight].

This resulted in compound metres, namely, compound 6/8 from two combined bars of 3/8, etc. - This combining of bars actually occurs only so that the player can arrive at the proper rendering and *play the second half of such a bar more lightly than the first.*“⁴⁹⁸

Differently from the compound 6/8 metre of the Baroque which („in order to spare bar-lines“ - according to the dubious view of Koch) tied two *equally* heavy 3/8 bars together (= v v = v v), the compound 6/8 metre of the late 18th century creates an even-metre superstructure over two *unequally* heavy 3/8 metres (= v v - v v), a formation which allows music to breathe in broader arcs because of the greater distance between the main emphases. That is probably why Mozart took it as a basis for 80% of his movements in 6/8 metre.

„Compound metres, with their increasing number of accents within a single bar, offer richer possibilities than simple ones, and the wider frame of the bar gives more space for finer details in the drawing.“⁴⁹⁹

Classic examples for the dichotomy within the 6/8 metres are the Chorus no. 5 in *Don Giovanni* (Ex. 331) in ‚simple‘, ‚short‘ 6/8 metre (see p. 166, Ex. 263), that is nothing but a 2/4 metre with triplets):

Ex. 331: *Don Giovanni*, K 527, no. 5 Chorus, b. 17 and 35

and is contrary to the second part of Papageno's aria „Ein Mädchen oder Weibchen“ in compound - or ‚long‘ - 6/8 (3+3) metre (Ex. 332):

⁴⁹⁵ G.W. Fink, *Über Takt, Taktarten, und ihr Charakteristisches* ('About the Bar, Metres and their Characteristics'), in: AMZ No. 14 col 211-214, 14.01.1809 [app. p. 345].

⁴⁹⁶ The 2nd+3rd and the 5th+6th eighth notes were regarded as constituting together one light beat, an *arsis*.

⁴⁹⁷ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), col. 1307 *Sechachteltakt* ('Six-eight metre') [app. p. 317].

⁴⁹⁸ Kirnberger / Schulz, *Die Kunst ...* ('The Art of Strict Musical Composition'), II, *About Compound Metre* [app. p. 278].

⁴⁹⁹ Mendel / Reissmann: *Musikalisches Konversations-Lexikon*, 1870-83, article „Tactarten“, p. 76.

Allegro K 620, no. 20, m. 21c-24c + 25-28 combined

Ex. 332: *Die Zauberflöte*, K 620, no. 20 Aria Papageno, b. 21c-24c and 25-28 combined

Compound 6/8 (3+3)-metres, however, can temporarily split up into a series of virtual 3/8-metres - like a piece in 2/2-metre can for some passages change to 4/4-metre and one in 4/4 conversely to a virtual 2/2-metre (see p. 113 and p. 132).

e) 3/8- and 6/8 (3/8+3/8) metres, considered together

As 3/8 and 6/8 (3+3) metres differ only in their superordinate metrics, but are equal with regard to tempo and manner of playing, we can treat them jointly. I shall mark compound 6/8 metres from now on with $^{3+3}/8$.

136 of Mozart's movements or parts of them are in 3/8 metre. They consist of a series of - in principle - metrically equally heavy bars which have a tendency to group themselves asymmetrically. For 64 of them autograph tempo words have survived.

146 movements are in 6/8 metre, of which 117 are in compound 6/8 (3/8+3/8) metre. There are autograph tempo words for 77 of these pieces.

As 2/2-metres can temporarily change to virtual 4/4-metres, 4/4 metres to virtual 2/2, and 4/8-metres to virtual 2/4-metres (and vice versa) pieces in compound 6/8 (3+3)-metre sometimes change for a series of bars to 'simple' 6/8 ($\hat{=}$ 1) (see p. 118, and Ex. 257, Ex. 348 and Ex. 360).

Let us again work through the modules in order. Although we have no piece by Mozart with the indication *Adagio* 3/8 we can start with *Adagio* 6/8 (3+3):


„Since a compound metre is nothing else but a group of two or more simple metres it follows first that the beats of a compound bar move neither faster nor slower than in a simple one (under otherwise equal circumstances) for example, the eighth notes in 6/8 like those in 3/8 metre.“⁵⁰⁰

„The tempo and execution of compound metres correspond to the simple ones from which they are composed.“⁵⁰¹

What Schulz wrote about 3/8 metre is therefore correspondingly valid also for the compound 6/8 (3/8+3/8) metre:

„3/8 time is rendered lightly; if a movement in this metre is marked *Adagio* and filled with thirty-second notes, however, then it is played more heavily than it otherwise would be, but still not as heavily as if the same piece were set in 3/4 time.“⁵⁰²

Adagio 6/8 (3+3)

 with 32nd notes

- K 617 *Adagio* and *Rondo* in C minor/C major for glass harmonica, fl, ob, vla and vc, *Adagio*

* K 488 *Piano Concerto* in A, 2nd movement (Ex. 333)

- K 353 *Twelve Variations* for piano in E flat on „La belle Française“, var. XI

⁵⁰⁰ Gottfried Weber, *Theorie der Tonsetzkunst* ('Systematic Theory of Composition'), vol 1, 1824, p. 111/112, § 80 [app. p. 344].

⁵⁰¹ D.G. Schulz, in Sulzer *Allgemeine Theorie*, 1774 ('General Theory') article 'Tact' ('Metre'), vol. IV, 1774, p. 501 [app. p. 291].

⁵⁰² D.G. Schulz, in Sulzer *Allgemeine Theorie*, 1774 ('General Theory') article 'Vortrag' ('Performance style [Rendition]'), vol. IV, p. 709 [app. p. 291].

Adagio K 488, II

Ex. 333: Piano Concerto in A, K 488, 2nd movement (metrical markings à la Türk, (see Ex. 101)

The second movement of K 488 (Ex. 333) would be made almost commonplace if it were notated as a series of 3/8 bars. It is truly delightful how Mozart - contrary to Kirnberger's demand for a *lighter* accentuation of the second halves of bars in compound 6/8 metre - actually marks them now and then (quasi as large syncopations) with characteristics of their own - e.g. in b. 5 by double, and in b. 7 by written-out superhigh grace-notes. Regarding the differentiations of the metric in a group of bars which I have marked in the music example, I refer the reader to Türk's model cited on p. 303 (Ex. 101).

Larghetto 3/8

with 32nd notes

- * K 621 *La Clemenza di Tito*, no. 23 Rondo Vitellia „Non più di fiori vaghe catene“ (Ex. 334)
- K 344 *Zaide*, no. 13 Aria Zaide, b. 63 „Ach, mein Gomatz, mit uns Armen“

[Larghetto]

Ex. 334: *La Clemenza di Tito*, K 621, no. 23 rondo Vitellia, b. 9 and 25

Andante cantabile 3/8

with 32nd notes


- * K 588 *Così fan tutte*, no. 17 Aria Ferrando „Un'aura amorosa“ (Ex. 335)
- K 424 Duo in B flat for violin and viola, 2nd movement

Andante cantabile K 588, no. 17, m. 1+23

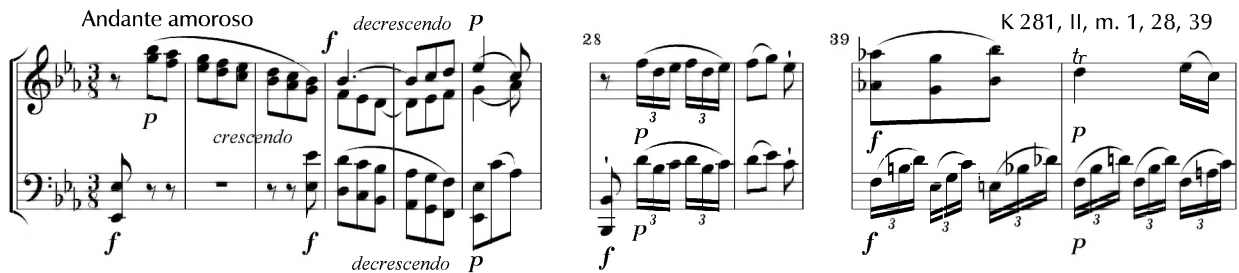
Ex. 335: *Così fan tutte*, K 588, no. 17 aria Ferrando, „Un'aura amorosa“ b. 1 and 23

Abused by tenors when presenting themselves in auditions for agents and on stage, „Un'aura amorosa“ still suffers today from the misunderstanding that *Andante* meant „slow“, as we have already seen when dealing with *Andante* 3/4. It follows, however, a terzetto in which the two thoughtless lovers in premature triumph can hardly stop themselves laughing. Instead of dinner, „Un'aura amorosa“ („a breath of the beloved“), would now do for Ferrando in his high spirits. The postlude with its double dottings is the wanton expression of the merrily pugnacious - though unfortunately misguided - pride of his love, not a sarabande in purple robes. Exactly as Mozart did not compose the freshness of Tamino's falling in love in the ‚Bildnis‘-aria in a lofty ♩ but in light 2/4 (4/8) metre (Ex. 203), he gives our shallow Ferrando instead of a weighty 3/4 the more animated, charming 3/8 metre.

Andante amoroso 3/8

 with 16th note triplets

* K 281 Piano Sonata in B flat, 2nd movement (Ex. 336)




Ex. 336: Piano Sonata in B flat, K 281, 2nd movement, b. 1, 28, 39

Mozart's only piece designated „amoroso“. His original - faster - indication had been „Andantino“!

„Amoroso, affectionate, lovely, describes a slow and gentle movement and a moving and tender expression of the melody in which the notes are *more slurred together* than detached and the accents are brought out noticeably but gently.“⁵⁰³

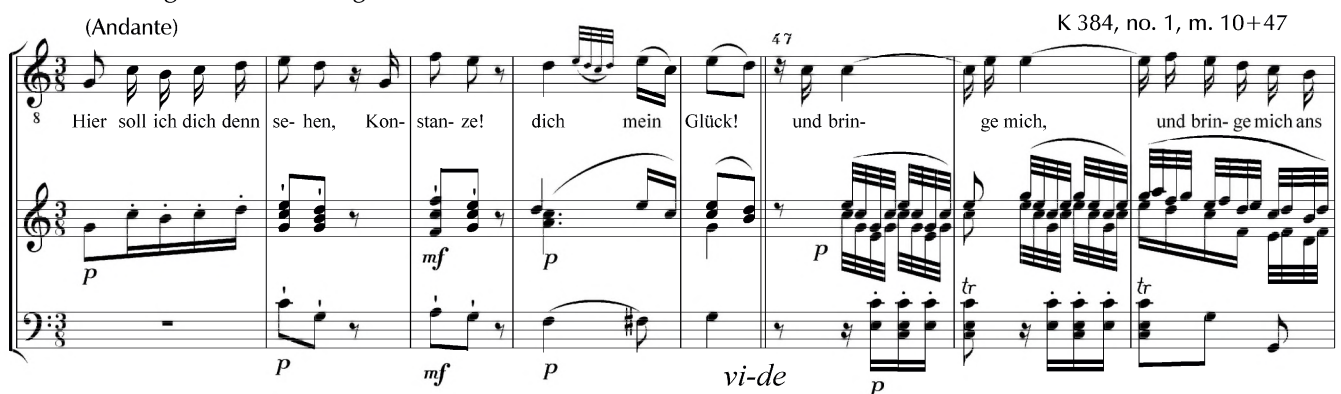
Andante 3/8

 with 32nd notes

- * K 588 *Così fan tutte*, no. 4 Duetto Fiordiligi/Dorabella „Ah guarda, sorella“ (Ex. 338)
- K 588 *Così fan tutte*, no. 31 Finale II, b. 501 „Il ritrattino pel coricino“
- K 564 Piano Trio in G, 2nd movement (Theme and 6 variations)
- K 482 Piano Concerto in E flat, 2nd movement
- K 478 Piano Quartet in G minor, 2nd movement
- * K 469 *Davide penitente*, Cantata, no. 8 Aria Soprano 1 „Tra l'oscure ombre funeste“⁵⁰⁴ (Ex. 339)
- K 430 *Lo Sposo deluso*, Overture, b. 123 (instrumentation fragmentary)
- K 388 Serenade in C minor for wind (arrangement of String Quintet K 406), 2nd movement
- K 384 *Die Entführung*, Overture, b. 119 (32nd notes virtual, corresponding to no. 1, b. 64)
- * K 384 *Die Entführung*, no. 1 Aria Belmonte „Hier soll ich dich denn sehen, Konstanze!“ (Ex. 337)
- K 384 *Die Entführung*, no. 16 Quartett, b. 89 „Doch ach! bei aller Lust“ (virtual 32nd notes)
- K 209 „Si mostra la sorte“, aria for tenor and orchestra

There is no physical walking in the ‚small‘ 3/8 metre which is always stressed in whole bars; here the music itself „walks“ its light-footed pace. *Andante* 3/8 with 32nd notes is more lightly moving (or should be) than *Andante* 3/4 with the same degree of subdivision, i.e. with 16th notes - as for instance the „Fandango“ in Finale II *Figaro* (Ex. 280) or Pamina's „Tamino mein! O Welch ein Glück!“ (Ex. 281).

(Andante) K 384, no. 1, m. 10+47



Ex. 337: *Die Entführung*, K 384, no. 1 Aria Belmonte, b. 10 and 47

It must have been the false connection of a physical „Andante“ to the beat which caused Karl Böhm to open the *Abduction from the Seraglio*, K 384 - for its youthful hero an adventurous undertaking - so contemplatively. Did Mozart not give Belmonte - beaming with optimism and thirst for action in C major,

⁵⁰³ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), col. 141 [app. p. 312].

⁵⁰⁴ In Mozart's catalogue Larghetto 3/8.

enthusiastically anticipating his reunion with Konstanze - a courageous, light 3/8 metre (Ex. 337) as the curtain rises? And on the other hand, in the farewell duet with Konstanze („Meinetwegen sollst du sterben!“), for their sorrow in the face of expected death - though with the same tempo word - did he not choose the slower and ‚heavier‘ 3/4 metre? (Ex. 283)

In the Duetto no. 4 in *Così fan tutte* one can still witness Fiordiligi and Dorabella as two ripe opera-singers celebrating the beauty of their voices in solemnly undulating 3/4 metre. The listener enjoys the sonority since Mozart's melodies are like gold wire which can be stretched and stretched without breaking. Edward Dent's „sentimental slow movement“ (1913) can still often be heard here.⁵⁰⁵

(Andante) K 588, no. 4, m. 15+37

15 37

Ah guar-da, so-rel-la, ah guar-da, so-rel-la, os-ser-va, che fo-coha ne' sguar-di!

Dorabella:

p *staccato*

Ex. 338: *Così fan tutte*, K 588, no. 4 Duetto Fiordiligi/Dorabella, b. 15 and 37

But the dramatic intention is to show Don Alfonso's two test characters as lighthearted, rapturous teenagers,⁵⁰⁶ which is crucial to the plausibility of the plot. The 32nd notes from b. 35 are not a dull *staccato* étude but the depiction of the „blazing glances“ and „arrows“ the girls see flying towards them from the portaits of their lovers - underlaid with palpitating syncopations in the second violins. (Ex. 338). The sharply dotted rhythms in b. 53 and 61-64 paint the warriors and their alleged martial threats in the features of the men's babyfaces, not a baroque rattling cuirass. None of this can come out in the processional stride of a pensioner with the pulse of a tired bureaucrat, but only if the 32nd notes have the same nimble tempo as 16th notes in *Allegretto* 4/4 metre. Only like this can an actually non-existent sudden change of mood of the girls be avoided with the final *Allegro* 2/4: their already blithe mood merely grows boisterous when they conjure lifelong tortures on themselves should they ever become unfaithful.

Contrary to the contemporary standard practice of the metric of groups of bars described by Türk and Schulz (see p. 086, Ex. 101) in which every first bar of a group was heavier than the one following⁵⁰⁷, in „Ah guarda, sorella“ (Ex. 338) and „Un'aura amorosa“ (Ex. 335) (apart from the introductory bar in each case) the *second* and *fourth* (i.e. 3rd and 5th) bars (in the music example b. 16 and 18) seem to be heavier than the first and third (15th and 17th). This does not correspond, however, to Hugo Riemann's system of upbeat-bars, which understands every second bar as the aim of the first one: its effect is that of a metrical syncopation, dialectically enlivening the regular symmetry.

The aria „Tra l'oscure ombre funeste“, which Mozart inserted into his cantata *Davide penitente*, K 469 (no. 8) for a secular concert of the Viennese „Tonkünstlersozietät“, is an example of a work whose ‚smallest note values‘ could deceive. „Oscure ombre funeste“ (baneful shadows) and 64th-note *tiratas* (Ex. 339) that paint „tempests“, underlaid with syncopations, dominate the alternating entries of vc/db and violins in thirteen bars of the aria - but still the drumming 32nd note repetitions of the strings (b. 41-49), occuring in only nine bars, are those which decide the tempo.

⁵⁰⁵ Edward Dent, *Mozart's Operas*, (2nd edition 1947 p.195).

⁵⁰⁶ Referring to the Duet no. 20 „Prenderò quel brunettino“ [Ex. 209] Peter Gülke calls them aptly „cackling little geese“ („Das schwierige Theaterspielwerk“, in: *Die Sprache der Musik*, 2001, p. 101).

⁵⁰⁷ Moritz Hauptmann's „Akzent des Anfangs“ („accent of the beginning“). - See footnotes 263, p. 081 and 819, p. 343.

(Andante) K 469, no. 8, m. 26

Ex. 339: *Davide penitente*, K 469, no. 8 Aria soprano 1, b. 26

The *Andante* 3/8 metre with 32nd notes of „Ah guarda sorella“ (Ex. 338) and „Hier soll ich dich denn sehen“ (Ex. 337) (which are so often dragged) is the same as that hidden within the generally similarly dragged *Andante* 6/8 (3/8+3/8) metre of Pamina’s aria (Ex. 340) - even though the dramatic contents are so completely different from one another. This aria is a paradigm for compound metres and their often misunderstood tempos; I have addressed this in detail in an essay in „Mozart Studien“.⁵⁰⁸

Andante 6/8 (3+3)

with 32nd notes

* K 620 *Zauberflöte*, no. 17 Aria Pamina „Ach ich fühl’s, es ist verschwunden!“ (Ex. 340)

- K 612 „Per questa bella mano“, Aria for bass, obbligato double bass and orchestra

* K 550 *Symphony in G minor*, 2nd movement (Ex. 342)

* K 511 *Rondo in A minor* for piano (Ex. 341)

* K 496 *Piano Trio in G*, 2nd movement (Ex. 343)

Andante K 620, no. 17, m. 1, 14, 38 vi-

p Ach ich fühl's, es ist ver-schwun-den! e-wig hin der Lie-be Glück!

de 14 vi-

p Her-zen mehr zu-rück!

de 38

p *crescendo* *f* *p*

Ex. 340: *Die Zauberflöte*, K 620, no.17 Aria Pamina, b. 1-4, 14-16, 38-41

The incomparable postlude of this aria proves in a particularly impressive way the fact that we are dealing with a compound 6/8 metre. The increasing series of syncopated sigh motives from b. 38, a really heart-breaking hyper hemiola, would have been possible neither in 3/8 nor in ,simple' 6/8 metre.⁵⁰⁹

Andante K 511, m. 1+146

p *crescendo* *p*

p 146 *(cresc.)* *f* *p*

Ex. 341: *Rondo in A minor* for piano, K 511, b. 1 and 146

As they are instrumental, the 32nd notes of the magnificent, chromatically charged Rondo for piano,

⁵⁰⁸ Helmut Breidenstein, *Mozarts Tempo-System. Zusammengesetzte Takte als Schlüssel*, in: *Mozart Studien*, vol. 13, 2004, p. 35ff.

⁵⁰⁹ Concerning the tempo of the aria see - as a grotesque - „Gottfried Weber’s pendulum indication for Pamina’s aria“ of 1815 and its discussion in the Mozart literature [app. p. 352].

K 511, (b. 49-53, 76-80) may be a little more virtuoso than those of Pamina; they show, however - as do their two harmonies per bar - this 6/8 metre too as clearly compound.


Ex. 342: Symphony in G minor, K 550, 2nd movement, b. 1 and 33

The slow tempo caused by the many 32nd notes, the *c'* flat in b. 2 of the bass line, the trill in b. 3, the *sforzatos* in b. 7 and 15, the slides in b. 13/14 - all accentuating the second half of the bar - the hemiolas in b. 20, 22 and many more things besides make it impossible to hear the second movement of the G-minor symphony, K 550, as a 'simple' 6/8- metre ($\grave{a} 1$) - i.e. a tripled 2/4 metre (the so-called „mixed metre“), although the beginning, seen superficially, appears to be of that kind.

Ex. 343: Piano Trio in G, K 496, 2nd movement

The 2nd movement of the Piano Trio in G, K 496, too, does not reveal itself as compound until b. 8 (and then more than clearly in b. 30-33).

(Andante 6/8 (3+3))

 with 16th notes triplets

* K 498 Piano Trio in E flat (*Kegelstatt* Trio), 1st movement (Ex. 344)

- K 425 Symphony in C (*Linz* Symphony), 2nd movement

Ex. 344: Piano Trio in E flat, K 498, (*Kegelstatt* Trio), 1st movement, b. 13

The tempo of the first movement of the *Kegelstatt*-trio is determined by 16th notes and 16th note triplets (b. 127/128). The movement has moreover sixty-seven written out turns in 64th notes which as mere embellishments are not relevant for the tempo but of course playable like everything in Mozart. Their correct execution by sometimes two players simultaneously in coordination with exactly one 16th note of the accompaniment (e.g. b. 15) seems to have been so important for him that he took the trouble of notating two hundred and sixty-eight 64th notes [!] instead of using the usual sign ∞ for the turn. Peter Benary considered that they were „not playable in the usual and plausible tempo eighth note MM=132“⁵¹⁰ - and he was undoubtedly right. But is the „usual tempo“ perhaps wrong? The opinion that one couldn't play the movement more slowly „for musical reasons“ may be caused by a *horror vacui* of the ‚empty‘ bars 2, 4, 6 and 8. The dialogue, though, between the sonorous, self-confident assertion in b. 1 and 5 and - diplomatically delayed - the shyly doubting question in b. 3 and 7, is exactly what makes this

⁵¹⁰ Peter Benary, *Der Doppelschlag*, (*The turn*) in: *Musica* 43 (1989), p. 384.

exposition so thrilling, before the music begins to stream along uninterruptedly from the entry of the clarinet in b. 9 to the end, so releasing the tension which had been built up in the introduction.

The *Andante* 6/8 (3+3) of the *Linz* Symphony and of the *Kegelstatt* Trio [ex. 344] containing only 16th note triplets as smallest essential note values fits between Pamina's aria with its 32nd notes (Ex. 340) on the one hand and the second movement of the ‚Prague‘ Symphony (Ex. 346) and the Osmin/Blonde Duett (Ex. 348) dominated by 16th notes on the other. The 64th notes of the *Kegelstatt* Trio are perfectly playable in this tempo, but they set a speed limit which cannot be exceeded - and therefore for the *Andante* of the *Linz* Symphony as well.

[*Andante* 3/8]

with 16th notes

- K 623 Cantata „Laut verkünde unsre Freude“, no. 3 Duetto „Lange sollen diese Mauern“
- K 480 Terzetto „Mandina amabile“
- * K 318 Symphony in G, 2nd part, b. 110 (Ex. 345)

Ex. 345: Symphony in G, K 318, 2nd part, b. 110 and 144

[*Andante* 6/8 (3+3)]

with 16th notes

- K 621 *La Clemenza di Tito*, no. 3 Duetto Sesto/Annio „Deh prendi un dolce amplesso“
- * K 504 Symphony in D (*Prague*), 2nd movement (Ex. 346)
- K 421 String Quartet in D minor (2nd Haydn Quartet), 2nd movement
- K 384 *Die Entführung*, no. 2 Osmin's Lied „Wer ein Liebchen hat gefunden“⁵¹¹
- * K 384 *Die Entführung*, no. 9, Duett Osmin/Blonde b. 56 „O Engländer“ (Ex. 348)
- K 297 Symphony in D (*Paris*), 2nd movement (version of the first performance, see footnote 484; originally *Andantino*)
- K 252 Divertimento in E flat for 2 ob, 2 hrn, 2 bsn, 1st movement
- * [K 492 *Figaro*, no. 28 Aria Susanna „Deh vieni non tardar, oh gioia bella“ Ex. 097]⁵¹²

Ex. 346: Symphony in D (*Prague* Symphony), K 504, 2nd movement, b. 1 and 23

The 32nd notes in the second movement of the ‚Prague‘ Symphony are not relevant for the tempo (see p. 118). Nevertheless they influence the *mouvement* with their sharply dotted rhythms in b. 23.

⁵¹¹ In the NMA „*Andante*“ is set in Italics since it doesn't exist in the autograph. On a sketch sheet for this *Lied*, however, Mozart wrote „*Andante*“ at b. 45 (the present *Primo tempo*); it seems to me that the term can therefore be regarded as authorized also for the beginning, the more so as it definitely stands the test in comparison with „Oh Engländer, seid ihr nicht Toren“ (Ex. 348).

⁵¹² Susanna's aria „Deh vieni non tardar“ could be taken as a paradigm for this group; but unfortunately the perfectly fitting term „*Andante*“ is not authentic. See Breidenstein, in: *Mozart Studien* vol. 13, 2004, p. 63-65. - See also here the excursus „Compound Metres“ p. 81 and Ex. 097.

Ex. 347: String Quartet in D minor, K 421, 2nd movement

The second movement of the String Quartet in D minor, K 421, consists - very unusually - for the most part of groups of three bars. The middle section (now in groups of *four* bars) all of a sudden bursts out with wild staccato-chords in C minor (b. 31/32) which bring the movement to the distant key of A flat major; only b. 47/48 - turning sharply to C-major - allow then the calm recapitulation to begin.

Ex. 348: *Die Entführung*, K 384, no. 9 Duett Osmin/Blonde (b. 56-60 and 61-64 combined)

„O Engländer“ is scanned by some singers of Osmin (or their conductors) in *eighth notes*. But the tempo word „*Andante*“ does not refer to these; the *tempo giusto* of the piece, which is defined by its light uneven metre with only 16th notes as *quite animated*, is merely slowed down to a ‚wanton‘ walking of the eighth-notes - as in the second part of the Symphony in G, K 318 (Ex. 345), the second movement of the *Paris Symphony*, K 297 and Osmin’s *Lied*, *Die Entführung* no. 2. In spite of Blonde’s enthusiastic waving of her little flag of freedom and her pugnacious dissonances on „*Herz*“, „*Freiheit*“, „*niemals*“ and „*sklavisch*“ every half bar, there is mainly only one harmony during each of the first 10 bars. From the 11th bar (b. 66), however, until the fermata in bar 82, the compound 6/8 metre proves itself clearly with several perfect cadences on second halves of the bar, with bars in virtual 3/8 metre and two *mfp*-accents per bar of the violins in b. 73 and 77, before in b. 83 our quarrelsome Blonde in a sudden change of time into a resolute *Allegro assai* (6/8 à 1) with whole-bar accentuation gives Osmin his marching orders with *forte* signals of the horns (Ex. 264).

[Andante 6/8 (3+3)]


♪ with 8th notes

※ K 620 *Die Zauberflöte*, no. 21 Finale II, b. 534 „Nun wohl-an, es bleibt da-bei“ (Ex. 349)

- K 619 „Die ihr des unermeßlichen Weltalls“, Cantata for voice and piano, b. 107, „Wähnt nicht, daß wahres Unglück sei“

Ex. 349: *Die Zauberflöte*, K 620, no. 21 Finale II, b. 534, Papageno

Andante grazioso 3/8

 with 32nd notes

- * K 588 *Così fan tutte*, no. 23 Duetto Dorabella/Guglielmo „Il core vi dono, bell'ídolo mio“ (Ex. 350)
- K 111 *Ascanio in Alba*, no. 25 Aria Ascanio „Torna mio bene, ascolta“⁵¹³

60 (Andante grazioso) *p* *p* K 588, no. 23, m. 60




Ex. 350: *Così fan tutte*, K 588, no. 23 Duetto Dorabella/Guglielmo, b. 60 „Nel petto un Vesuvio“

One sees and hears Mount Vesuvius seething in Dorabella's breast! It is a grave aesthetic error that underestimates Mozart's art of creating parables if a human pulse, in a naturalistic 1:1 relation, is tritely taken as a basis for the *staccato* 16th notes of her palpitations (b. 19, 23-29, 40-47 „per che batte, batte, batte qui?“).⁵¹⁴

 with 16th notes

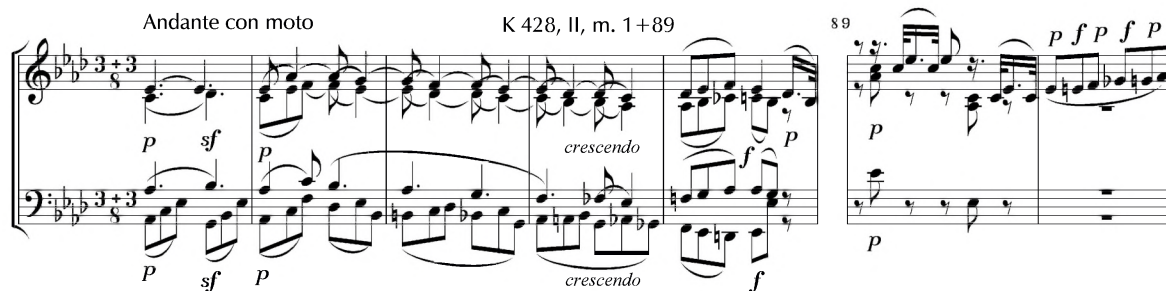
- K 120 Symphony in D, 2nd movement
- K 111 *Ascanio in Alba*, no. 1 Ballo delle Grazie (=Symphony K 120, 2nd movement)
- K 111 *Ascanio in Alba*, no. 16 Aria Ascanio, b. 48 „Solo un momento in calma lasciami“
- K 111 *Ascanio in Alba*, no. 19 Aria Silvia, b. 136 „Vieni col mio bel nume“
- K 51 *La finta semplice*, no. 26 Finale III, b. 49 „Alme belle innamorate“

Andante con moto 6/8 (3+3)

 with 16th notes

- * K 428 String Quartet in E flat (4th Haydn Quartet), 2nd movement (Ex. 351, Ex. 100)

Andante con moto K 428, II, m. 1+89



Ex. 351: String Quartet in E flat, K 428, 2nd movement, b. 1 and 89

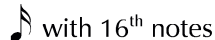
The *Sforzandos* and *fortes* in the second halves of b. 1 and 5 stand here as exceptions to Kirnberger's rule that second halves of the bar in compound 6/8 metre should be lighter. In bar 21-25, however, Mozart crossed out 4½ bars and inserted ½ a bar in order to bring the whole-bar *sforzandos* there on to the first beat (see p. 085, Ex. 100). The consistently two harmonies per bar and the series of dynamic changes at a distance of an eighth note (b. 70, 90) would not be possible in „simple“ 6/8 metre. As in all uneven and all compound metres the tempo word refers neither to the half bar nor to the eighth note. (A parallel for *Andante con moto* among even metres is the second movement of the symphony in E flat K 543 [2/4=4/8] Ex. 216). The tempo of K 428/II in its binary combination of two 3/8 metres into one 6/8 (3/8+3/8) can well be compared with Susanna's *Molto Andante* 3/8 (Ex. 352). Differently from there the manner of play-

⁵¹³ Tempo word in Leopold's hand in Mozart's conducting score; therefore possibly authorized.

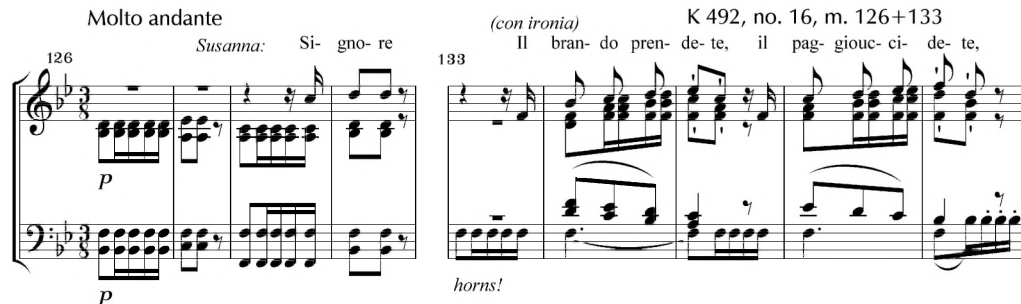
⁵¹⁴ The same is true for „Ah guarda, sorella“ (3/8, *Così fan tutte* no. 4, Ex. 338), „Vedrai, carino“ (3/8, Ex. 359, *Don Giovanni* no. 18 b. 55 „Sentilo battere“) and „O wie ängstlich, o wie feurig klopft mein liebevolles Herz“ (4/8, *Die Entführung* no. 5, Ex. 199), where Mozart has expressed the loving hearthrob not at all by the *staccato* eighth notes but by the little 16th note groups of the „2 violins in octaves“ (Mozart's letter no. 629 of 26.09.1781, app. p. 266).

ing here is almost entirely *legato*; because of the wide arc of compound metres Mozart could, in spite of the calm tempo, set slurs here over up to three bars (b. 2-4, 31/32 etc.).

Molto andante 3/8

 with 16th notes

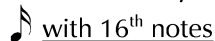
* K 492 *Figaro*, no. 16 Finale II, b. 126, Susanna: „Signore, cos' è quel stupore?“ (Ex. 352, Ex. 156 b)



Ex. 352: *Figaro*, K 492, no. 16 Finale II, b. 126 and 133

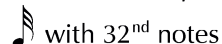
Susanna's famous *Molto Andante* 3/8 in the *Figaro* Act 2 Finale at her surprising entry from the adjoining room is (apart from two places in recitatives⁵¹⁵) the only such indication in Mozart's complete works. Since *Andante* traditionally meant „slow“ (and *molto* of course: „very“) it has often been overstretched to a ‚heavy‘ *Andante* 3/4 metre with three accents per bar („The motif in the orchestra recalls nothing so much as a heartbeat giving out“⁵¹⁶). The second movement of the symphony K 338 shows that this is wrong: there Mozart added „più tosto Allegretto“ to the „Andante di molto“ 2/4 in the concertmaster's part (Ex. 217).⁵¹⁷ Susanna's entrance is therefore „lively walking“, provocative, „con ironia“ (as the stage direction demands) „of a liveliness that is somewhat frolicsome.“⁵¹⁸ But yet there is now no need to play this *Molto andante* „flott“ (briskly)⁵¹⁹. Since Hermann Abert, „Il ne sait plus que dire“ in Finale I of Grétry's *L'amant jaloux* (b. 168ff) has often erroneously named as a parallel piece. Grétry's passage, however, is in the slower *Andante-3/4* metre and has nothing at all of Susanna's cheekiness. Abert's quotation may innocently have contributed to the usual dragging of the Mozart, particularly as he inadvertently reproduced Grétry's bars in *A minor*.

Andantino 3/8

 with 16th notes

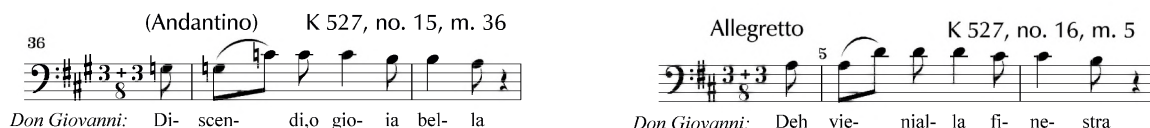
- K 196 *La finta giardiniera*, no. 27 Duetto Sandrina/Contino, b. 114 „Lei mi chiama? Signor no“

Andantino 6/8 (3+3)

 with 32nd notes

* K 527 *Don Giovanni*, no. 15 Terzetto „Ah taci, ingiusto core“ (Ex. 353, Ex. 354)

The terzetto „Ah taci, ingiusto core“, so varied in shape and form, is connected with the following Canzonetta by a quotation in advance: in no. 15 (b. 36/37) Don Giovanni disguised as Leporello sings under the balcony of his ex-wife Elvira in *Andantino* and with cutting cynicism the languishing melody („Discendi, o gioia bella“), with which he will try in no. 16 to seduce her chambermaid with the text „Deh vieni alla finestra“ – but there with genuine intent, one tone higher, and increased to *Allegretto* (Ex. 353).



Ex. 353: *Don Giovanni*, K 527, no. 15 Terzetto, b. 36,

and no. 16 Canzonetta, b. 5

⁵¹⁵ In the recitative before no. 20a *Idomeneo*, b. 8 of the *Andante* b. 42=1, where „molto“ is clearly meant as an increase in speed; similarly in the recitative no. 27, b. 95.

⁵¹⁶ Hermann Abert, *W. A. Mozart*, trans. Stewart Spencer, 2007, p. 955

⁵¹⁷ It concerns an *Andante di molto* in ‚simple‘ 2/4 metre, the first two bars of which because of *gruppetti* on both halves of the bar seem to be a virtual 4/8 metre. Obviously Mozart wrote the additional *più tosto Allegretto* into the concertmaster's part in Donaueschingen in order to prevent a too slow tempo.

⁵¹⁸ Kirnberger, *Die Kunst des reinen Satzes in der Musik* (*The Art of Strict Musical Composition*), p. 133 (app. p. 279)

⁵¹⁹ „Flott“ („briskly“) is Harnoncourt's characterisation of this *Molto Andante* in the *programme of the Salzburger Festspiele for Figaro* 2006, p. 29.

The Terzetto no. 15 - like those in *Zaide* (no. 8) and *Tito* (no. 14) - shows the great distance between *Andantino* and *Larghetto* (contrary to Harnoncourt's thesis (see p. 030)); its 84 bars show also that the diminutive *Andantino* has nothing to do with downscaling the music, for instance in the direction of cuteness or brevity: all three examples are truly dramatic and full of contrasting emotions which go as far as wild repetitions of 32nd notes and sharp *fortepiano* accents (which for three bars cause here splitting up the compound 6/8 (3+3) metre into equally heavy 3/8 bars). (Ex. 354 and Ex. 360).

(Andantino) K 527, no. 15, m. 46

Donna Elvira: No, non ti cre-do, o bar - ba - ro! No, non ti cre-do, o bar - ba - ro!

fp *fp* *fp* *fp*

Ex. 354: *Don Giovanni*, K 527, no. 15 Terzetto, b. 46/47

with 16th notes triplets

- K 360 Six Variations in G minor for piano and violin on „Au bord d’une fontaine“

* K 344 *Zaide*, no. 8 Terzetto „O selige Wonne, die glänzende Sonne“

with 16th notes

* K 621 *La Clemenza di Tito*, no. 14 Terzetto „Se al volto mai ti senti“

* K 620 *Die Zauberflöte*, no. 7 Duett „Bei Männern, welche Liebe fühlen“ (Ex. 099, Ex. 355, Ex. 356)

- K 366 *Idomeneo*, no. 15 Chorus „Placido è il mar, andiamo“

- K 208 *Il re pastore*, Scena 1 (Aminta) „Intendo amico rio quel basso mormorio“

Mozart's difficulties with the metric of the 6/8 metre from b. 44 of the duet „Bei Männern welche Liebe fühlen“ in „*Die Zauberflöte*“ had caused him laboriously to cross out *forty-eight* bar-lines backwards from the end and to replace them by new ones in the middle of each bar (see p. 084, p. 208, Ex. 099, Ex. 355, Ex. 356), instead of much more easily making twice as many 3/8 bars: a clear proof of the duet's *compound* metre which offered with its lighter second halves of the bars metrical differentiations not possible in a series of equally stressed 3/8 bars.

Ex. 355: *Die Zauberflöte*, K 620, no. 7 Duett „Bei Männern, welche Liebe fühlen“, autograph

The wrong emphases in the text he got now at the *beginning* of the duet (Ex. 355) („Bei Männern / welche Liebe / föhlen fehlt auch ein / gutes Herze / nicht“) and later would have been avoidable only by several changes of metre with inserted bars in 3/8 time which were not usual in his day (Ex. 356)⁵²⁰:

Andantino Pamina K 620, no. 7 (fictitious notation) Papageno

Ex. 356: *Die Zauberflöte*, K 620, no. 7 Duett „Bei Männern, welche Liebe fühlen“ (with fictitious changes of metre)

⁵²⁰ As one can see, the clarinet and horn chords traditionally played in b. 2/3 are missing in the autograph. Their insertion by analogy with b. 16/17 is convincing but has until now unfortunately no support from autograph sources. See H. Breidenstein in: *Mozart Studien* vol. 13, 2004, p. 38 ff.

(Andantino 6/8 (3+3))

with 8th notes* K 384 *Die Entführung*, no. 16 Quartett, b. 193 „Wenn unsrer Ehre wegen“ (Ex. 357)

197 Andantino Quartetto Nr. 16 Entführung, T. 197

Streicher

Konst.+Blonde

Belm.+Pedr.

Wenn unsrer Ehre wegen die Männer Argwohn hegen.
So bald sich Weiber kränken, daß wir sie untreu denken,

Ex. 357: *Die Entführung*, K 384, no. 16 Quartett, b. 197

By wrongly referring the tempo word to the half bars as the counting unit, this piece may have contributed to the misunderstanding that *Andantino* indicated a slower tempo than *Andante*. Actually it modifies only the swift *tempo giusto* of a 6/8 (3+3) metre *without* 16th notes towards a floating motion, surpassing a little the duet „Bei Männern welche Liebe fühlen“ *with* sixteenth notes.

Andantino grazioso 3/8with 32nd notes* K 130 Symphony in F, 2nd movement (Ex. 358)

Andantino grazioso K 130, II, m. 1+17

con sord. *p*

con sord. *p*

pizz. p

f

Ex. 358: Symphony in F, K 130, 2nd movement, b. 1 and 17

Andantino *grazioso* 3/8, that is - in spite of the dynamic restraint at the beginning and the dramatic forte from b. 11 on the other hand - still a little lighter in tempo than the eighth notes in the 6/8 „Bei Männern, welche Liebe fühlen“! (see Ex. 099, Ex. 355, Ex. 356)

with 16th notes- K 181 Symphony in D, 2nd movement**Grazioso 3/8**with 32nd notes- K 208 *Il re pastore*, no. 5 Aria Agenore „Per me rispondete“with 16th notes* K 527 *Don Giovanni*, no. 18 Aria Zerlina „Vedrai, carino, se sei buonino“ (Ex. 359)

Grazioso K 527, no. 18

mezza voce

tr

tr

Ve-drai, ca-ri-no, se sei buon-ni-no, che bel ri-me-di-o ti vo-glio dar!

Ex. 359: *Don Giovanni*, K 527, no. 18 Aria Zerlina „Vedrai, carino“

In „Vedrai carino“ the even-numbered bars compete with the uneven-numbered ones for dominance within the metric scheme of groups of bars (see p. 085). A compound 6/8 (3/8+3/8) metre, however, put together from ‚heavy‘ and ‚light‘ 3/8 bars, would not have allowed this tender piece such ambivalence.

When Zerlina puts the hand of her Masetto on her heart („Sentilo battere“, „Feel it beating“, b. 53 ff) one hears in the orchestra the *staccato* sixteenth notes of „Perché batte, batte, batte qui?“ (Why is it beating, beating, beating here?) - the similarly infectious heart beat of Dorabella and Guglielmo in their duetto „Il coro vi dono“ in *Così fan tutte* (*Andante grazioso* 3/8, b. 23-29 and 39-47). Underestimating Mozart's art, some interpreters have taken there a quiet normal human pulse as a basis.⁵²¹ Are the lovers then not highly excited?

Although the single word „Grazioso“ is not an indication for „tempo“, but for the *manner of playing*, *tempo giusto* - „3/8 without 32nd notes“ - makes it clear that the aria must be taken with whole-bar accentuation, approximately like the half bars of the *Andantino* 6/8 (3+3) „Bei Männern, welche Liebe fühlen“ (Ex. 099, Ex. 355, Ex. 356).

Grazioso 6/8 (3+3)

with 16th notes

* K 492 *Figaro*, no. 22 Chorus „Ricevete, oh padroncina“ (Ex. 360)

Ex. 360: *Figaro*, K 492, no. 22 Chorus, b. 9 and 33

Here, too, we see that the single word „Grazioso“, is not an indication of *tempo*. The charming little chorus of the village girls bringing flowers has nothing in common with „Vedrai carino“ (Ex. 359) except for the manner of playing. It is in a cheerful dance-like mood. The musette character paints the country atmosphere, the many grace-notes the flowers, the continuous *piano legato* the subliminal erotic tension: the amorous Cherubino – dressed as a girl - may hope for a kiss from his Countess. Mozart didn't want the awkward scansion of 3/8 bars: hence his notation as compound 6/8 (3/8+3/8) metre. The second halves of the bars must be stressed more lightly than the first, which increases the gracefulness. In bars 5-8, 15-16, 26-27 and 31-35, however, he split the compound 6/8 (3+3) metre by equally heavily accented slides into little groups of virtual 3/8 metre bars.

Allegretto moderato 3/8

with 16th notes

- K 492 *Figaro*, no. 13a Arietta Susanna „Un moto di gioia mi sento nel petto“

Allegretto mà non troppo 6/8 (3+3)

with 16th notes triplets

- K 421 String Quartet in D minor, 4th movement

For Mozart's changing of the tempo word of K 421, IV, from „Allegretto“ through „Andante“ and finally settling on „Allegretto mà non troppo“, see the facsimile on p. 031 (Ex. 001).

Allegretto 3/8

with 16th notes

* K 588 *Così fan tutte*, no. 31 Finale II, b. 509 „Ed al magnetico signor dottore“ (Ex. 361)

- K 366 *Idomeneo*, no. 20a Duetto Ilia/Idamante, b. 21 „Ah il gioir sorpassa in noi“

- K 366 *Idomeneo*, no. 30a Aria Idomeneo, b. 56 „Tal la stagion di Flora“

- K 295 „Se al labbro mio non credi“, Aria for tenor and orchestra, b. 118 „Il cor dolente e afflitto“

⁵²¹ Let's also remember „O wie ängstlich, o wie feurig klopft mein liebevolles Herz“, Belmonte's aria no. 5 in *Die Entführung* (Ex. 199); though this is in 2/4 (4/8) metre.

Allegretto K 588, no. 31, m. 509

Ed al mag- ne- ti- co si- gnor dot- to- re ren- do l'o- no- re che me- ri- tò.

Ex. 361: *Così fan tutte*, K 588, no. 31 Finale II, b. 509

Despina's entrance, stumbling in as the false doctor in Finale I of *Così fan tutte* in *Allegro* 3/4 („Eccovi il medico“ no. 18, b. 292) is quoted in an ironically refined manner as *Allegretto* 3/8 when she is revealed in Finale II („Ed al magnetico signor dottore“, Ex. 361). The more moderate tempo word for the small 3/8 metre, „by nature“ faster, is enough to result in the same tempo as the *Allegro* 3/4 but with a more pointed articulation. It corresponds exactly to the *Allegretto* 6/8 (3+3) of the Terzett no. 16 of the Three Boys (Ex. 362) and with the other *Allegrettos* 6/8 (3+3) of the following list.

Allegretto 6/8 (3+3)

with 16th notes

- * K 620 *Die Zauberflöte*, no. 16 Terzett „Seid uns zum zweiten Mal willkommen“ (Ex. 362)
- (K 590 String Quartet in F, 2nd movement [NMA: *Andante* or *Allegretto*])⁵²²
- K 564 Piano Trio in G, 3rd movement
- K 527 *Don Giovanni*, no. 16 Canzonetta Giovanni „Deh vieni alla finestra“⁵²³ (Ex. 353)
- K 492 *Figaro*, no. 21 Duetto Contessa/Susanna „Canzonetta sul'aria“
- * K 459 Piano Concerto in F, 2nd movement (Ex. 363)

Allegretto K 620, no. 16, m. 1+5

Seid uns zum zwei- ten Mal will- kom- men, vi- de

Ex. 362: *Die Zauberflöte*, K 620, no. 16, Terzett Three Boys, b. 1-3 and 5-6

One would prefer to let the tempo of this lightly flying piece be decided solely by the Boys. For the whirling of their virtual wings in b. 3, however, shakes on 32nd notes must - at least approximately - be possible, not trills on something like 16th notes only. Why otherwise did Mozart write 16th note rests in between?⁵²⁴

70 (Allegretto) K 459, II, m. 70

Ex. 363: Piano Concerto in F, K 459, 2nd movement, b. 70 (dotted lines: bar-lines first version)

As in the Duett „Bei Männern, welche Liebe fühlen“ (Ex. 099, Ex. 355, Ex. 356) and in the Adagio of the Rondo no. 19 in *Tito*, K 621 (see footnote 299), Mozart later changed the bar-lines in one passage in the second movement of the Piano Concerto K 459. Among others he struck out 12 bar-lines by wavy lines across the entire accolade (shown here by dotted bar-lines) and inserted new ones in the respective middle so that the motive of the last 6 eighth notes of our music example could be taken over two bars later by the

⁵²² In the autograph the movement has „*Andante*“ which would correspond to the second movement of the *Prague* symphony, K 504 (Ex. 346). The posthumous first edition of 1791 has „*Allegretto*“, which fits so well (compare: „Seid uns zum zweiten Mal willkommen“, Ex. 362), that the hypothesis of the Critical Report that it could be a revision by Mozart himself in the engraver's master copy or in the galley proof seems plausible.

⁵²³ On the quotation in advance in the *Andantino* 6/8 (3+3) „Ah taci, ingiusto core“ (Ex. 353) see p. 207.

⁵²⁴ Note by the way Mozart's „wrong“ accentuations of Schikaneder's iambic verses (the correct ones marked by dotted underlining): / „Seid uns zum zweiten / Mal will- kommen, / ihr Männer in Sa- / rastros Reich! / Er schickt, was man euch / abge-nommen, / die Flöte und die / Glöckchen euch!“ / Wollt ihr die Speisen / nicht verschmähen, / so esset, trinket / froh davon! / Wenn wir zum dritten / Mal uns sehen, / ist Freude eures / Mutes Lohn! / Ta-mino, Mut! / nah ist das Ziel! / Du Papageno, / schweige stil!“ They enhance the enigmatic aura of the children and paradoxically push their airship's gondola off the ground, as they give an additional weight by their irregularity to the first beat of every second bar (and, towards the end, of each bar).

wind players in b. 76 on down-beats (Ex. 363⁵²⁵). So - as in Kirnberger's already cited definition of the compound 6/8 metre in „*Die Kunst des reinen Satzes in der Musik*“ which Mozart had known since 1782⁵²⁶ - he didn't consider the metrical weight of the two halves of the bar as being the same as in a series of 3/8 bars.

Allegretto grazioso 6/8 (3+3)

with 16th notes

* K 588 *Così fan tutte*, no. 22 Quartetto „La mano a me date, movetevi un po'“ (Ex. 364)

Ex. 364: *Così fan tutte*, K 588, no. 22 Quartetto (dotted bar-lines from first version)

In the Quartet from *Così fan tutte*, too, Mozart displaced the bar-lines during the composition (Ex. 364): as can be seen in the autograph the old-fashioned little courtly dance began originally with the first eighth note as *upbeat* (dotted bar-lines). Don Alfonso's most important words „má-no“, and „mo-vétevi“ came in the third and fourth bars on the first beat. In order to underline Alfonso's impatience Mozart set on the 5th eighth note of the original b. 8 a syncopated *mf*-accent on „par-le-rò per“ which didn't go with the light second half of the 6/8 (3+3) metre. Thereupon he partly erased (!) and partly crossed out the first eight bar-lines, and inserted new ones three eighth notes later (Ex. 364 normal bar-lines). He could have spared himself the laborious erasure of the Indian ink lines if in his eyes the two halves of the bar were equally heavy, and consequently 3/8 bars - easy to produce - just as good.

Concerning the indication „*grazioso*“: the Quartet no. 22 with its *Allegretto grazioso* is considerably faster than the Terzett of the Three Boys (*Die Zauberflöte* no. 16, Ex. 362) in non-modified *Allegretto*.

Allegretto vivace 6/8 (3+3)

with 16th notes

* K 588 *Così fan tutte*, no. 28 Aria Dorabella „È amore un ladroncello“ (Ex. 365)

Ex. 365: *Così fan tutte*, K 588, no. 28 Aria Dorabella, b. 63


With its *caesuras* with fermatas on the second half of a bar (b. 7, 16, etc.) this aria is also a typical compound 6/8 metre. Played as a series of equally heavy 3/8 metres wrong accents at the end of the *settenario*-verses („*ladron-cel-lò*“, „*pa-cè*“) would make it appear almost clumsy. Again, the beginning feigns a faster tempo. But, in spite of the often misconstrued addition ‚*vivace*‘, Mozart obviously wanted it a little slower than *Allegro* 6/8 (3+3) - in a *lighter manner of playing*, however. The statements of old Quantz about bowing in *Vivace* and *Allegretto* could still apply here perfectly well.⁵²⁷ Unfortunately the aria, in which Dorabella merrily tries to justify her own faithlessness in the face of her still steadfast sister, is not really short and has frequently been omitted because the evening has already advanced to the last-but-one scene.

⁵²⁵ Two pages of facsimile in the appendix of Eva and Paul Badura-Skoda's book *Mozart-Interpretation*, 1957. Unfortunately these two pages were not included in the English edition *Interpreting Mozart on the Keyboard*, 1957.

⁵²⁶ In 1782 he copied Kirnberger's canon on the copperplate engraving of the 2nd edition of the first part of 'Die Kunst des reinen Satzes in der Musik' ('The Art of Strict Musical Composition') 1774.


⁵²⁷ Quantz, *Versuch einer Anweisung* ('On Playing the Flute'), 1752, p. 199, § 26: "Vivace calls for a lively, really light, detached and very short bowstroke. An *Allegretto* must be rendered somewhat more seriously, with a bowstroke that is indeed somewhat heavier though lively and rather powerful." ([app. p. 325].

Moderato 3/8

 with 16th notes triplets

- K 344 *Zaide*, no. 14 Aria Allazim, b. 49 „Nur der kennt Mitleid, Huld und Gnad“

Allegro ma non troppo 6/8 (3+3)

 with 16th notes


- * K 218 Violin Concerto in D, 3rd movement Rondeau, b. 14 (Ex. 366)



Ex. 366: Violin Concerto in D, K 218, 3rd movement Rondeau, b. 14 and 58

With its two harmonies and grace-notes on second halves of the bar, a typical compound 6/8 metre!

Allegro 3/8

 with 16th notes

- K 455 Ten Variations for piano in G on „Unser dummer Pöbel meint“, Variation X
- K 424 Duo in B flat for violin and viola, 3rd movement, Variation VI, b. 120
- K 382 Rondo in D for piano and orchestra, b. 137
- * K 378 Piano and Violin Sonata in B flat, 3rd movement Rondeau (Ex. 367)
- K 305 Piano and Violin Sonata in A, 2nd movement, variation VI
- K 301 Piano and Violin Sonata in G, 2nd movement
- K 216 Violin Concerto in G, 3rd movement Rondeau
- K 204 Serenade in D, 8th movement, b. 16
- K 184 Symphony in E flat, 3rd movement
- K 182 Symphony in B flat, 3rd movement
- K 129 Symphony in G, 3rd movement
- K 121 Symphony in D, 3rd movement (finale for the Overture K 196)
- K 100 Cassation in D (Serenade), 9th movement




Ex. 367: Piano and Violin Sonata in B flat, K 378, 3rd movement Rondeau

The dance-like stressing of all first beats in *Allegro 3/8* pieces is here still further underlined by the turns. Concerning the tempo it should be remembered that *three* indications in 3/8 metre are faster: *Allegro molto*, *Allegro assai* and *Presto!* (and moreover *Allegro 3/8* without 16th notes!)

With *Allegro vivace*, *Allegro vivace assai*, *Allegro con spirito*, *Allegro molto*, *Allegro assai*, *Presto* and *Presto assai* there are even seven tempos in 6/8 (3+3) metre faster than *Allegro*, the *mouvement* of whose whole, respectively half, bars must consequently be quite moderate!

Allegro 6/8 (3+3)

 with 16th notes

- * K 620 *Die Zauberflöte*, no. 20 Aria, b. 21 „Dann schmeckte mir Trinken und Essen“ (Ex. 332)
- * K 620 *Die Zauberflöte*, no. 21 Finale II, b. 413 „Papagena! Papagena!“ (Ex. 368, b. 447)
- K 576 Piano Sonata in D, 1st movement
- K 548 Piano Trio in C, 3rd movement
- * K 516 String Quintet in G minor, 4th movement, b. 39 (Ex. 370)
- * K 492 *Figaro*, no. 8 and 9 Chorus „Giovani liete fiori spargete“ (Ex. 098, Ex. 372)
- K 450 Piano Concerto in B flat, 3rd movement

[Allegro 6/8 (3+3)]

- K 417 Horn Concerto in E flat, 3rd movement Rondo

- K 415 Piano Concerto in C, 3rd movement Rondeau

* K 370 Quartet in F for ob and string trio, 3rd movement Rondeau (Ex. 371)

- K 359 Twelve Variations in G for piano and violin on „La Bergère Célimène“, var. XII

* K 311 Piano Sonata in D, 3rd movement (Ex. 369)

- K 306 Piano and Violin Sonata in D, 3rd movement, b. 30 and 125

- K 269 Rondo in B flat for violin and orchestra

♪ with 16th notes

- K 128 Symphony in C, 3rd movement

* (K 596 Lied „Sehnsucht nach dem Frühlinge“, „Komm, lieber Mai“⁵²⁸) (16th notes virtual)

* (K 527 *Don Giovanni*, no. 7, Duetto Giovanni/Zerlina, b. 50 „Andiam, andiam“)

(Allegro) K 620, no. 21, m. 447

Ex. 368: *Die Zauberflöte*, K 620, no. 21 Finale II „Papagena! Papagena!“, b. 447

RONDEAU Allegro K 311, III, m. 1+21

Ex. 369: Piano Sonata in D, K 311, 3rd movement, b. 1 and 21

Allegro K 516, IV, m. 39+46

Ex. 370: String Quintet in G minor, K 516, 4th movement, b. 39 and 46

The usual adjectives for the finale of the String Quintet in G minor, K 516 - „weightlessly floating“, „boundless optimism“, „brilliant“ - reveal the idea of a supposed ‚simple‘ 6/8 metre tempo like that of the final movements of the Piano Concertos K 482 and 595 (Ex. 262). For the listener the result is then bar-lines shifted back by half a bar, consequently displaced caesuras, and an impossible metric within the bars from b. 47⁵²⁹. The - undoubtedly uncomfortable - acknowledgement of its metre as *compound* (three eighth notes upbeat, two stresses per bar) would place the piece side by side with Papagena’s „Dann schmeckte mir Trinken und Essen“ (Ex. 332) and with the Rondeau of the Piano Sonata in D, K 311 (Ex. 369) (if in the latter the written out turns in b. 21, 23, 107, 109, 263, 265 are really played *after* the 3rd eighth note - they are not, however, notated in the same way in b. 159-167). The chromatic runs in b. 112-116 of the finale of the String Quintet can well be compared to the tipsy chromatic 16th note runs in Papagena’s Arietta in Finale II of *Die Zauberflöte* (Ex. 368). Played *cantabile* - that is, quite differently from the usual *con brio* - (and in b. 50 with the authentic articulation), the movement would have sufficient space to prove its urgent upbeat nature: if the first beat of the first full bar is correctly stressed more

⁵²⁸ Tempo word: *fröhlich* (cheerful).

⁵²⁹ Peter Gülke speaks critically of „a one-sided reception of the easily misunderstood movement seeking for ‚last dance‘ effect and ‚lightening of the baggage‘.“ (*Triumph der neuen Tonkunst*, 1998, p. 154). ⇨ Sarah Bennett Reichart’s characterisation as „*Contredanse française*“ (*The Influence of eighteenth-century social dance on the Viennese classical style*, 1984, p. 20) misses the point just as ⇨ Leonard Ratner’s „a *Ländler* with a typical off-beat waltz accompaniment“ (*Classic Music: Expression, Form and Style*, 1980, p. 253).

heavily than the upbeat, this results in three half bars of a terraced *crescendo*, like jets of a fountain leaping up to the downpouring peak with the *sfp* (on the originally lighter second half of the bar). Then - consolidating the order of the metre by a change of direction in all parts and new articulation - follows a gradual cascading down in five stages into the half cadence in the basin of the dominant - before the renewed leaping up in the repetition. (Could the middles of bars 47, 49-52 - and especially the then lonely *c''* in b. 53! - ever be *first* halves of bars?)

„Komm, lieber Mai und mache“ K 596 with its tempo word *fröhlich* semantically similar to *Allegro*, is compounded of two 3/8 bars as well, but - like „Andiam, andiam“ in the Giovanni/Zerlina duet, b. 50 (without authentic tempo word) - certainly one of the cases where virtual sixteenth notes are taken for granted.

The third movement of the Oboe Quartet, K 370, with one passage on the borderline of playability, sets a limit for all 3/8- and 6/8 (3+3) *Allegros* with 16th notes: in b. 95-107 the oboe plays polymetrically a 4/4 metre against the 6/8 metre of the strings.⁵³⁰ From b. 103 it has 16 sixteenth notes per bar, in the turns of b. 98 even - nearly unplayable - thirty-second notes (Ex. 371):

Ex. 371: Oboe Quartet, K 370, 3rd movement Rondeau, b. 95

Ex. 372: *Figaro*, K 492, no. 8 and 9 Chorus „Giovani liete“, b. 9 (metrical marking after Türk, Ex. 101)

Dressed in white, strewing flowers, the peasants thank the Count pointedly for his relinquishment of the *Jus primae noctis*. Well-mannered, they obey the poetic metre with lighter second halves of the bar in compound 6/8 (3/8+3/8) time (Ex. 372). (Because of its articulated 16th notes and the turns demanding five 32nd notes to an eighth note, the tempo is not as brisk as in Ex. 373. However, within Mozart's flexible system it doesn't need to be mathematically the same as in the lively examples Ex. 369 and Ex. 370.)

[Allegro 3/8]

♪ with 8th notes

* K 492 *Figaro*, no. 16 Finale II, b. 328 „Signori di fuori son già i suonatori“ (Ex. 373)

Ex. 373: *Figaro*, K 492, no. 16 Finale II, b. 328⁵³¹

Bursting in with his announcement of the musicians already waiting outside Figaro presses for the long delayed marriage. Reminiscent of the obeisance chorus „Giovani liete“ in the first act⁵³² (Ex. 372), but now

⁵³⁰ The NMA prints here c instead of Mozart's autograph C. The Critical Report comments: „b. 95: time signature C set over erased 6/8; b. 98 (new page): time signature C at the beginning of the system repeated in oboe and 6/8 in the other parts; NMA sets in oboe „the probably more correct c .“ - Do Mozart's laborious erasing of the 6/8 signature and his repetition of the C in the next bar not speak clearly enough against an error? Although the intervention of the know-it-all editor has no influence on the practical performance it still arouses doubts about the reliability of the remainder of his edition. Like the compound 6/8 (3/8+3/8) metre the parallel C metre is of course compound as well (2/4+2/4), particularly clear in b. 98; the 16 sixteenth notes in bars 103-107 could never be *Allegro c* - not to speak of the 32nd notes.

⁵³¹ Accents after Türk, see Ex. 101.

⁵³² *Figaro*, no. 8, *Allegro* 6/8 (3/8+3/8).

in an increased *Allegro* (i.e. no longer with 16th notes) he tramples its well-formed 6/8 (3/8+3/8) metre into nothing but the rustic 3/8 bars of the wedding dance he wants at last to force (/ = .. / = .. / = .. / = .. /).

[*Allegro* 6/8 (3+3)]

♫ with 8th notes

* K 593 String Quintet in D, 4th movement (Ex. 374)

* K 574 Gigue in G for piano (Ex. 375)

- K 384 *Die Entführung*, no. 2 Lied and Duett, b. 40 „Oft lauscht da ein junges

Herrchen“

* K 384 *Die Entführung*, no. 9 Duett Blonde/Osmin „Ich gehe, doch rate ich dir“

- K 196 *La finta giardiniera*, no. 20 Aria Serpetta, b. 90 „Bisogna essere accorta“

Ex. 374: String Quintet in D, K 593, 4th movement, b. 37

As in Figaro's 3/8 metre „Signori di fuori“, the lack of sixteenth notes in the fourth movement of the String Quintet in D and in the Duett „Ich gehe, doch rate ich dir“ allows naturally brisk playing. Even though K 593, IV feigns at first a ‚simple‘ 6/8 metre it is neither an „aria di mania“⁵³³ nor „buoyantly hurrying along“⁵³⁴ as can be sometimes heard. At the latest the strettos in b. 132-167 show the compound metre clearly. The discussion about the „technical difficulties“ of playing the chromatic motive in b. 1, 13, 37 etc., which in editions prior to the NMA led to numerous grave changes by other hands, is superfluous in an *Allegro* 6/8 (3/8+3/8) metre.

The Gigue in G with its richly varied articulation, is also neither a tripled *Allegro* 2/4, nor *Presto*.

Ex. 375: Gigue in G for piano, K 574

Allegro grazioso 6/8 (3+3)

♫ with 16th notes

- K 051 *La finta semplice*, no. 18 Aria Rosina „Ho sentito a dir da tutte“

Allegro vivace 6/8 (3+3)

♫ with 16th notes

* K 456 Piano Concerto in B flat, 3rd movement (Ex. 376)

Ex. 376: Piano Concerto in B flat, K 456, 3rd movement, b. 1 and 171

The beginning of the 3rd movement of K 456 feigns once more a ‚simple‘ 6/8 metre. The embellishments on the second halves of bars 5/6, and from b. 58, and the four harmonies in b. 8, however, show this 6/8 metre, too, to be compound; its tempo is below the *Allegro di molto* of K 614, I. The difference from the

⁵³³ Manfred Hermann Schmid (Preface for: *Mozart. Sämtliche Streichquintette*, 2001).

⁵³⁴ Wolf-Dieter Seiffert in *Kammermusikführer*, p. 444 (editor Ingeborg Allihn, 1998).

third movements of the Piano Concertos in E flat, K 482 and B flat, K 595 (Ex. 262) is clear: although they have a *slower* tempo word (only *Allegro*) they are *faster* because of their 'simple' 6/8 metre (tripled 2/4). The polymetric superposition of the 6/8 (3+3) by a 2/4 metre in b. 171-200 reveals the latter as a virtual 4/8 metre, also compound.⁵³⁵

Allegro vivace assai 6/8 (3+3)

with 16th notes

* K 458 String Quartet in B flat (3rd Haydn-Quartet / Hunt Quartet), 1st movement (Ex. 377)

Allegro vivace assai

Ex. 377: String Quartet in B flat, K 458, 1st movement, b. 1 and 118

See my remarks on the *Allegro vivace assai* of K 387,I (Ex. 135, p. 102) - K 467,III (Ex. 242, p. 156), and on the *Allegro vivace* of Cherubino's „Non so più cosa son, cosa faccio“ (Ex. 086, p. 075).

Allegro con spirito 6/8 (3+3)

with 16th notes

- K 201 Symphony in A, 4th movement

Allegro molto / Molto allegro 3/8

with 16th notes

- K 287 Divertimento in B flat, 6th movement, b. 15 and 403

- K 112 Symphony in F, 4th movement

Allegro (di) molto / Molto Allegro 6/8 (3+3)

with 16th notes

* K 614 String Quintet in E flat, 1st movement (Ex. 378)

- K 526 Piano and Violin Sonata in A, 1st movement

- K 305 Piano and Violin Sonata in A, 1st movement


Allegro di molto

Ex. 378: String Quintet in E flat, K 614, 1st movement, b. 1 and 24

This *Allegro di molto* in K 614 is slower than the *Allegro assai* 6/8 (3+3) of the String Quartet in B flat, K 589, (Ex. 379, p. 218), not only because of Leopold's definition. The sixteenth notes (from b. 22), technically difficult for the player, and the 32nd note turns, sprinkled between eighth notes (b. 39, 43, 47, 51, 60, 230), set a limit, which is not imposed on the brilliantly virtuoso sixteenth note scales rushing down in K 589, IV. In spite of the trills on the fourth eighth notes in b. 1 and 2 one is not supposed to scan a series of 3/8 metres but play „the second half of such a bar lighter than the first.“

⁵³⁵ On this, see: Manfred Hermann Schmid, *Mozart Studien* vol. 17, 2008, p. 112 ff.


Allegro assai 3/8

 with 16th notes

- * K 250 Serenade in D (*Haffner* Serenade), 9th movement, b. 17⁵³⁶
- K 137 Divertimento II (Quartet) in B flat, 3rd movement
- K 131 Divertimento in D, 6th movement, b. 138


After the weighty introduction in *Adagio* 4/4 ends in *pianissimo*, the ‚last number‘ of the *Haffner* Serenade begins as if from nowhere with eight extremely lightly dabbled first beats in *pianissimo*. These 3/8 bars show only by their very equality that they are not rather four 6/8 (à 1) bars or two bars of 12/8. Not until b. 170 and again in b. 421 do the sixteenth note *tutti* scales show that the tempo is *not* Presto.

Allegro assai 6/8 (3+3)

 with 16th notes

- * K 589 String Quartet in B flat, 4th movement (Ex. 379)
- K 344 *Zaide*, no. 10 Aria Osmin „Wer hungrig bei der Tafel sitzt“
- * K 332 Piano Sonata in F, 3rd movement (Ex. 380)
- K 185 Serenade in D, 8th movement, b. 12
- K 63 Cassation (Final-Music) in G, 7th movement, Finale

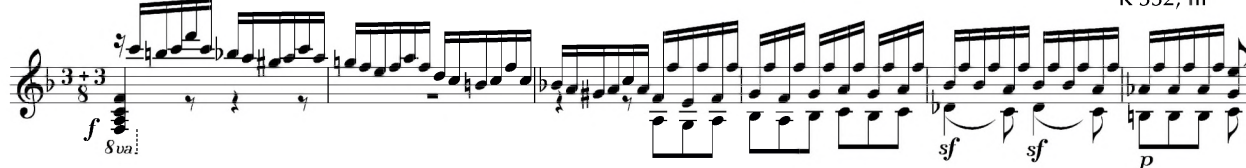
Allegro assai K 589, IV



Ex. 379: String Quartet in B flat, K 589, 4th movement

With two harmonies per bar K 589/IV is a classic example for compound 6/8 metres as well, even though its imitations at the distance of a half bar stand as syncopations against the rule of lighter second halves of bars. Four harmonies on four eighth notes in b. 8 and the perfect cadence on its second half would not be possible in a ‚simple‘ 6/8 (à1) metre. The syncopated *sforzati* in b. 40/41 are witty in the manner of Haydn or Beethoven.


Allegro assai



Ex. 380: Piano Sonata in F, K 332, 3rd movement

K 332, III underlines its structure compounded throughout from half bars by additional *sforzati*.

Presto 3/8

 with 16th notes

- K 283 Piano Sonata in G, 3rd movement
- * K 280 Piano Sonata in F, 3rd movement (Ex. 381)
- K 199 Symphony in G, 3rd movement
- K 156 String Quartet no. 3 in G, 1st movement
- K 120 Symphony in D, 3rd movement
- K 16 Symphony E flat, 3rd movement

⁵³⁶ According to the NMA's Critical Report the indication is possibly by Leopold Mozart.

Ex. 381: Piano Sonata in F, K 280, 3rd movement, b. 1 and 82

with 8th notes

* K 270 Divertimento in B flat for 2 ob, 2 hrn, 2 bsns, 4th movement (Ex. 382)

Ex. 382: Divertimento in B flat, K 270, 4th movement

The wit of this movement is the shortness of its bars (Mozart's shortest!) each of which has an equal stress on its first beat. That distinguishes them from the *Presto assai* of the Symphony K 162, the two 3/8 bars of which put together to one 6/8 bar are still a bit faster, it's true, but always alternately stressed heavily and lightly so that the listener adjusts himself to the superordinate metrical unit of the dotted half note (whole bars) and so feels the tempo as *less* fast.

Presto assai 6/8 (3/8+3/8)

with 16th notes

* K 162 Symphony in C, 3rd movement (Ex. 383)

Ex. 383: Symphony in C, K 162, 3rd movement, b. 1 and 35

Here the tempo is limited by the possibility of executing a *trill* on something like a 32nd note. It should be considered, however, that early works of the 17-year-old like this are still under the influence of Leopold and the slower tempo conception of that older stylistic period.

* * * * *

The overall view we now have of the two kinds of 3/4 metres, of 3/8 and 6/8 (3+3) metres shows that Mozart wrote some of his most significant pieces in pairs of 3/8 metres which, combined to one 6/8 (3/8+3/8) metre, have the superordinate aspect of an even metre. Like this he could unite the uneven with the even metre for a manifold hierarchy of emphases. If one wanted to make a simple rule of thumb for the tempo relation of 3/8 to 3/4 metres (related to the smallest note values) it might read:

- Larghetto 3/8 (with 32nd notes) = Andante 3/4 à 1 (with 16th notes)
- Andante 3/8 (with 32nd notes) = Andantino 3/4 à 1 (with 16th notes)
- Andantino 3/8 (with 16th notes) = Allegretto 3/4 à 1 (with 8th notes)
- Allegretto 3/8 (with 16th notes) = Allegro 3/4 à 1 (with 8th notes)

The eighth notes in compound 6/8 (3+3) metre have the same tempo as those in 3/8 metre.

C) Mozart's Church Music in the ‚New Style‘

D. G. TÜRK: „An *Allegro* for the church or in sacred cantatas, or in a trio or quartet in elaborate style, must be taken at a *much more moderate tempo* than an *Allegro* for the theatre or in so-called **chamber styles** such as *sinfonias*, *divertimenti* and such like. An *Allegro* filled with lofty, great and solemn ideas requires a slower and more emphatic pace than a similarly titled composition in which a frolicsome joy is the dominant character.“⁵³⁷

J. A. P. SCHULZ: „An *Allegro* for the church cannot sustain as fast a tempo as one for the **chamber** or the **theatre**. *Allegro* is performed more swiftly in a *symphony* than in a *song* or an elaborated *trio* with the same metre and classes of note values. Generally *every metre is more heavily executed in the church* than in the chamber or theatre; also, the very light metres do not occur in good church pieces.“⁵³⁸

Mozart never used the „very light“ metres 3/16, 6/16, 9/16; but, in contrast to Italian church music, also the „light“ ones - 4/8, 6/8 and 3/8 - are rare in Salzburg (in Mozart's works 10% in all). Essentially the three basic metres were sufficient for his church music: C (45%), 3/4 (30%) and c (14 %). In consideration for the „serious and dignified“ expression that he strived for, as well as the reverberation of the churches, in half of all his movements he used them in their „heavy“ form: c as ‚large‘ (c/4/2) or as ‚small‘ „*alla breve* for fugues“ (c/2/2) in *stile antico* (see p. 033); C as baroque ‚large‘, ‚heavy‘ four-four time (see p. 034 and p. 037); and 3/4 as „serious“ 3/4 metre with three harmonic steps per bar, as described by Marpurg and Logier (see p. 185).

As Mozart composed most of his works for the church in the time of the transition from the *stile antico* to the ‚new style‘ many of them are also in ‚classical‘ metres. Although their tempos are more lively than those of the *stile antico* they still had to consider the acoustics and dignity of the building and obey the moderation demanded by Quantz, Türk, Schulz and others (Ex. 385).

CHARLES AVISON: „The same Terms which denote *Lively* and *Gay*, in the Operatic or Concert Style, may be understood in the Practice of Church-Music, as *less lively* and *gay*.“⁵³⁹

a) Church Music in Classical 4/4 Metre

Adagio 4/4 (2/4+2/4)

with 16th notes

* K 259 Mass in C (*Organsolo* Mass), Agnus Dei (Ex. 384)

- K 258 Mass in C (*Missa brevis*), Credo, b. 58 „Et incarnatus est“

Ex. 384: Missa in C (*Organsolo* Mass), K 259, Agnus Dei

with 8th notes

- K 141 *Te Deum Laudamus*, b. 64 „Te ergo quaesumus“


- K 065 *Missa Brevis* in D minor, Kyrie

⁵³⁷ Türk, *Klavierschule* ('School of Clavier Playing'), Chap. 1, Section 5, § 72, S. 111 [app. p. 300].

⁵³⁸ in Sulzer, *Allgemeine Theorie* ('General Theory'), vol IV, 1774, article 'Vortrag' ('Performance Style'), p. 707 f [app. p. 293].


⁵³⁹ Charles Avison, *An Essay on Musical Expression, as it relates to the Performer*, 1752, p. 89 [app. p. 321/322].

Andante sostenuto 4/4 (2/4+2/4)

 with 32nd notes


- K 337 Mass in C, Agnus Dei

Andante moderato 4/4 (2/4+2/4)

 with 16th notes


- K 427 Mass in C minor, Kyrie

Allegro aperto 4/4 (2/4+2/4)

 with 16th notes

* K 427 Mass in C minor, Laudamus te (Ex. 126) (on the term „aperto“ see p. 096)

Allegro 4/4 (2/4+2/4)

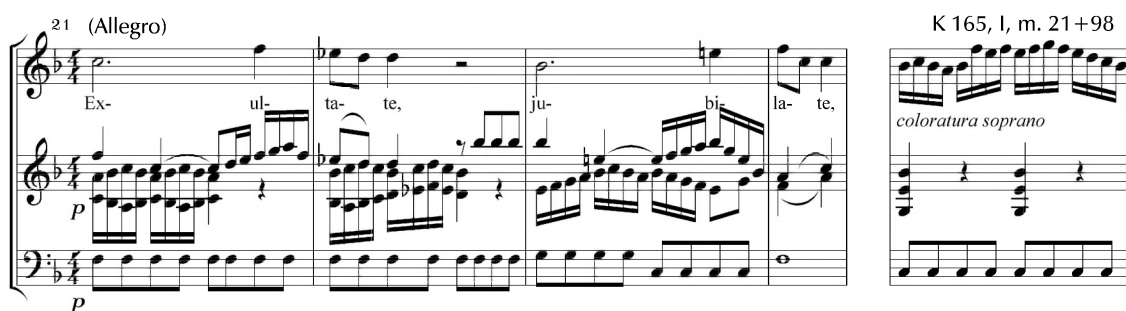
 with 16th notes

- K 262 Missa longa in C, Agnus Dei, b. 30 „Dona nobis pacem“

- K 167 Mass in C (*Missa in honorem SS:mae Trinitatis*), Benedictus


* K 165 „Exsultate, jubilate!“, Motet for soprano, orchestra and organ, 1st movement (Ex. 385)

21 (Allegro)




Ex. 385: „Exsultate, jubilate!“, Motet, K 165, 1st movement, b. 21 and 98

A classic example for Mozart's church music in the Italian style!

 with 8th notes


- K 035 *Die Schuldigkeit des Ersten Gebots*, Sinfonia

Allegro (vivace)⁵⁴⁰ 4/4 (2/4+2/4)

 with 16th notes

- K 257 Missa in C (*Credo* Mass), Agnus Dei, b. 56 „Dona nobis pacem“

CHURCH SONATAS:**Allegro 4/4 (2/4+2/4)**

 with 16th notes

- K 329 Church Sonata in C for 2 vl, 2 ob, 2 hrn, 2 trp, timp, organ, vc and db

* K 328 Church Sonata in C for 2 vl, organ, vc and bass (Ex. 386),

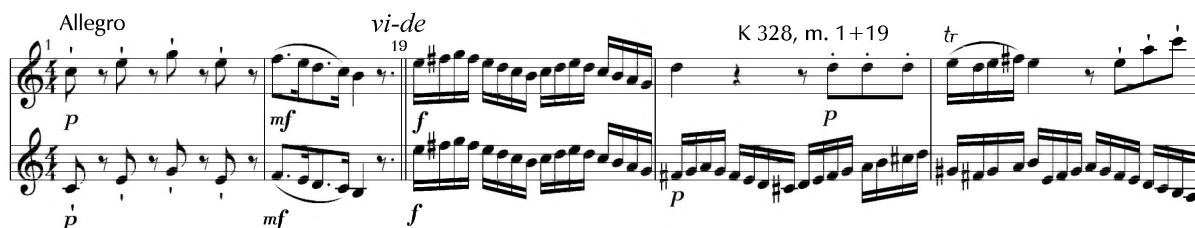
- K 278 Church Sonata in C for 2 vl, 2 trp, timp, organ, vc and db

- K 274 Church Sonata in G for 2 vl, organ, vc and db

- K 263 Church Sonata in C for 2 vl, 2 trp, organ, vc and db

- K 245 Church Sonata in D for 2 vl, organ, vc and db

- K 212 Church Sonata in B flat for 2 vl, organ, vc and db



Ex. 386: Church Sonata in C, K 328, b. 1 and 19

⁵⁴⁰ „vivace“ added later - by Mozart?

Like the motet „Exultate, jubilate“ (Ex. 385) the ‚Epistle Sonatas‘, too, had to take into account the acoustics of the Salzburg Cathedral with moderate tempos, in spite of their secular *Allegro* style in classical 4/4 metre.⁵⁴¹ The *tr* on the first 16th note of the first violin in b. 21 of K 328 - parallel with not ornamented 16th notes in the second violin - shows how deceptive the first bars are about the tempo (Ex. 386).

Allegro con spirito 4/4 (2/4+2/4)

with 16th notes

- K 224 Church Sonata in F for 2 vl, organ, vc and db

b) Church Music in Classical 2/4 (4/8) Metre

In church music Mozart wrote the light 2/4 metre only exceptionally, but when he did, then straight away *really* light as a virtual 4/8 metre, and mostly for soloists:

Andante 2/4 (2/8+2/8)

with 16th notes triplets

- K 35 *Die Schuldigkeit des Ersten Gebots*, no. 3 Aria Gerechtigkeit „Erwache, fauler Knecht“

with 16th notes

- K 140 *Missa Brevis* in G, Benedictus (solo quartet)

Andantino 2/4 (2/8+2/8)

with 32nd notes

* K 243 *Litaniae de venerabili altaris Sacramento*, Agnus Dei (aria soprano) (Ex. 387)

Ex. 387: *Litaniae de venerabili altaris Sacramento*, K 243, Agnus Dei, b. 9 and 25

A most beautiful aria in a most beautiful work! Mozart's most light-footed setting of this part of the mass; neither „melancholy“ nor „near to *Adagio*“ (see Harnoncourt's definition of *Andantino* on p. 030/034).

Allegretto 2/4 (2/8+2/8)

with 16th notes

* K 317 *Mass in C (Coronation Mass)*, Benedictus (solo-quartet) (Ex. 388)

Ex. 388: *Missa in C*, K 317, Benedictus (solo-quartet), b. 11

Allegro vivace 2/4 (2/8+2/8)

with 16th notes

- K 140 *Missa Brevis* in G, Benedictus, b. 25 (Chorus) „Hosanna in excelsis“

⁵⁴¹ Hanns Dennerlein, „Zur Problematik von Mozarts Kirchensonaten“, in: Mjb, Salzburg 1953, p. 95-111.

c) Church Music in Classical ‚heavy‘ 3/4 Metre (2/8+2/8+2/8)

„To be suitable for the church, the rendition as well as the tempo must be taken *somewhat more moderately* than in operatic style.“⁵⁴² Correspondingly the majority of all of Mozart's sacred pieces in uneven metre are in ‚heavy‘ 3/4 metre. 33 of the 98 sacred pieces in this metre have an autograph tempo word.

Adagio maestoso 3/4 (à 3)

with 16th notes

* K 259 Mass in C (*Organsolo Mass*), Sanctus (Ex. 389)

Typically enough Mozart uses the supplementary indication *maestoso* in 3/4 metre mainly in his church music. According to Quantz and Reichardt it refers above all to the manner of playing:

„A *Maestoso* asks to be played seriously, and with a somewhat heavy and sharp bowstroke. A slow and melancholy piece, indicated by the words *Adagio assai* requires the greatest moderation of the tone, and the longest, calmest, and heaviest bowstroke.“⁵⁴³

„Similarly in slow movements the term *maestoso* [...] indicates that the longer bowstrokes should receive a longer, more expressive accent, and in these cases the notes before rests, rather than being taken off short, should only come away gradually.“⁵⁴⁴

Ex. 389: Missa in C (*Organsolo Mass*), K 259, Sanctus

The first seven bars of the Sanctus in the Mass in C K 259 have the slowest 3/4 metre tempo in Mozart's church music. In spite of the extant autograph, in 2014 the NMA's critical report still had an uncorrected *Allegro maestoso*.

Andante (maestoso)⁵⁴⁵ 3/4 (à 3)

with 16th note triplets

- K 257 Mass in C (*Credo Mass*), Agnus Dei

with 16th notes

* K 317 Mass in C (*Coronation Mass*), Sanctus (Ex. 390)

- K 257 Mass in C (*Credo Mass*), Kyrie

Ex. 390: Missa in C (*Coronation Mass*), K 317, Sanctus

⁵⁴² Quantz, *Versuch einer Anweisung* ('On Playing the Flute'), p. 266, § 53 [app. p. 327].

⁵⁴³ Quantz, *Versuch einer Anweisung* ('On Playing the Flute'), p. 200 [app. p. 325].

⁵⁴⁴ Reichardt, *Ueber die Pflichten des Ripien-Violinisten* ('On the Duties of the Tutti violinist'), p. 27 [app. p. 296].

⁵⁴⁵ According to the Critical Report of the NMA ‚maestoso‘ is in all three cases added later - by Mozart?

Andante sostenuto 3/4 (à 3)

with 16th notes

- K 317 Mass in C (*Coronation Mass*), *Agnus Dei*

Andante 3/4 (à 3)

with 16th note triplets

- K 127 *Regina coeli*, 2nd movement „*Quia quem meruisti portare*“

with 16th notes

* K 337 Mass in C, *Kyrie* (Ex. 391)

* K 262 *Missa longa* in C, *Gloria*, b. 40 „*Qui tollis peccata mundi*“ (Ex. 392)

Ex. 391: Mass in C, K 337, *Kyrie*, b. 1, 12, 41

The *Kyrie* of the Mass K 337 feigns in its unpretentious beginning a ‚simple‘ 3/4 metre with whole-bar accentuation. The bass-line in b. 12 and 24, the 32nd note triplets and 64th note slides in b. 33, 42 and 45 reveal the ‚heavy‘ 3/4 metre.

Ex. 392: *Missa longa* in C, K 262, *Gloria*, b. 40, „*Qui tollis peccata mundi*“

Not as slow and monumental as the *Largo* 4/4 of ‚*Qui tollis*‘ in the Mass in C minor, K 427, but still, like there, with the heavy, equal strides depicting the weighty burden of carrying the cross, and the sharply dotted rhythms that describe the scourging.

Andantino 3/4 (à 3)

with 16th notes

* K 262 *Missa longa* in C, *Benedictus* (Ex. 393)

- K 243 *Litaniae de venerabili altaris Sacramento*, *Dulcissimum convivium*

Ex. 393: *Missa longa* in C, K 262, *Benedictus*, b. 1-8

A further example that *Andantino* is not „close to Adagio“: the basic pulse for the energy-filled ‚Hosanna‘ shouts of the chorus in the Benedictus of K 262 (*Andantino*) can never be slower than the heavy *Andante* of the „Qui tollis“ in the same work (Ex. 392). With their displaced interjections they beautifully show the three emphases per bar in compound 3/4 metre (2/8+2/8+2/8), confirmed by the first violins having a *tr* on every beat of the bar (especially b. 16-18, 52-57).

The succession here of two *identically indicated* movements that yet have *different* tempos is unique in Mozart's oeuvre: the preceding Sanctus of the *Missa longa* is also *Andantino* 3/4 with 16th notes (Ex. 398). This would be astonishing if the *Benedictus* were not in ‚heavy‘, the *Sanctus*, however, in ‚light‘ 3/4 metre.

(Conversely, the „Hosanna“-shouts of the *slower* Benedictus (Ex. 393) are *faster* than the *slow* shouts in the *faster* Sanctus-fugato, b. 17). By the way, apart from these two, all of Mozart's „Hosannas“ with auto-graph tempo words are *Allegro* or faster.

Allegro moderato 3/4 (à 3)

with 16th notes

- K 427 Mass in C minor, Domine (= K 469 *DaVIDE penitente*, no. 5 Duet „Sorgi o Signore“)

Allegro comodo 3/4 (à 3)

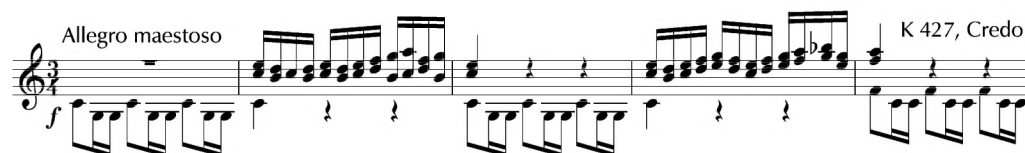
with 16th notes

- K 275 Mass in B flat, Sanctus

Allegro maestoso 3/4 (à 3)

with 16th notes

※ K 427 Mass in C minor, Credo (Ex. 394)



Ex. 394: Mass in C minor, K 427, Credo

Allegro 3/4 (à 3)

with 16th notes

- K 321 *Vesperae solennes de Dominica*, „Laudate Dominum“

※ K 262 *Missa longa* in C, Credo, b. 1 and 141 (Ex. 395)

- K 259 Mass in C (*Organsolo* Mass), Gloria

- K 258 Mass in C (*Missa brevis*), Kyrie

- K 258 Mass in C (*Missa brevis*), Credo

- K 194 *Missa brevis* in D, Credo, b. 68 „Et resurrexit tertia die“

- K 193 *Dixit et Magnificat* for soli, chorus, orch. and organ,

Dixit, b. 88 „et in saecula saeculorum“

- K 192 *Missa brevis* in F, Gloria, „Et in terra pax“

- K 066 *Missa brevis* in C (*Dominicus* Mass), Sanctus, b. 7


Ex. 395: *Missa Longa* in C, K 262, Credo, b. 1 and 141

The *Allegro* parts of the Credo in the *Missa longa* change continually between ‚heavy‘ and ‚light‘ 3/4 metre. The beginning of the movement is clearly *Allegro* à 3, bars 18-28 and 62-71, however, have whole-bar accentuation in the character of an *Allegretto*. After the insertion of the 4/4 metre „Et incarnatus“ and „Et resurrexit“ the 3/4 metre resumes (b. 141), now deceptively with whole-bar metric (which can wrongly lead to a rushing of the tempo); soon however, (and unmistakably at the repetition of the

beginning of the Credo in b. 254) we see that the tempo has remained constant through all the metrical changes.


SIMON SECHTER: „Just as a piece of music shall have a *principal scale* [tonality], from which one switches into the next related scales [tonalities], it shall also have a *principal metre*, from which one *switches into similar metres*; and as one dislikes changing the general accidentals [key signature] in the middle of a piece, but adds them to the notes in individual bars, so one also *dislikes changing the time signature in the middle of a piece* [here for example, into „*Allegretto* 3/4 [à 1]“: one is content with indicating this just by subdivisions, i.e. by the notes themselves.“⁵⁴⁶

[Allegro 3/4 (à 3)]

 with 8th note triplets

- K 167 Mass in C, Credo, b. 121 „Et in Spiritum Sanctum“

Allegro vivace 3/4 (à 3)

 with 16th notes


- K 339 *Vesperae solennes de Confessore, Dixit*

- K 339 *Vesperae solennes de Confessore, Beatus vir*

* K 337 Mass in C, Credo (Ex. 396)




Ex. 396: Mass in C, K 337, Credo

 with 8th note triplets

- K 259 Mass in C (*Organsolo Mass*), Benedictus


Allegro con spirito 3/4 (à 3)

 with 16th notes

- K 317 Mass in C (*Coronation Mass*), Gloria (*tirate in 32nd notes in violin I!*)


- K 195 *Litaniae Lauretanae B.M.V., Regina Angelorum* (16th notes in the chorus!)

Molto allegro 3/4 (à 3)

 with 16th notes

- K 257 Mass in C (*Credo Mass*), Credo

Allegro assai 3/4 (à 3)

 with 16th notes

* K 337 Mass in C, Agnus Dei, b. 35 „Dona nobis pacem“ (Ex. 397)

- K 317 Mass in C (*Coronation Mass*), Sanctus, b. 15 „Hosanna in excelsis“

- K 317 Mass in C (*Coronation Mass*), Benedictus, b. 60 „Hosanna in excelsis“



Ex. 397: Mass in C, K 337, Agnus Dei, b. 35 „Dona nobis pacem“

A very deceptive beginning if one doesn't take note of the 32nd notes and the *tr* on top of them! Perhaps one doesn't have to take them really literally; but why did Mozart write out this figure 36 times instead of the usual formula of two 16^{ths} + one 8th note? Mathematics or not, in any case the 32nd notes should mo-

⁵⁴⁶ Simon Sechter, *Die Grundsätze der musikalischen Komposition* ('The Principles of Musical Composition'), 1854, 2nd section, 1st. part: 'Von den Gesetzen des Taktes in der Musik' ('About the rules of metre in music'), p. 9, § 4 [app. p. 347].

derate the tempo at least down to the tempo of the first movement of the Piano Sonata in F, K 280 (*Allegro assai*, Ex. 330), although there the *tr* are only on 16th notes (b. 2 and 84). Calculating backwards, in this manner the previous tempos on our list of Mozart's church music in classical metres of course also lose speed.

CHURCH SONATAS

Allegro 3/4 (à 3)

with 16th notes

- K 241 Church Sonata in G for 2 vl, organ, vc and db
- K 225 Church Sonata in A for 2 vl, organ, vc and db

d) Church Music in Classical ,light' 3/4 Metre

Of 40 movements of Mozart's church music in ,light' 3/4 metre only 14 have an autograph tempo word:

Adagio 3/4 (à 1)

with 16th notes

- K 220 Missa in C (*Sparrows Mass*), Agnus Dei

with 8th notes

- K 260 *Venite populi*, Offertorium, „O sors cunctis beatior sola fidelium“, b. 52

Larghetto 3/4 (à 1)

with 8th notes

- K 33 Kyrie in F for 4 voices, 2 violins, viola, double-bass

Andante 3/4 (à 1)

with 16th notes

- K 337 Mass in C, Credo, b. 56 „Et incarnatus est“
- K 049 *Missa brevis* in G, Sanctus

Andantino 3/4 (à 1)

with 16th notes

- * K 262 *Missa longa* in C, Sanctus (Ex. 398)

The tempo of this movement contradicts both the thesis, *Andantino* is a neighbour of *Larghetto*, and the idea that a Sanctus should be slow. It is determined by the lively „Hosanna“ fugato from b. 17 (Ex. 398). As I have said concerning the Benedictus of K 262, all of Mozart's other „Hosannas“ with autograph tempo words are, as an independent second part of a slow Sanctus or Benedictus, *Allegro* or faster. This one is not an independent movement, but is integrated into the Sanctus from b. 17 without change of tempo; this causes it to be more lively than the other mostly slow Sanctus movements - including the unusual one of the *Credo Mass* K 257 with its series of *ff* off-beat violin attacks, which is indeed already *Allegretto*, but in a ,large', i.e. relatively slow, 4/4 metre (Ex. 021).

17 (Andantino) K 262, Sanctus, m.17

Ho- san- na, ho- san- na in ex- cel- sis. Ho- san- na, ho- san- na, ho-
 Ho- san- na, ho- san- na in ex- cel- sis. Ho- san- na in ex- cel- sis. Ho- san-

Ex. 398: *Missa longa*, K 262, Sanctus, b. 17 „Hosanna“-fugato

As already mentioned, the connection of the Sanctus with the following Benedictus with its seemingly equal tempo indication *Andantino* 3/4 with 16th notes, is unique in Mozart's oeuvre. Because of its three stresses per bar this actually defines a *slower* tempo than the lively *Andantino* 3/4 (à 1) of the Sanctus.

Allegro 3/4 (à 1)

with 16th notes

- K 066 *Missa brevis* in C (*Dominicus Mass*), Kyrie, b. 13

[Allegro 3/4 (à 1)]  with 8th notes

* K 321 *Vesperae solennes de Dominica, Confitebor* (Ex. 399)

- K 275 Mass in B flat, Gloria

- K 259 Mass in C (*Organsolo* Mass), Agnus Dei, b. 24 „Dona nobis pacem“

- K 220 Mass in C (*Sparrows* Mass), Gloria

- K 141 *Te Deum Laudamus* for chorus, orch. and organ, b. 70 „Aeterna fac cum sanctis tuis“

Allegro
Soprano solo K 321, Confitebor




Ex. 399: *Vesperae solennes de Dominica*, K 321, Confitebor

Without changing the tempo this metrically irregular piece changes temporarily in b. 19-27, 89-100 and 171-176 into ‚heavy‘ 3/4 metre with three harmonies per bar and steeply falling sixteenth-note „rockets“. (See p. 115, the excursus „Virtual changes of metre“).

CHURCH SONATAS

Allegro 3/4 (à 1)


 with 8th notes

- K 244 Church Sonata in F for 2 vl, organ, vc and db

e) Church Music in Classical 3/8 Metre

Only seven pieces in Mozart's church music are in the „frolicsome“ 3/8 metre. Five „Dona nobis pacem“ and one „Alleluia“ are cheerful final movements with only 16th notes as smallest values, i.e. only the first subdivision of their beats, which makes them very nimble. (The slower „Andantino“ of the „Laudamus“ in the Gloria of K 140 is taken from copies.) There is an autograph tempo word for two of them:

Allegro 3/8

 with 16th notes


- K 140 *Missa brevis* in G, Agnus Dei, b. 23 „Dona nobis pacem“

- K 127 *Regina coeli*, 3rd movement „Alleluia“

f) Church Music in Classical 6/8 (3/8+3/8) Metre

As seldom as the 3/8 metres in Mozart's church music are the light-footed 6/8 metres of the new style; all of them are compounded of two 3/8 metres. Only two have autograph tempo words:

Andante mà un poco sostenuto 6/8 (3/8+3/8)

 with 16th notes

* K 339 *Vesperae solennes de Confessore, Laudate Dominum* (Ex. 400)

Andante ma un poco sostenuto K 339, Laudate Dominum, m. 11



Ex. 400: *Vesperae solennes de Confessore*, K 339, Laudate Dominum, b. 11

This beautiful soprano aria with chorus vaults the alternately ‚heavy‘ and ‚light‘ 3/8 bars of which their 6/8 metre is compounded, with such a floating *legato* that only very slow whole bars should be felt. Counting eighth notes ruins the piece - but the tempo word does not refer to half bars either! The *mouvement* is „*un poco*“ slower than that for the „*Et incarnatus*“ of the *Credo* Mass:

Andante 6/8 (3/8+3/8)

with 16th notes

* K 257 Mass in C (*Credo* Mass), *Credo*, b. 80 „*Et incarnatus est*“ (Ex. 401)

Ex. 401: *Missa* in C, K 257, *Credo* „*Et incarnatus est*“ b. 80 and 117

The 16th notes at „*Sub Pontio Pilato*“ (b. 117) bring such a clear new character, that the beginning as well will seldom be taken too slowly, quite similarly to the *Andante* 6/8 (3+3) of the ‚*Prague*‘ symphony, K 504 (Ex. 345), where in b. 18-19 and 23-24 an unexpected drama intervenes.

D) Minuets

As an embodiment of 3/4 metre⁵⁴⁷ the minuet should actually have its place at the beginning of the chapter about uneven metres. As the „*Queen of all dances*“ it not only dominated the social entertainment of court and citizens for more than 150 years in the 17th and 18th century; it was also the basis of teaching composition for e.g. Mattheson, Riepel, Kirnberger, Koch, Leopold Mozart and W.A. Mozart himself⁵⁴⁸, who danced it passionately and arranged balls at his home. Its tempo, however, depended on the actual social and choreographic fashion; the term *Minuet/Menuett/Minuetto* has therefore never been an indication of the *playing speed*. „*Tempo di Menuetto*“ could therefore also not mean „in the tempo of the minuet“ - more about that below.

Out of a probably much higher number of minuets composed by Mozart, 251⁵⁴⁹ have survived (those in series counted individually). They can be distinguished into 122 dance minuets and 129 minuets in orchestral and chamber music, 25 of them having an additional autograph tempo word. For minuets without such an addition it doesn't matter if the indication „*Minuet*“ („*Menuett*“, „*minuetto*“) is authentic, as the *metre* and the always discernible *form*⁵⁵⁰ in connection with the smallest *class of note values* set their own *tempo giusto*.

How had the more than a hundred years old „*Queen of all dances*“ developed at the time of Mozart? For what purposes did he compose so many minuets, and which traditions did he follow at which time? Since the tempo of dance music depends essentially on the physical action (which still resonates even in the concert form) - how was the minuet *danced*?

It is frequently, but wrongly, assumed that it was the three quarter notes that were danced in minuets; but, on the contrary, *four steps* (*pas de menuet*) were distributed in different ways across *two* 3/4 bars, which in the most usual basic step - long, long, short, short (Ex. 402a) - resulted in a virtual 3/2 metre and allowed a quite speedy tempo.

⁵⁴⁷ Kirnberger/Schulz, *Die Kunst ... ('The Art of Strict Musical Composition')*, II, 1776, p. 129, 3 „3/4 metre. Its natural tempo is that of the minuet.“ ((app. p. 278)).

⁵⁴⁸ E. Hertzmann and others: *Thomas Attwoods Theorie- und Kompositionsstudien bei Mozart*, 1965, p. 167 ff.

⁵⁴⁹ Without K 1-5 and variations on the minuets of other authors, as well as those of doubtful authorship.

⁵⁵⁰ „The minuet is musical form par excellence; nowhere else in the music of the Viennese classics does the norm imprint itself so firmly into the structure of the single work.“ (Josef Gmeiner, *Menuett und Scherzo. Ein Beitrag zur Entwicklungsgeschichte und Soziologie des Tanzsatzes in der Wiener Klassik*, 1979, p. 84).



Ex. 402a: ‚Pas de menuet‘ (after Gottfried Taubert ‚Rechtschaffener Tantzmeister‘, 1777)

A most telling example of this scheme can be seen in the syncopation of the first two bars of the symphonic minuet in K 550 (Ex. 402b). Already in the third bar, however, Mozart broke the symmetry of 4+4, resp. 8+8+16 bars, which was essential only for the dance.



Ex. 402b: Symphony in G minor, K 550, 3rd movement Menuetto
(*Pas de menuet* marked in b. 1-2 and 4-5)

The baroque minuet was a highly stylized show dance of single pairs „in imitation of beautiful nature“.⁵⁵¹ Its dancers - the French kings at their head - had to execute in a most demanding way⁵⁵² in correct accordance with the music five positions with feet well turned outwards, bending and stretching of the knees, rising on tiptoe, presenting hands, giving hands, elaborate positions of arms and fingers - but without affectation - putting on and taking off one's hat with repeated reverences, turns and changing places, slides, „subtle jumps into the air“, pirouettes and other variations of a manifold repertoire of steps in cycles of routes on the floor in Z-form, circles and rocaille forms, ladies wearing crinolines, and moreover masked later on in the ballrooms of the *Redoute*.

„Dancing belongs to a part of the ceremonial science“.⁵⁵³ Without the „*galante Conduite*“ which had to be acquired in the minuet, a career at court was not conceivable.⁵⁵⁴

„Yes! by this useful body practice youth can be as well guided both away from the evil and towards the good as by the sharpest rules of discipline and ethics.“⁵⁵⁵

Mastery of the minuet took daily practice for months and even years. Since the invention of the dance notation (1700) the newest choreographies were sent by mail from Paris to the courts and universities (!) of Europe which all were keen on dancing. Everywhere French *maîtres de danse* taught the „elaborate French dance-exercitium“, so that „in the arch-gallant world of today one need not be afraid of stepping at the side of qualified persons.“⁵⁵⁶

The sometimes virtually violent instructions in the twelve-hundred-page textbook „*The Upright Dancing Master*“ by Gottfried Taubert⁵⁵⁷, *Maître de danse* to the Saxon Prince Elector August the Strong, show that things didn't always go on in a „dignified“ and „relaxed“ way (as the *New Grove Dictionary* claimed still in 2011.⁵⁵⁸)

⁵⁵¹ One may think of Baroque gardens! - „There is an air hidden in us which must first be developed by study.“ (J. H. Kattfuß, *Taschenbuch für Freunde und Freundinnen des Tanzes*, 1800, p. 96). The aim of Kattfuß was „the perfect human machine.“

⁵⁵² „For the dancers who wished to do anything more than a standard minuet, the dances had to be learned in advance of the ball and rehearsed. Dancers who were not prepared for the intense scrutiny of the highly critical courtiers were sometimes laughed off the dance floor. Only people who were convinced of their own abilities would risk dancing in such an august place.“ (Rebecca Harris-Warrick, *Ballroom dancing at the court of Louis XIV*, in: *Early Music* 1986, 14, p. 48).

⁵⁵³ Carl Joseph von Feldtenstein, *Erweiterung der Kunst nach der Choreographie zu tanzen*, 1. Teil, 1772. p. 29.

⁵⁵⁴ Gabriele Busch-Salmen, *Der Tanz im Leben Mozarts*, in: *Mozart in der Tanzkultur seiner Zeit* (edit. Walter Salmen), 1990, p. 65 ff. - See also: ♡ Monika Woitas, *Mozarts Tanzkompositionen*, in: *Mozart Handbuch* (edit. Silke Leopold), 2005, p. 606+618.

⁵⁵⁵ Gottfried Taubert, *Rechtschaffener Tantzmeister, oder gründliche Erklärung der Frantzösischen*

Tantz-Kunst ('*The Upright Dance Master*'), 1717, p. 219, also p. 2.

⁵⁵⁶ Gottfried Taubert, *Rechtschaffener Tantzmeister* ('*The Upright Dance Master*'), p. 395 f.

⁵⁵⁷ „Women must think of three things concerning their dress, as: 1st a long *planchette* [small plank] which powerfully holds in the prominent belly; 2nd a well-made lace-up corset which raises the bosom in front and at both sides forces the shoulders back and down; and then 3rd a covered neck-iron which by force pulls back neck and head.“ Gottfried Taubert, *The Upright Dance Master* ('*Rechtschaffener Tantzmeister*'), 1717, p. 409f.)

⁵⁵⁸ „As an aristocratic social dance the minuet was dignified, graceful, relaxed and unaffected.“ (*New Grove Dictionary of Music and Musicians*, vol. XVI, 2001, p. 740).

Contrary to the widespread prejudice that the aristocratic minuet had been „dignified“ and „leisurely“, an „affected antiquated slow-step dance“,⁵⁵⁹ nearly all authors until the middle of the 18th century described it in spite of its complicated choreography as:

„very quick and rapid“ (1690)⁵⁶⁰, „very fresh and merry“ (1695)⁵⁶¹, „fort gay & fort vite“ (1703)⁵⁶², „Their metre is triple, namely 3/4, whose beat, however, is usually almost like a 3/8 metre“ (1713)⁵⁶³, „Menuet, a French dance, which has actually got its name from the nimble and small steps; since menu, menuë means small“ (1732)⁵⁶⁴, „Minuet, a kind of dance, the steps whereof are extremely quick and short“ (1740).⁵⁶⁵

The often cited historical tempo indications in units of length of extremely unwieldy pendulum constructions seem to support these statements:⁵⁶⁶

the court singer L'Affilard (1705) gave for the minuet: ♩ = 70 (♩ = 210 !)⁵⁶⁷
 the General Post director Pajot (Comte d'Onzembray 1732): ♩ = 71 (♩ = 213 !)⁵⁶⁸
 the solicitor of the parliament Choquel (1762): ♩ = 78 (♩ = 234 !!)⁵⁶⁹
 Johann Joachim Quantz (1752): ♩ = 160⁵⁷⁰
 Alexis Bacquoy-Guédon (1784): ♩ ≈ 148.⁵⁷¹

Especially the statements of *dilettante* origin, however, must be regarded with scepticism.⁵⁷² Even though dancing served an aristocratic society which did not know sports in our sense as physical training, the complicated successions of steps and dance figures described above can at best be imagined with the tempo of Quantz, or of the dancing master Alexis Bacquoy-Guédon who recorded in 1784 in Paris a somewhat more moderate tempo of still ♩ ≈ 148 („148 bars = ca. 3 minutes“).

The technically exact - and therefore as documents more reliable - instructions for the placement of pins on barrels for mechanical organs in Père Engramelle's „Tonotechnie“ contain similar values.⁵⁷³ However, the ‚miraculous little machines‘ attest perhaps rather to the cult around automats than to the actual performance practice of the time.⁵⁷⁴ They aroused amazement as they „played certain pieces with such exceptional speed and precision that no person would be able to imitate with fingers or tongue.“⁵⁷⁵

⁵⁵⁹ Monika Woitas in: *Mozart Handbuch* (ed. Silke Leopold), 2005, p. 621.

⁵⁶⁰ James Talbot, *Manuscript notes*, (ca. 1690), cit. after Robert Donington, *The Interpretation of Early Music*, 1979, p. 399.

⁵⁶¹ Georg Muffat, *Florilegium primum*, 1695, preface, p. 11.

⁵⁶² Sebastien de Brossard, *Dictionnaire de Musique*, 1703;

✦ Other sources: JOH. KUHNNAU, *Neuer Clavier-Übung Erster Theil*, 1689: „etwas hurtig“; ✦ *Le Dictionnaire de L'Academie françoise*, 1694, II, p. 42: „fort viste“; ✦ CH. MASSON, *Nouveau Traité des Règles pour la Composition de la Musique*, 1699, p. 7: „vite“; ✦ SAINT-LAMBERT, *Les principes du Clavecin*, 1702, p. 19: „fort gayement“; ✦ MICHEL L'AFFILARD, *Principes très-faciles pour bien apprendre la musique*, 1717, p. 100: „Le Menuet se bat à trois Tems fort legers“; ✦ GOTTFRIED TAUBERT, *Rechtschaffener tanzmeister*, 1717, p. 615: „recht lustig“; ✦ FURETIÈRE, *Dictionnaire historique*, 1727: „vite & gaye“.

⁵⁶³ Mattheson, *Das neu eröffnete Orchestre* (‘The Newly Revealed Orchestra’), 1713, p. 86, § 16 and p. 193: § 49 [app. p. 339].

⁵⁶⁴ Johann Gottfried Walther, *Musikalisches Lexikon* (‘Musical Dictionary’), 1732, p. 398.

⁵⁶⁵ James Grassineau, *A Musical Dictionary of Terms*, 1740. - „Quick“ is of course relative to whatever was called „slow“ in other dances.

⁵⁶⁶ All indications converted from *tierces* (1/60 sec.) and *pieds royal* into metronome marks.

⁵⁶⁷ Michel L'Affilard, *Principes très-faciles pour bien apprendre la musique*, 1717.

⁵⁶⁸ Louis Léon Pajot, Comte d'Onzembray, *Description et usage d'un métrometre ou Machine pour battre les Mesures et les Temps de toutes sortes d'Airs*, 1732, p. 192.

⁵⁶⁹ Henri-Louis Choquel, *La Musique rendue sensible par la Mécanique*, 1762, p. 126/27, 207. Because the *pas de menuet* spans two bars Choquel wants to have the minuet notated in 6/4 metre.

⁵⁷⁰ Quantz, *Versuch einer Anweisung* (‘On Playing the Flute’), 1752, p. 271 [with a pulse of MM=80].

⁵⁷¹ Alexis Bacquoy-Guédon, *Considérations sur la Danse du Menuet*, 1784 (cit. after: Rainer Gstrein, „Menuett“, in: H.H.

Eggebrecht/ Albrecht Riethmüller, *Handwörterbuch der musikalischen Terminologie*, Stuttgart 2004, p. 2 f.)

⁵⁷² See Helmut Breidenstein, „Mälzels Mord an Mozart. Die untauglichen Versuche, musikalische Zeit zu messen“, in: *Das Orchester*, 2007/11, p. 8-15, and on www.mozarttempi.de/maelzel.html.

⁵⁷³ „Concerning the tempo of the minuet we are assailed by salutary doubts when we hear that Engramelle for the slowest one (♩ = 48) directly adds, one could easily play it also at a tempo of ♩ = 54; for the other minuets he gives tempos of ♩ = 54 and even ♩ = 74, and demands in this sense generally for a minuet d'un mouvement gai ♩ = 72.“ (HANS-PETER SCHMITZ, *Die Tontechnik des Père Engramelle*, p. 8. [The tempos calculated from the number of bars in the pieces and the duration of one revolution of the barrel of the mechanical organ.] ✦ See Engramelle's „La Tonotechnie“, 1775 and Dom Bedos', *L'Art du Facteur d'Orgues*, part IV, 1778.

⁵⁷⁴ Françoise Cossart-Cotte warned of antiquarians and conservators being tempted to elicit from the devices precisely the „historically fast“ tempos which musicology and collectors expect from them. (*Documents sonores de la fin du XVIII^e siècle*), 1974, p. 147. ✦ The objection is of course particularly valid for the arbitrarily adjustable tempos of mechanical organs and musical clocks, the scientific relevance of which William Malloch obstinately insisted on. (*Toward a ‚new‘ (old) minuet*, in: *Opus I*, No. 5, 1985; and: *The minuets of Haydn and Mozart: goblins or elephants?*, in: *Early Music*, 1993, No. 3, p. 437-444.)

⁵⁷⁵ Quantz, *Versuch einer Anweisung* (‘On playing the flute’), 1752, p. 113, § 11 [app. p. 324].

All of these tempo indications can refer only to minuets with eighth notes, such as Mozart's dance minuets from his time in Salzburg; they do not at all apply to the minuets with sixteenth notes of the 1780s in Vienna. About 1777 Kirnberger noted differentiations:

„however, one should not think that the same dance has the same nuance in all nations. A trained ear will on the contrary easily distinguish a Viennese minuet from a Prague or Dresden one. The minuets from Dresden are the best, as the French ones are the worst.“⁵⁷⁶

The fourteen-year-old Mozart wrote to Nannerl from Bologna in March 1770:

„I'll shortly be sending you a minuet that Monsieur Pick danced at the theatre and which everybody danced afterwards at the feste di ballo in Milan, just so that you can see how slowly people dance here. The minuet itself is very beautiful. It's from Vienna, of course, so it must have been written by Teller or Starzer. It has a lot of notes [16th notes]. Why? Because it's a stage minuet that goes slowly. The minuets from Milan and Italian minuets generally have lots of notes, are taken slowly and have lots of bars.“⁵⁷⁷

From this letter - as from other sources - it can be concluded that around 1770 in the dance-crazy Salzburg⁵⁷⁸ minuets were still danced fast. Although there were fast minuets also in Italy (in 3/8 time or correspondingly the two-bar ‚pas de menuet‘ notated in 6/8 (3+3)) he writes still in September:

„we wish we could introduce Italian audiences to the German taste in minuets as their own minuets last nearly as long as an entire symphony.“⁵⁷⁹

Every general tempo indication fails Mozart's minuets, since they differ not only between *dance* and *concert* minuets, but also between the *Salzburg* and *Viennese* years, and again because their *tempo giusto* depends on the smallest note values, as well as the number of their metrical emphases. Quantz writes about their manner of playing: „A minuet is played with lift, the quarters marked with a somewhat heavy though short bow-stroke.“⁵⁸⁰

a) The Salzburg minuets

Corresponding to the fast dance tempo in Salzburg Mozart's 77 surviving common minuets from the years until 1779 (K 315a) have whole-bar accentuation and only eighth notes as smallest note values. With adequate training it should have been possible to dance them quite well at Bacquoy-Guédon's ♩=148, many even at the ♩=160 of Quantz (Ex. 403).



Ex. 403: Sixteen minuets, K 176, no. 1

The 90 symphonic and chamber music minuets (up to K 334) surviving from this time, most of which have no sixteenth notes and no tempo word, must probably be regarded in this light. Their tempo must be equal to that of the fast dance minuets, particularly since they could also be used as such. Quantz says: „If in three-four time only eighth-notes occur, the piece is in the fastest tempo.“⁵⁸¹ A well-known example is the fourth movement of the „Haffner Serenade“ K 250 with its minor-key version of the German song „Im Märzen der Bauer“.

⁵⁷⁶ Johann Philipp Kirnberger, *Recueil d'airs de danse caractéristiques*, ca. 1777, preface, p. 2.

⁵⁷⁷ Letter of 24.03.1770, no. 170 [app. p. 259]; trans. Spencer, *In Mozart's Words*. - Leopold enclosed this minuet in his letter of 27/28 March 1770 (no. 171, line 73). It must have been K 122 which would therefore be but a copy by Mozart of Deller or Starzer.

⁵⁷⁸ Monika Woitas, *Tänze und Märsche*, in: *Mozart Handbuch* (ed. Silke Leopold, 2005), p. 612.

⁵⁷⁹ Postscript to his sister in letter no. 210 from 22.09.1770 [app. p. 259]; trans. Spencer, *In Mozart's Words*.

⁵⁸⁰ Quantz, *Versuch* ('On playing the Flute'), p. 271, chap. 17, 7th section, § 58 (app. p. 327).

⁵⁸¹ Quantz, *Versuch* ('On playing the Flute'), p. 263, chap. 17, 7th section, § 50 (app. p. 327).

17 of the concertante Salzburg minuets have still quite lively eighth note triplets, 15 have sixteenth notes, which makes them *slower*. An example is the *Menuetto II*⁵⁸² of the Piano Sonata in E flat, K 282, from 1775 (Ex. 404), which functions as a more leisurely trio for the lively *Menuetto I*:

Ex. 404: Piano Sonata in E flat, K 282, 2nd movement Menuetto I and II

Mozart indicated a *tempo word* for six of his Salzburg concert minuets. It refers neither to quarter notes nor to whole bars, but the verbal indication adds a *fourth* element of indicating the tempo to the *tempo giusto* that consists of *metre*+*class of note values*+the minuet's *nature as a dance*. *Allegro* was the natural tempo for minuets with eighth notes, in Salzburg it didn't have to be indicated. In explicit contradiction to that *Allegretto* or *mà Allegretto* (K 174, III, Ex. 405) demanded a *more moderate* tempo, the only conceivable one for the minuets of the *Posthorn Serenade* K 320 and the *Symphony* K 200, which without this addition would be in danger of being played too fast.

Ex. 405: String Quintet in B flat, K 174, 3rd movement⁵⁸³

Menuetto (mà) Allegretto (3/4 à 1)

with 8th notes

- K 320 Serenade in D (*Posthorn Serenade*), 2nd movement
- K 266 Adagio and Menuetto in B flat for 2 vl and bass, Menuetto
- K 200 Symphony in C, 3rd movement
- * K 174 String Quintet in B flat, 3rd movement (Ex. 405)

Menuetto Moderato (3/4 à 1)

with 8th notes

- * K 270 Divertimento for wind in B flat, 3rd movement

The indication *Moderato* in K 270 reduces of course the *Allegro*, familiar from dance practice, still more than *Allegretto*.

Menuetto Cantabile (3/4 à 1)

with 16th note triplets

- * K 271 Piano Concerto in E flat (*Jenamy Concerto*), 3rd movement, Rondeau, b. 233

The *cantabile* minuet, middle section of the Rondeau in the Piano Concerto in E flat, K 271, with its 16th note triplets and 32nd note arpeggios, falls out of line with the other minuets in every respect. It is actually a *tempo di Menuetto* (see p. 241), free in form and tempo.

Menuetto (without tempo word) (3/4 à 3)

with 16th notes

- K 334 Divertimento in D for 2 vl, vla, db and 2 hrn, 4th movement
- K 320 Serenade in D (*Posthorn Serenade*), 6th movement

⁵⁸² See p. 240 „Trios and repetitions“.

⁵⁸³ The NMA printed „*ma allegro*“ after a copy of Otto Jahn, which would be a pleonasm for an anyway fast Salzburg minuet with eighth-notes. The autograph - meanwhile again accessible in Krakow - has *mà Allegretto*.

- K 282 Piano Sonata in E flat, 2nd movement (Menuetto II) (Ex 404)
- K 250 Serenade in D (*Haffner Serenade*), 6th movement (Menuetto „galante“?)
- K 239 Serenade in D (*Serenata notturna*), 2nd movement
- K 204 Serenade in D, 5th movement
- K 202 Symphony in D, 3rd movement
- K 173 String Quartet in D minor, 3rd movement
- K 172 String Quartet in B flat, 3rd movement

b) The Viennese minuets

Until 1748, Court balls were exclusive. In that year Empress Maria Theresia opened them, as „a means for a rapprochement of the different social classes“,⁵⁸⁴ to the bourgeois public as well. They tried to adapt to the aristocratic patterns of behaviour but had probably not the time and means for such extensive dance studies as required by *le menuet* (see p. 229 - p. 240). The consequence was a decline of dance culture, which many dancing masters complained about and which they tried to combat by publishing countless textbooks for private study. According to Caroline Pichler one could find „only few persons who were capable of dancing the minuet with the required exactness of steps and the necessary grace of posture and motion of the body“⁵⁸⁵ in the new public dance halls in the 1770s. Mozart reported in 1777: „there was dancing; out of 50 women there was only a single one who could dance in time.“⁵⁸⁶ It became necessary to cut down the formerly brilliantly fast tempo. According to TÜRK the minuet was played in 1789 „moderately fast“;⁵⁸⁷ KOCH speaks in 1802 about the „melody [of the minuet] which is couched in a very moderately swift three-four time.“⁵⁸⁸ It sounds like a desperate rescue attempt of his profession when the *maître de danse* Johann Heinrich Kattfuß demands in 1800:

„Half a year is not too long if a student wants to learn to dance the minuet perfectly. And if he visits his master for two hours daily he must really be a genius to become a perfect dancer of the minuet within a period of half a year.“⁵⁸⁹

He reports that instead of a series of minuets the „just as grave“ Polonaise was increasingly used for the representative opening of a ball. At the end of the century the dance minuet had moved far away from „very quick and rapid“ and „fort gay & fort vite“ at its beginning (see p. 229).

This is probably why Mozart's 45 dance minuets for Vienna (from K 363) are all slower than the eighth-note minuets with whole-bar accentuation of the Salzburg years. They are all in ‚heavy‘ 3/4 metre (see p. 185) and fill their three almost evenly accented quarter notes nearly always with sixteenth notes. Often they are full of sharp dottings even in horns and trumpets. In Vienna larger dance orchestras were now available to Mozart; from 1788 as „Court Chamber Composer“ he could employ up to 2 flutes, 2 oboes (or 2 clarinets), 2 bassoons, 2 horns, 2 trumpets, timpani and strings (without violas) for the balls in the ‚Hofburg‘. What can their tempo have been? Let us take K 585, no. 4 (Ex. 406):

MENUETTO K 585, no. 4

Ex. 406: Twelve minuets K 585, no. 4

⁵⁸⁴ Hermann Abert, *W.A. Mozart*, vol. 2, 1956, p. 508.

⁵⁸⁵ Caroline Pichler, *Zeitbilder aus Wien 1770-1780*, Wien 1924. (cit. after Monika Woitas in *Mozart Handbuch* p. 609).

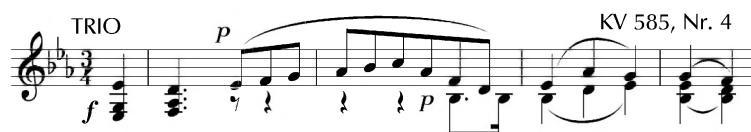
⁵⁸⁶ Mozart's letter from Munich to his father of 06.10.1777 no. 345 [app. p. 260].

⁵⁸⁷ Türk, *Klavierschule* ('School of Clavier Playing'), 1789, p. 401, supplement, section 4, § 50 [app. p. 309]. ♦ De Meude-Monpas gave the minuet in 1787 in Paris a „mouvement modéré“: „Currently one doesn't dance minuets any more, for the same reason which the fox gave when he scorned grapes.“ („Actuellement on ne danse plus guères de menuets, par la même raison que le renard donnoit, en refusant de manger les raisins.“ *Dictionnaire de Musique*, Paris 1787, p. 94).

⁵⁸⁸ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), 1802, col. 950, article „Minuet“ [app. p. 315].

⁵⁸⁹ Johann Heinrich Kattfuß, *Taschenbuch für Freunde und Freundinnen des Tanzes*, („Pocket-book for Friends of Dance“) 1800, p. 81.

Note the dotted rhythms and the almost Haydn-like jagged violin melody. Though it doesn't contain sixteenth note figures (like K 585, nos. 7 and 11, or the Trios of nos. 8, 10 and 12) they could easily be imagined there. Typically its Trio (Ex. 407) has virtually *Ländler*-like *legato* eighth notes, the long arcs of which preclude an all too slow tempo:



Ex. 407: Twelve minuets K 585, no. 4, Trio

At the masked balls in the *Redoute* of the Viennese Hofburg, series of up to twelve minuets were repeated ten or twelve times in a row, for an hour or longer. The pairs no longer danced for show, one at a time, as at the Court of Louis XIV, but followed each other closely in overcrowded ballrooms. They started their tour with any group of two bars, even in the middle of a period, whereby the sequences of their steps and routes on the floor didn't come to an end in one and the same minuet. A change of tempo with the trio or an interruption at the beginning of the next minuet was therefore not possible - a permanent warning of the dancing masters. The ballroom minuets in the *Redoute*, with or without real sixteenth notes, had to obey a consistent tempo in spite of their great variety. Comparing the considerably faster *Allegretto*- or even *Allegro*-minuets in chamber music and symphonies, which have only eighth notes, on account of Mozart's musical structure I arrive at a possible span of MM \downarrow =ca. 116-132, within which the gestural tempo indications of the dancing masters for the conductors could have varied.

There was no reason at all in such a long-term dance to omit the repetitions in *da capos*; musicians and audiences of concert minuets then expected them probably in the same way in the concert hall.⁵⁹⁰

What is the relation between the 39 *concert* minuets from 1781 with the *dance* minuets of that time? It is remarkable that - unlike the latter - 29 of the former have *no* sixteenth notes, their *tempo* (determined by metre+class of note values) is *faster!*⁵⁹¹

Twelve *concert* minuets of the Viennese years have the autograph addition *Allegretto*⁵⁹²; eleven of them have only eighth notes, one has eighth note triplets. „Allegretto“ moderates their fast *tempo giusto* as it did in Salzburg, yet they are still more animated than the Viennese *dance* minuets with their sixteenth notes. As a model for this *Allegretto* 3/4 with whole-bar accentuation Figaro's pastiche minuet „Se vuol ballare, signor contino“ (Ex. 292) and Belmonte's hopeful „Daß wir uns niemals wiederfinden“ (Ex. 293) may serve. With them we should come near to the *Allegretto* minuets of the symphonies, quartets and quintets, although their instrumental, dance-like character, the fourth element of their tempo-module, makes them perhaps slightly faster than the arias.

Menuetto Allegretto (3/4 à 1)

with 8th note triplets

※ K 499 String Quartet in D, 2nd movement (Ex. 408)

MENUETTO
Allegretto

Ex. 408: String Quartet in D, K 499, 2nd movement, Menuetto and Trio

⁵⁹⁰ See p. 240 „Trios and repetitions“.

⁵⁹¹ In 1789 Türk made the criticism: „In some regions the minuet, when not being used for dancing, is played *much too fast*.“ *Klavierschule* ('School of Clavier Playing') p. 401 „Minuet“ [app. p. 309] ◇ KOCH 1802: „In the middle of the last century one began in the southern regions of Germany to take them over also into symphonies and sonatas. Since minuets of this kind are not intended for dancing one has deviated from the original feature of the minuet concerning its tempo, and plays it at a *much swifter* tempo than it can be danced.“ (*Musikalisches Lexikon*, col. 950 „Minuet“ [app. p. 315])

⁵⁹² The indication „Allegretto“ for K 487/II; K 563/III and V, and K 439b/II is by another hand - however, not marked by the NMA.

In the Trio of the *Allegretto* Minuet of the String Quartet in D, K 499, chains of *eighth note-triplets* in *piano* trickle down from *sf*-upbeats. Here, too, the addition *Allegretto* has a moderating effect, but the whole-bar accentuation is always maintained. The *Kegelstatt* Trio's Minuet has no tempo word, but could belong here.

[Menuetto Allegretto (3/4 à 1)]

with 8th notes

- K 614 String Quintet in E flat, 3rd movement
- K 593 String Quintet in D, 3rd movement
- K 590 String Quartet in F, 3rd movement
- K 575 String Quartet in D, 3rd movement
- * K 551 Symphony in C (*Jupiter* Symphony), 3rd movement (Ex. 409)
- * K 550 Symphony in G minor, 3rd movement (Ex. 402)
- K 543 Symphony in E flat, 3rd movement
- K 525 „Eine kleine Nachtmusik“, 3rd movement
- K 516 String Quintet in G minor, 2nd movement
- K 515 String Quintet in C, 3rd movement
- * K 428 String Quartet in E flat (4th *Haydn*-Quartet), 3rd movement⁵⁹³
- K 361 Serenade in B flat for wind and db, 4th movement
- [K 421 String Quartet in D minor (2nd *Haydn*-Quartet), 3rd movement⁵⁹⁴ (Ex. 410)]

In 1823 Johann Nepomuk Hummel, „*Mozart's most eminent pupil*“ (at the time he had been eight years old), and in 1835 Carl Czerny gave MM ♩.=88 [!] for the Minuet of the *Jupiter* Symphony, a value which invalidates all the rest of their indications for our interpretation of Mozart's works.⁵⁹⁵

Ex. 409: Symphony in C (*Jupiter* Symphony), K 551, 3rd movement Menuetto

Ex. 410: String Quartet in D minor, K 421, 3rd movement

Menuetto Allegro (3/4 à 1)

with 8th notes

- * K 465 String Quartet in C (*Dissonance* Quartet) (6th *Haydn* Quartet), 3rd movement
- * K 387 String Quartet in G (1. *Haydn* Quartet), 2nd movement (Ex. 411)

⁵⁹³ Autograph: „*Allegro*“. Critical Report of the NMA: „Probably authorized“. The first edition of the parts, 1785, has „*Allegretto*“, an indication supported by the 32nd notes in b. 12 etc., the *ff* syncopated entries in b. 60-63 and the following heaped *sforzandi*.

⁵⁹⁴ Autograph without tempo word. NMA footnote: first edition of the parts - „probably authorized by Mozart“ -: „*Allegretto*“.

⁵⁹⁵ See: William Malloch „C. Czerny's metronome marks for Haydn and Mozart symphonies“, in: *Early Music*, Febr. 1988, p. 79;

◇ Neal Zaslaw, *Mozart's Symphonies*, 1989, p. 499.

Ex. 411: String Quartet in G, K 387, 2nd movement

As well as K 428 the concert minuets in K 465 and 387 have *Allegro* in the autograph. It confirms the ‚natural‘ liveliness of their *tempo giusto* (3/4 à 1, only 8th notes) in contrast to the slower dance minuets. In the first print of the instrumental parts the tempo word is changed (by whom?) into *Allegretto*. They are, however, doubtlessly faster than the true *Allegretto* minuets of the above list. The bars without eighth notes, and - in K 387 - the slurs set over two bars in all parts in spite of sharply changing dynamics, speak for that.⁵⁹⁶ They can easily be compared with the *Allegro* 3/4 (à 1) without 16th notes of „Sollte dies dein Jüngling sehen“ in Finale II of *Die Zauberflöte* (Ex. 296).

Menuetto (without tempo word) (3/4 à 1)

♩ with 8th note triplets

- K 498 Trio in E flat (*Kegelstatt* Trio) for piano, clarinet and viola, 2nd movement

♩ with 8th notes

* K 581 Clarinet Quintet in A, 3rd movement (Ex. 412)

* K 425 Symphony in C (*Linz* Symphony), 3rd movement

- K 563 Divertimento in E flat for violin, viola and violoncello, 3rd and 5th movements

- K 487 Twelve duos for two horns, nos. 2, 9 and 11

- K 388 Serenade in C minor for wind (= arrangement K 406), 3rd movement

* K 385 Symphony in D (*Haffner* Symphony), 3rd movement

- K 375 Serenade in E flat for wind, 2nd and 4th movement

- K 334 Divertimento in D for 2 vl, vla, db and 2 hrn, 6th movement

In spite of their relatively fast *tempo giusto* the Viennese minuets without tempo word with 8th note triplets in whole-bar accentuation, as well as those of the Clarinet Quintet (Ex. 412) and the *Linz* Symphony, with their *simple* 8th notes, need certainly - especially in the trios - the calmness of an „*Allegretto*“ or even „*Moderato*“.

Ex. 412: Clarinet Quintet in A, K 581, 3rd movement, Menuetto (approximately like an *Allegretto* 3/4 à 1)

For the remaining Viennese concert minuets without tempo word and with only 8th notes – such as the minuet of the „*Haffner*“ Symphony - the term „*Allegro*“ (in the sense of minuets explicitly indicated like that) seems right. Mozart left it up to the interpreter to decide about that. What did Leopold Mozart write about tempo after all:

„It has to be deduced from the piece itself, and it is this by which the true power of a musician’s understanding can without fail be recognized.“⁵⁹⁷

The minuets with three emphases per bar are of course slower:

Menuetto Moderato (3/4 à 3)

♩ with 16th notes

* K 589 String Quartet in B flat (2nd *Prussian* Quartet), 3rd movement (Ex. 413)

⁵⁹⁶ The assumption in the foreword by the NMA editor, that the change to *Allegretto* in the first print of the parts (1785) was authorized by Mozart (who did not definitely read the proofs) seems to me therefore untenable.

⁵⁹⁷ Leopold Mozart, *Violinschule* (*School of Violin Playing*), chap. 1, sect. 2, § 7, p. 30 [app. p. 271].

- K 458 String Quartet in B flat (3rd Haydn Quartet) (*Hunt Quartet*), 2nd movement

Ex. 413: String Quartet in B flat, K 589, 3rd movement, Menuetto and Trio

Menuetto Maestoso (3/4 à 3)

with 16th notes

* K 522 „Ein musikalischer Spaß“ for 2 vln, vla, db and 2 horn, 2nd movement

The term *Maestoso* for the Minuet of the hilariously comical K 522, „Ein musikalischer Spaß“ („A musical jest“) with its clumsy eighth note triplets and rhythmic conflicts is of course meant ironically.

Six Viennese concert minuets without indication (as well as the minuet in the dance scene from *Don Giovanni*, yet to be dealt with) have sixteenth notes and are, with their three accents per bar in ‚heavy‘ 3/4 metre, close to the minuets in the ballroom of the *Redoute*.

Menuetto (without tempo word) (3/4 à 3)

with 16th notes

- K 487 Twelve Duos for two horns, 6th movement

- K 363 Menuetto no. I in D, no. II in B flat, no. III in D (16th notes virtual) ⁵⁹⁸

- K 355 (594a) Minuet in D (with Trio by B. Stadler)

- K 331 Piano Sonata in A, 2nd movement

- K 298 Quartet in A for flute, vl, vla and vc, 2nd movement

with 8th note triplets

3

- K 464 String Quartet in A (5th Haydn Quartet), 2nd movement

- K 409 Symphony-Minuet in C

- K 361 Serenade in B flat for wind and db, 2nd movement

c) The Alleged Prototype

Ex. 414: *Don Giovanni*, K 527, no. 13 Finale I, dance scene, b. 453-456
(accents in the *Contre-Dance* according to Türk, see p. 235 Ex. 420, and footnote 593.)

⁵⁹⁸ Wolfgang Plath on the basis of his graphological analysis of Mozart's score assigned K 363 to Vienna, which seems confirmed by the structure of the ‚heavy‘ 3/4 metre, the 32nd note fanfares of the horns in the second minuet, bars 9-12 in the third one and the brass-armoured first minuet with its timpani that were not used in Mozart's Salzburg minuets. (Beiträge zur Mozart-Autographie II. Schriftchronologie 1770-1780, p. 260).

No ‚paradigm‘ of all minuets⁵⁹⁹, ‚epitome of a minuet‘⁶⁰⁰ or ‚prototype of the Viennese classical minuet‘⁶⁰¹ but a notable special case is the minuet which Mozart took as a basis of the dance scene in *Don Giovanni* (Ex. 414). It is his only stage minuet - combined with the only *Contre dance* and the only ‚German dance‘ in his operas. Wolfram Steinbeck called the dance scene - carefully scratching at its myth - a „skilfully simple quodlibet“.⁶⁰² Mozart might have got the idea of combining several dances when again various kinds of them were performed simultaneously in the large and small ballrooms in the *Redoute* of the ‚Hofburg‘.⁶⁰³

As a basis for his genial musico-dramatic construction he needed, however, a minuet which was slow enough („a stage minuet that goes slowly“) to incorporate into each quarter beat one bar of 3/8 with 16th notes of the ‚German dance‘ (*La Teitsch‘*) making, so to speak, a 9/8 time minuet. Except at the cadences it couldn't have more than one harmony per bar; metrically it had to be regular; a mechanical non-stop repetition, as practiced in the ballroom, was the precondition for a scene of 62 bars length.

In order to combine with the 3/8 metre of the ‚German dance‘ the *Contre dance* in 2/4 time had to receive with *Allegretto* an unusually moderate tempo as well (Ex. 420).⁶⁰⁴ *Contredances anglaises* were actually „very lively“ - as we hear from Kirnberger and Türk.⁶⁰⁵ However fast or slow one takes the common ‚beat‘ of the three interlocked dances - the 3/8 „*La Teitsch*“ is too fast, the *minuet* and the *Contre dance* are too slow to be danced correctly. In the inevitably slow basic tempo of the polymetrical construction the hemiolic „*pas de menuet*“ with two bending and two „stiff“ steps *on tiptoe* in 3/2 rhythm becomes easily a simple striding in quarter notes today. If this was the „prototype of the Viennese classical minuet“ (see above) Mozart probably wouldn't have danced minuets so passionately.

With all its sophistication the dance scene is still realistic in one regard: two years before the French revolution it depicts with the decline of the aristocratic *minuet* and its overlay by the bourgeois *contre dance* a historic-cultural turning point of european rank. Its musico-dramatic expression results from the poly-metric conflicts which stand for the three confronted social classes: a harmony kept only with difficulty between the aristocratic 3/4, the bourgeois 2/4 and the peasant's 3/8 metres, the accents of which shift against each other, until Zerlina's scream causes the musico-social construct to collapse. If the *contre dance* is taken too fast the typical entanglements of arms in the „*Teitsch*“, actually intended to bind Masetto, cannot be managed; if the *minuet* is too slow, as so often, the apprehensive conductor who wants to hold everything together misses exactly that which Mozart had intended: the impression of a crisis-ridden confusion.

Michael Gielen proposed for the quarter note a tempo of MM=84, Jean-Pierre Marty 96, Max Rudolf 96-104, Hermann Dechant and Klaus Miehling 120 (which would be *Allegro* for the *contre dance* and *Prestissimo* for the ‚*Teitsch*‘). ♩=92 seems to me the best common beat for the three dances⁶⁰⁶ - if we really want to quantify Mozart's immeasurable music.

As can be seen in comparison with the fast minuets of the baroque period, the minuet in *Don Giovanni* is not at all „the paragon of the leisurely, aristocratic minuet“ as Frederick Neumann thought.⁶⁰⁷ Because of

⁵⁹⁹ Hans Heinrich Eggebrecht, *Versuch über die Wiener Klassik. Die Tanzszene in Mozarts ‚Don Giovanni‘* (Beihefte zum Archiv für Musikwissenschaft, vol. 12, 1972), p. 18.

⁶⁰⁰ Stefan Kunze, *Mozarts Don Giovanni und die Tanzszene im ersten Finale*; in: *Analecta Musicologica*, vol. 18, 1978, p. 172.

⁶⁰¹ Helmut Goldmann, *Das Menuett in der deutschen Musikgeschichte des 17. und 18. Jahrhunderts*, 1956, p. 49.

⁶⁰² Wolfram Steinbeck, *Das Menuett in der Instrumentalmusik*, in: MCG II, Sachtel vol. 7, 1998, col. 130.

⁶⁰³ „When you leave the ballroom in which the ‚German‘ is danced and you enter the gallery which divides the two ballrooms you are surprised in a new and unpleasant manner by the strange mixture of differing music which sounds from both ballrooms; meanwhile, as you continue, the tones of the whirling dance die away and you hear clearly the minuet music in the other ballroom.“ (*Neuestes Sittengemälde von Wien*, 1801, p. 74, in: Walter Salmen, *Mozart in der Tanzkultur seiner Zeit*, 1990).

- With that Mozart would be an early precursor of Charles Ives who watched on ‚Thanksgiving Day‘ with his father from the top of the fire-brigade's tower the simultaneous marching in of the different bands from the neighbourhood and in 1904 processed it for the fourth movement of his „Holidays“ Symphony.

⁶⁰⁴ Since *Contredanse* and minuet are here in the relation ♩=♩ one is tempted to indicate the tempo of the latter with „*Allegretto*“ as well. It would be a misunderstanding, though, to relate tempo words straightforwardly to the crotchet beats of 3/4. In view of its whole-bar accentuation in the uneven - i.e. more lively - metre, „*Andantino*“ could be conceivable at best.

⁶⁰⁵ Kirnberger in Sulzer, *Allgemeine Theorie* (‘*General Theory*‘), vol. II, 1774, p. 66; „English Dances“ [app. p. 286];

✦ Daniel Gottlob Türk, *Klavierschule* (‘*School of Clavier Playing*‘), 1789, p. 399, § 44 [app. p. 308].

⁶⁰⁶ Michael Gielen, *programme book ‚Don Giovanni‘*, 1977, p. 18; ✦ Jean-Pierre Marty, *The Tempo Indications of Mozart*, 1988, p. 194; ✦ Max Rudolf, *The Grammar of Conducting*, 1980, p. 326; ✦ Hermann Dechant, *Dirigieren*, 1985, p. 115; ✦ Klaus Miehling, *Das Tempo bei Mozart*, in: *MJb* 1991, p. 630.

⁶⁰⁷ Frederick Neumann in: *How fast should Classical minuets be played?* in: *Historical Performance* 4, no. 1, 1991, p. 5.

the very special construction it has to carry, it certainly cannot be „an indication for the tempo conceptions of the actually danced dance of the times of Mozart“⁶⁰⁸, either.

d) Trios and repetitions

Trios were normally - and not only in dance sequences (see p. 235) - in the same tempo as the minuet: „A trio agrees in tempo and rhythm with the minuet.“⁶⁰⁹ Only a few exceptions in Mozart's works justify a slowing down.⁶¹⁰ Mostly he reduced the tempo of a respective trio himself by 16th notes, and named it then „Menuetto II“; so in five of the Piano and Violin Sonatas from 1764 and in the Piano Sonata in E flat, K 282 (Ex. 404).

The question of repetitions in the *da capo* after the trio is determined by prejudices. TÜRK, however, writes in the less known second edition of his *School of Clavier Playing* from 1802 unmistakably:

„Minuetto da Capo. This term indicates that the minuet is to be played again from the beginning, and indeed with the prescribed repetitions, consequently as before, unless expressly stated *ma senza replica* (but without repetition).“⁶¹¹

Mozart gave exactly this instruction *senza replica* at the end of the trios of: K 387/II; K 428/III; K 563/V; K 575/III; K 581/III and K 158/III. Particularly interesting is the String Trio K 563⁶¹² where Mozart after Trio I of the second Minuet writes: „Menuetto da capo, *le repliche* piano“ - i.e. *with* repetitions - and after Trio II: „Menuetto da capo *senza replica* e poi la Coda“, i.e. *without* repetitions. The reason for these instructions is the unusual length of the respective minuets or trios.⁶¹³ After the trios of the two *Tempo di Minuetto* in K 158 and K 156 Mozart wrote as well: „Da capo (Tempo di) Minuetto *senza Ritornelli*“ (resp. *Ritornello*), which shows clearly that for him repetitions in *da capo* were standard; musicians and public knew it no differently from the *Redoute* ballroom minuets.

Leopold reported the delightful story of when Count Czernin, in one of his nighttime serenades - believing the addressee not to be at home - shouted to the musicians: „*Straight through!* [i.e. without repetition] *Then minuet and trio - only once.*“⁶¹⁴

BEETHOVEN, too, reckoned with full repetitions; at the end of ten trios he likewise wrote „D.C. *senza replica*“. In five other cases the return of the minuet is written out - *with* both repetitions - in six cases with repetition only for the first part.⁶¹⁵ JOSEPH HAYDN used the term „D.C. *senza replica*“ as well. JOHANN NEPOMUK HUMMEL remarked in his piano school of 1828:

„*Senza replica* (without repetition) occurs when an already repeated movement is to be played right through without repetition in the *da capo.*“⁶¹⁶

So he assumed repetitions to be a general practice as well. CARL CZERNY writes in his pianoforte school:

„In the *da capo* of the Scherzo the repetition of its first part must be played *pp* throughout, and similarly the second part the first time. For the second time the second part must be executed with full power and full of mischief.“⁶¹⁷

⁶⁰⁸ Marius Flothuis in preface of the NMA IV/13/1/2, S. X.

⁶⁰⁹ Kirnberger, in: Sulzer, *Allgemeine Theorie* („General Theory“), vol. III, 1773, p. 388 „Minuet“ [app. p. 287].

⁶¹⁰ Frederick Neumann says just what I feel: „Nikolaus Harnoncourt takes in his recording [of K 550] with the Concertgebouw-Orchestra the minuet in the Presto-tempo of $\text{♩} = 84$ and the trio nearly half as fast with $\text{♩} = 46$! This enormous contrast is certainly not historical, and a *Presto* masked as *Allegretto* is almost bizarre.“ („How fast should Classical minuets be played?“ in: *Historical Performance* 4, no. 1, 1991, p. 10f.)

⁶¹¹ Türk, *Klavierschule* („School of Clavier Playing“), 2nd edition 1802, p. 143, § 148 [app. p. 309].

✦ H.Chr. Koch: „*Da Capo*. The term appears at the end of pieces whose beginning section is repeated *unchanged* [unabgeändert].“ (Kurzgefaßtes Handwörterbuch der Musik, 1807), trans. Neal Zaslaw, *Mozart's Symphonies*, p. 503.

⁶¹² Both minuets in the autograph without a tempo word; in the NMA „*Allegretto*“ without being marked as not by Mozart. The Old Mozart Edition has for the first one „*Allegro*“.

⁶¹³ On this, comprehensively: Max Rudolf, „Inner Repeats in the Da Capo of Classical Minuets and Scherzos“, (*Journal of the Conductor's Guild*, III, 1982, p. 145-150); and: „On the Performance of Mozart's Minuets“ (*Friends of Mozart Newsletter*, no. 17, 1984).

✦ Hugh Macdonald, who examined Haydn's and Beethoven's Da capos in detail („To Repeat or not to Repeat?“, in: *Proceedings of the Royal Musical Association*, vol. CXI, 1984, p. 121-138), ✦ Neal Zaslaw (*Mozart's Symphonies*, 1989, p. 501ff), and ✦ Christopher Hogwood („In defence of the Minuet and Trio“, in: *Early Music*, May 2002, p. 244); they all followed Rudolf's arguments.

⁶¹⁴ Letter from 11.06.1778 (no. 457 [app. p. 263]).

⁶¹⁵ Max Rudolf, „Inner Repeats ...“, loc. cit.

⁶¹⁶ Johann Nepomuk Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel*, 1828, p. 68.

⁶¹⁷ Carl Czerny, *Pianoforte-Schule*, op. 500, part 3, „Von dem Vortrage“, 1839, p. 62. - Likewise: „In the repetition (*da Capo*) of a scherzo after the trio, the first part of it is played the second time *pp* throughout, almost without expression, and the following second part for the first time in the same way.“ (p. 10 § 12).

Spohr (op. 141), Mendelssohn (Symphony no. 9), and even Brahms (Sextet in B flat, Op. 18) used the term *senza replica* as well, so that „presumably repeats continued to be observed on the *da capo* throughout the nineteenth century.“⁶¹⁸

Possibly today one must decide in Mozart from case to case; generally omitting the repetitions in the D.C., as is still predominantly practised, is however definitely wrong.

e) Tempo di Menuetto

Following Beethoven, who used the term for slow minuets⁶¹⁹, *tempo di Minuetto* is in the musicological literature mostly understood in the flat sense of the word as „in minuet tempo“ and therefore not discussed at all. Of which minuet - the Salzburg, Prague, Dresden, Parisian, Milanese or Viennese dance minuet? Of Mozart's concert minuets? With or without sixteenth notes?

Final movements of the Italian opera *sinfonia* often traditionally had the heading *tempo di Minuetto*.⁶²⁰ Mozart too used the term in instrumental music *only for last movements*, additionally for some arias, altogether sixteen times (the other 12 „Tempo di Menuetto“ indications are by other hands⁶²¹). Except two in 3/8 metre which have no autograph indication, all are in 3/4 metre; they don't have the typical *da capo* form, though. What is their tempo?

Tempo di Menuetto (Minuetto)

INSTRUMENTAL

3/4 (à 3)

with 16th notes

- K 462 Six Contre-dances, no. 2, middle section
- K 377 Piano and Violin sonata in F, (last movement)
- K 303 Piano and Violin sonata in C, (2nd and last movement)
- K 254 Divertimento à 3 (Piano Trio) in B flat (last movement)
- K 246 Piano Concerto in C (*Lützow Concerto*), 3rd movement, Rondeau (last movement)
- K 242 Concerto in F for 3 (resp. 2) pianos (*Lodron Concerto*) and orchestra (last movement)
- * K 219 Violin Concerto in A, 3rd movement, Rondeau (Ex. 415) (last movement)
- K 190 Concertone in C for 2 violins and orchestra, 3rd movement, *vivace*⁶²² (last movement)
- K 158 String Quartet in F, 3rd (last) movement)

Ex. 415: Violin concerto in A, K 219, 3rd movement Rondeau, b. 1 and 16

⁶¹⁸ „Nothing encourages us to believe that repeats in classical music are anything other than what all textbooks say they are: instructions to repeat a passage of music, equivalent in force to the instructions which determine tempo, phrasing, dynamics and the notes themselves. There is no ground for believing them to be options, to be taken or left at will.“ (Hugh MacDonald: „To Repeat or Not to Repeat?“, in: *Proceedings of the Royal Musical Association* CXI, 1984/85, p. 136.)

⁶¹⁹ In op. 20/II; op. 25/II; op. 49, no. 2/II; op. 54/ no. 1/I and op. 93/III, but, in accordance with the character of the movement, *never* as a finale.

⁶²⁰ Quantz criticised: „However, a symphony [of an opera] should [...] not always end with a merry minuet, as mostly happens.“ *Versuch einer Anweisung* ('On Playing the Flute'), 1752, XVIII, § 43, p. 301 [app. p. 328]. - Jos. Haydn wrote in his „Alleluia“-Symphony (no. 30 in C) „Finale. tempo di Menuet, più tosto Allegretto“. Handed down in autograph is *Tempo di Menuetto* also in the final movements of the Symphony Hob I: 30 (1765), the Sonatas for harpsichord XVI: 22 and 25 of 1774, and even the Piano Sonata XVI: 49 of 1790.

⁶²¹ Only one of them is correspondingly marked in the NMA.

⁶²² The third movement of the *Concertone* in C, K 190, is a special case. In spite of its deceptive *Vivace* indication, it is clearly in „heavy“ 3/4 metre and is predominantly determined by eighth note *non legato* triplets. In a passage from b. 93 (and again from b. 133) it offers the second solo violin virtuosic sixteenth note passages. With its countless trills with 32nd note terminations, the violoncello solos in high position (b. 106-7, 137-50) and the heavy instrumentation that includes 2 horns and 2 *Trombe lunghe*, it looks very slow and certainly needed the addition „vivace“. Even so, it is still not *fast*.

The instrumental *tempo di Menuetto* movements with sixteenth notes could be compared with the slower Viennese dance minuets, even though - except for K 462 and 377 - they are from the Salzburg period.

3/4 (à 1)

with 8th note triplets

* K 304 Piano and Violin Sonata in E minor, 2nd (last) movement (Ex. 416)

Tempo di Menuetto

Ex. 416: Piano and Violin Sonata in E minor, K 304, 2nd (last) movement, b. 1 and 60 (piano-part)

The quarter notes of the songful last movement of the Piano and Violin Sonata in E minor, K 304, are - since there are no 16th notes - a little more animated than the *tempi di Menuetto* pieces in 'heavy' 3/4 metre with 16th notes; its whole-bar accentuation makes the movement appear to be calmer, though.

VOCAL

„Concerning the *vocal* minuets one should look at secular dramatic work, particularly by an Italian or German opera composer, who often write: *Aria, tempo di minuetta* [sic] *although it is no formal minuet*.“⁶²³

3/4 (à 3)

with 16th notes

* K 492 *Figaro*, no. 25 Aria Marcellina „Il capro e la capretta“ (Ex. 417)

* K 344 *Zaide*, no. 3 Aria Zaide „Ruhe sanft, mein holdes Leben“ (*Tempo di Menuetto grazioso*)

- K 051 *La finta semplice*, no. 10 Aria Ninetta „Chi mi vuol bene presto mel dica“

Tempo di Menuetto

K 492, no. 25, m. 13+32

Ex. 417: *Figaro*, K 492, no. 25 Aria Marcellina, b. 13 and 32

Six arias, or parts of them, are indicated by *Tempo di Menuetto*. In Marcellina's old-fashioned aria „Il capro e la capretta“ in the fourth act of *Figaro* - entertainment music at a late hour in the performance as a concession to the *rococo*-taste of the audience - the coloratura with 16th notes, embellished with 32nd notes, (the only such in any aria of the entire opera) does not allow much more than something like an *Allegretto*-tempo of a 'heavy' 3/4 metre (even though the latter cannot be recognized before the eighth bar). Mozart crossed out [!] his original „*Andante*“, however. – Zaide's little lullaby for Gomatz is of course calm as well.

with 8th notes

- K 621 *La Clemenza di Tito*, no. 21 Aria Servilia „S'altro che lacrime per lui non tenti“

Servilia's aria, in spite of lacking 16th notes, has „*Andante*“ character - almost like Gluck's „Dance of the Blessed Spirits“ in *Orfeo*.⁶²⁴


3/4 (à 1)

with 8th note triplets

- K 196 *La finta giardiniera*, Nr. 19 Aria Contino, b. 82 „Che allegrezza“

⁶²³ Mattheson, *Capellmeister*, chap. 13, p. 225, § 86. [app. p. 338]

⁶²⁴ *Orfeo ed Euridice*, Act II, Scene 2, Ballet.

 with 8th notes

* K 492 *Figaro*, no. 26 Aria Basilio, b. 42 „Mentre ancor tacito“

In the middle section of Basilio's grotesque, „Mentre ancor tacito“ with its whole-bar accentuation, only the eighth notes are relevant for the tempo; the repeating 16th notes of the strings and the 32nd note *tiratas* would be completely deprived of their pictorial effect (squalls with „roaring thunder“, followed by hail and rain) in a tempo like that of Marcellina's „Il capro e la capretta“ (Ex. 417).

Like „*Menuett*“ and all the other additional terms from *Largo* to *Prestissimo*, the term „*Tempo di Menuetto*“ too, was – a seeming paradox – at the time of Mozart not an independent *tempo* indication; it only modified the *tempo giusto* „3/4 with 8th notes“ or „3/4 with sixteenth notes“ to a more dance-like motion, even if the piece had no real minuet form. At that time, in contrast to us today, and because of their own extensive dance practice, the character of the minuet was second nature to musicians and listeners alike.

f) From Minuet to Scherzo and Waltz

From the public-friendly Viennese Redoute *minuets* and the still somewhat clumsy *Ländler* via the ‚German dances‘ the tempo of uneven metre dances increased with a simplified succession of steps to the ‚Viennese Waltz‘. This dethroned the ‚Queen of all dances‘, the minuet, „and rendered 150 pages with detailed analyses of its steps and gestures in ‚The Upright Dancing Master‘ superfluous“ (Paul Nettl). Carl Czerny finally in the thrill of speed of his own time indicated in 1839 „the true tempo now usual for Waltzes“ with $\text{♩} = 88!$ ⁶²⁵ (The virtuoso probably overshot the mark, though: even Richard Strauss who didn't tend to slow tempos wrote in *Rosenkavalier* for „*Rasches Walzertempo*“ $\text{♩} = 52$, for „*Walzer (lebhaft, con anima)*“ $\text{♩} = 60$ “, later increased to „*Molto animato*“ $\text{♩} = 69$ “.) So, after 200 years the fast *musical* tempo of the original aristocratic minuet had again been reached, or even surpassed; however, no more *four* bent-kneed and ‚stiff‘ steps were now danced on *two* bars as in the *pas de menuet*, but – as in the *Ländler* – only *three* simple circular steps on *one* bar – the ballroom's *dancing* speed had nearly doubled.

After its complex choreography had died out, the minuet itself, regarded as old-fashioned, became more and more ponderous; of all minuets, the especially slow one from *Don Giovanni* was taken as a model for all others.⁶²⁶ Its choreography, meanwhile reduced to simple walking⁶²⁷, was probably also the basis for the „*Menuet de la cour*“ which was reintroduced at the Court of the German Emperor Wilhelm II in 1892 – in *rococo*-costumes.⁶²⁸ The more than hundred year old misunderstanding of the *Don Giovanni* minuet was its own ruin and that of all other minuets: a certain Karl Storck gave them in 1903 $\text{♩} = 56$ [!].⁶²⁹ No wonder that, contrary to the practice of the 18th and early 19th century, attested to by Türk, Hummel and Czerny, now the indications for repeats were generally ignored in the *da capo* after the Trio – and that until today.

In the opposite direction from the dance minuet the *concert* minuet underwent a development to *faster* tempos. Mozart's concert minuets with whole-bar accentuation and eighth notes as smallest values had already gone half of the way, but Joseph Haydn drove the minuets through *Allegro*, *Allegro molto* and after Mozart's death in the String Quartets Hob III: 81 and 82 with *Presto* forward to Beethoven's Scherzo. Beethoven indicated the third movement of his First Symphony already with „*Menuetto, Allegro molto e vivace*“, $\text{♩} = 108$ “, the Scherzo of the Seventh Symphony finally with $\text{♩} = 132!$

⁶²⁵ Czerny's music example has a 3/4 metre with the indication „All^o tempo di valse $\text{♩} = 88$ “: „consequently a whole bar takes only one beat of the metronome, and this is the true, now usual tempo for waltzes.“ (Carl Czerny, *Pianoforte-Schule*, part 3 „Vom Gebrauch des Mäzelschen Metronoms“, p. 49, mus. ex. d).

⁶²⁶ Castil-Blaze *Dictionnaire de Musique Moderne*, 1825, vol. 2, p. 28.

⁶²⁷ „Four even steps, followed by the lifting and lowering of the heels on the spot.“ (C. J. Häcker, *Der selbstlehrende Tanzmeister*, Grimma 1835, after ↯ Karl Heinz Taubert, *Höfische Tänze. Ihre Geschichte und Choreographie*, 1968, p. 172).

⁶²⁸ Walter Salmen, *Nachwirkungen der Tanzmusiken Mozarts*, in: Mozart in der Tanzkultur seiner Zeit, 1990, p. 148.

⁶²⁹ Karl Storck, *Der Tanz*, in: *Sammlung illustrierter Monographien*, vol. 9, 1903, p. 120.

E) Dances and Marches

Dances - except for the concert minuets - are a side issue in Mozart's tempo system. Naturally only a few of them have autograph tempo words since the dancing masters themselves indicated the tempo appropriate for the actual choreography. Nevertheless we should examine them since here, too, there has been too much generalisation. The stylized patterns of movement of some dances in the symphonies, concertos, sonatas, operas etc. must, however, be left undiscussed here because their form is far from the physical dance and because they are often overlaid by other elements of the composition.

KIRNBERGER: „Regarding note values, dance pieces involving sixteenth and thirty-second notes [but also all others] have a slower tempo than those that tolerate only eighth and at most sixteenth notes as the fastest note values in the same metre. Thus, for example a sarabande in 3/4 metre has a slower tempo than a minuet, even though both are written in the same metre.“⁶³⁰

QUANTZ: „Dance music must mostly be played seriously, with a heavy though short and sharp bow-stroke, more detached than slurred. What is tender and *cantabile* are seldom found in it. Dotted notes are played heavily, those following, however, very short and sharp. Quick pieces must be rendered merrily, skipping, lifted, with a very short bow-stroke that is always marked with some pressure, so that the dancer is consistently lifted and stimulated to leap.“⁶³¹

a) CONTRE-DANCES

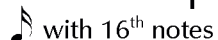
„At the time of Mozart the Contre-Dance reached the peak of its popularity in an astonishing variety of forms, and constituted together with the minuet and the ‚German‘ dances the core of the ballroom dance repertoire. The Contre-Dance was considered to be the antithesis of the old-fashioned minuet, the monument to a past epoch, from which it clearly stood out as a dance for groups of pairs with a lively, merry, even comical character.“⁶³² 33 Contre-Dances and two Contre-Dance entrees in minuet form by Mozart have survived.

TÜRK: „The *Anglaises* (English dances, *contredanses*, country dances) have for the most part a very spirited character which often borders on the moderately comic. They can be in 2/4, 3/8, and sometimes also in 6/8 metre and are played in a very lively, almost skipping manner. The first note of every bar is strongly accented. The tempo is fast, but yet not always to the same degree.“⁶³³

KIRNBERGER: „The English dances, also called *contre danses* from the English word *Country-dances*, are of many kinds and can be danced by four, six, eight and still more people at the same time. Therefore generally at balls, after *minuets* have been danced for a while, most of the remaining time is spent with *them*, since they occupy more people at the same time, and since one can continue endlessly with them; for there are innumerable contredances. Their metres vary, some in two and some in three time; all agree that they are *very lively*.“⁶³⁴

Contre-Dances 2/4 (à 1)

Without tempo word

 with 16th notes

- * K 609 Five Contre-Dances, no. 1 (see *Figaro* no. 10 „Non più andrai, farfallone amoroso“) (Ex. 418)
- K 609 Five Contre-Dances, no. 2 and no. 3
- K 609 Five Contre-Dances, no. 5 (= K 610 „Les filles malicieuses“)
- K 603 Two Contre-Dances, no. 2 (with a Ländler-like ‚Trio‘ in 3/4 metre, b. 17⁶³⁵)
- * K 535 Contre-Dance „La Bataille“
- K 534 Contre-Dance „Das Donnerwetter“
- K 462 Six Contre-Dances, no. 1-6
- K (269b) Contre-Dances for Johann Rudolf Count Czernin, no. 3⁶³⁶

⁶³⁰ Kirnberger / Schulz, *Die Kunst des reinen Satzes* ('The Art of Strict Musical Composition'), II, 1776, p. 107 [app. p. 275].

⁶³¹ Quantz, *Versuch einer Anweisung* ('On Playing the Flute'), 1752, p. 269, § 56 [app. p. 327].

⁶³² Günter Mössner in Walter Salmen (ed.), *Mozart in der Tanzkultur seiner Zeit*, 1990, p. 97.

⁶³³ Türk, *Klavierschule* ('School of Clavier Playing'), appendix, p. 399, Supplement, section 4, § 44 [app. p. 308].

✦ See also: Koch, *Musikalisches Lexikon* ('Musical Dictionary') 1802, Art. „English Dances“ [app. p. 313].

⁶³⁴ Kirnberger in: Sulzer, *Allgemeine Theorie* ('General Theory'), vol. 2, 1774, p. 66 „English Dances“ [app. p. 286].

⁶³⁵ The tempo words are not authentic.

⁶³⁶ Critical Report of the NMA: „Allegro“ added by the editor Rudolf Elvers.

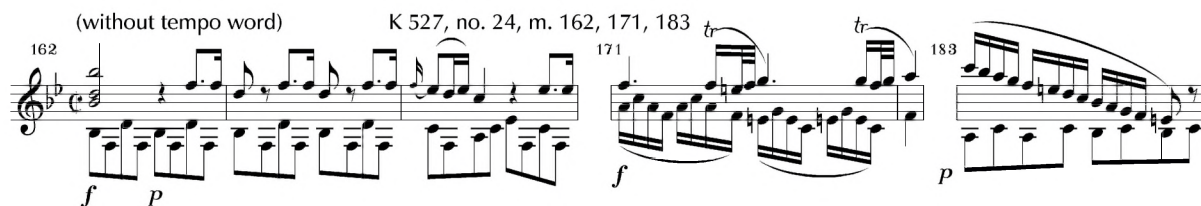
- K 267 Four Contre-Dances for wind and strings, no. 4
- K 123 Contre-Dance in B flat
- K 101 Four Contre-Dances for wind and strings, no. 3⁶³⁷
- [- K (269b) Contre-Dances for Johann Rudolf Count Czernin, no. 12;⁶³⁸ - nearly identical with K 101/3]

Mozart only gave a tempo word for the few contre-dances whose tempo was to be slower or faster than usual. Since in the ballroom it was the dancing master anyway who gave the tempo, depending on the actual sequence of steps and the often complicated group choreography⁶³⁹ (for the balls in the *Redoute* with crinoline and mask up to seven rehearsals were organized⁶⁴⁰) Mozart could leave them unlabelled like the different dance forms *Contredanse allemande, française, anglaise* and *Strassburger*.



Ex. 418: Five country-dances) K 609, no. 1

The Contre-Dance K 609, no. 1 (Ex. 418), is the final result of a masterly game with self-quotations. Figaro's good-natured mockery of Cherubino - „Non più andrai, farfallone amoroso“ in 4/4 metre (*Figaro*, K 492, no. 10 autograph *without tempo word!*) - becomes in the incidental music of *Don Giovanni*, K 527 Finale II (b. 162), sharpened in tempo by the quickening indication „♩“, an impertinence, recognizable for the audience, aimed at the aristocratic seducer who, after the entrance of the Commendatore, like Cherubino „will no more flutter about like an amorous butterfly“⁶⁴¹ (Ex. 419):



Ex. 419: *Don Giovanni*, K 527, no. 24 Finale II, b. 162, 171, 183 (self-quotation from *Figaro* no. 10)

In 1791 Mozart quickened the ironic march still more to the dance hit of the *contre-dance* in 2/4 metre (Ex. 418), the tempo of which was making every person from Prague (and certainly also from Vienna) itch to dance ⁶⁴² (Ex. 418). Like „La Bataille“ (K 535) with its *marcia turca* finale it must have complied very well with the prevailing lively dance practice.

Allegretto 2/4 (à 1)

♩ with 16th notes

* K 587 Contre-Dance („Der Sieg vom Helden Koburg“)

* K 527 *Don Giovanni*, no. 13 Finale I, b. 139-147 and 439-467 „contradanza“⁶⁴³ (Ex. 420, Ex. 414)

⁶³⁷ Critical Report of the NMA: „Presto“ added by the editor Rudolf Elvers.

⁶³⁸ Critical Report of the NMA: „Presto“ added by the editor Rudolf Elvers.

⁶³⁹ Monika Fink, *Der Ball. Eine Kulturgeschichte des Gesellschaftstanzes im 18. und 19. Jahrhundert*, 1996, p. 77.

⁶⁴⁰ Sibylle Dahms, *Neue choreographische Aufzeichnungen zum Kontretanz d. Mozartzeit*, *Musicologica Austriaca* 21, 2002, p. 122f.

⁶⁴¹ In the autograph scores neither the *Figaro*-Aria nor this section of the *Giovanni* Finale has a tempo word. The editor of the NMA ruins Mozart's acceleration from the C metre in *Figaro* no. 10 to the ♩ in Finale II of *Don Giovanni* by adding an „*Allegro (vivace)*“ in *Figaro* which he adopted „from the two best secondary sources“ (which he doesn't name in the Foreword) „and according to musical plausibility“ from no. 24 *Don Giovanni* („Già la mensa è preparata“ Ex. 151) where the indication applies to a completely different music in 4/4 metre which is, because of two insertions in 6/8 and 3/4 metre, light-years away from the return of „Non più andrai“ in b. 162. It is impossible that „*Allegro vivace*“ is still valid here. The passage would otherwise, by the way, have the considerably too fast tempo of Cherubino's „Non so più cosa son, cosa faccio“ (*Figaro* Nr. 6, Ex. 086).

⁶⁴² „I was so very pleased to see how all these people leapt about with such intense pleasure to the music of my *Figaro*, arranged as nothing but *contredances* and German dances“ (Letter No. 1022 of 15.01.1787 from Prague, no. 1022) [app. p. 269]. ✧ The slight increase in speed of „Non più andrai“ (*Figaro* no. 10) to *Don Giovanni* Finale II could stem from this popularisation in 2/4 time (Leporello: „questa poi la conosco pur troppo“ „I know this one rather too well“). In *Don Giovanni* the stomping rhythm of the countrydance in 2/4 metre, however, is pulled back for the sake of the larger form and the gliding sixteenth note chains by converting the passage into ♩. Then in 1791 with K 609,1 Mozart gave his blessing to the general 2/4 dancing fun.

⁶⁴³ The autograph term *contradanza* is part of the stage direction for the return of the dance in b. 439.

As described on p. 239 Mozart needed for the dance scene in Finale I of *Don Giovanni* an unusually slow *contradanza*. In order to be able to combine it with the *minuet* and a wild 3/8 „*Teitsch*“ with a common ‚beat‘ he indicated it *Allegretto* in ‚simple‘ 2/4 metre. Do we follow today Türk's note for the contre-dance: „*The first note of every bar is strongly accented*“? The metrical confusion of the dance scene with its three different metres, the *peripeteia* of the piece, would become clearer if the accents of the 2/4 metre, bucking against the 3/4 metre with its whole-bar accentuation, were not suppressed in a false classicism, but, on the contrary, emphasized in Türk's sense - and that of Mozart's dramaturgy. (Added in the music example by the author.)



Ex. 420: *Don Giovanni*, K 527, no. 13 Finale I, b. 139-147 „*contradanza*“
(Accents according to Türk⁶⁴⁴)

Of the 24 utility contre-dances in 2/4 time only K 587, „*Der Sieg vom Helden Koburg*“, has the moderating tempo indication *Allegretto* - probably out of consideration for Koburg's victory-fanfare.

Allegro 2/4 (à 1)

with 16th notes

- K 463 Two „*Quadrilles*“, ⁶⁴⁵ for 2 ob, bsn, 2 hrn, 2 vln, vc/db, no. 1, b. 9 (with 16 bars *Menuetto-Entree* and Coda)
- K 463 Two „*Quadrilles*“, ⁶⁴⁶ for 2 ob, bsn, 2 hrn, 2 vln, vc/db no. 2, b. 9 (with 16 bars *Menuetto-Cantabile-Entree* and Coda)
- K 269b Contre-Dances for Joh. Rudolf Count Czernin, no. 2, b. 9 (8 bars *Entree Andantino* 3/4)
- K 101 Four Contre-Dances for 2 ob (or fl), bsn, 2 hr, 2 vl, vc/db, no. 2, b. 9 (8 bars *Entree Andantino* 3/4)

Molto allegro 2/4 (à 1)

with 8th notes

- K 213 *Divertimento* in F for 2 ob, 2 hrn, 2 bsn, 4th movement, *Contredanse en Rondeau*

This is Mozart's fastest contre-dance by far, but still not nearly his fastest piece. Faster among others in 2/4 (à 1) time with 8th notes are: the *finali* of the *Divertimento* K 253 (*Allegro assai*), of the *Piano Sonata* in A minor, K 310 (*Presto*), and the *Divertimento* in E flat, K 252 (*Presto assai*)!

Contre-Dances 2/4 (4/8)

Without tempo word

with 16th notes

- * K 609 *Contre-Dances*, no. 1 (see *Figaro* no. 10 „*Non più andrai, farfallone amoroso*“) (Ex. 418)
- * K 603 Two *Contre-Dances*, no. 1 (Ex. 421)

The first of the two contre-dances K 603 with its two heavy emphases - and in b. 5 and 6 even *three* harmonies per bar - represents a completely different type from the fast 2/4 *contres* with whole-bar accentuation.

⁶⁴⁴ „*The Anglaises* (English dances, *contredanses*, country dances) are played in a very lively, almost skipping manner. *The first note of every bar is strongly accented.*“ (Türk, *Klavierschule* ('*School of Clavier Playing*') p. 399.) [app. p. 308].

⁶⁴⁵ Indication not authentic.

⁶⁴⁶ Indication not authentic.



Ex. 421: Two Contre-Dances, K 603, no. 1

With its timpani and trumpets, 16th note chains and 32nd notes, its virtual 4/8 metre (for clarity notated like this here), it is rather a magnificent *fanfare* of 96 bars (including the repetitions and *Da Capo*), but no „very lively“ *contre-dance*. One such follows with a sharp change of tempo: no. 2, with 32 bars of 2/4 and a middle section of 24 bars in 3/4 metre, the two parts of which are indicated „Andante“ and „Allegro“ by another hand;⁶⁴⁷ The „*Da Capo al Fine*“ brings us back to the beginning of No. 2.

Contre-Dances 2/2 (Tempo approximately like a calm gavotte)

with 8th notes

* K 267 Four Contre-Dances for 2 ob, bsn, 2 hrn, 2 vl, vc and db, no. 2 (ex. 422) and no. 3⁶⁴⁸

* K (269b) Contre-Dances for Johann Rudolf Count Czernin, no. 1⁶⁴⁹

- K 101 Four Contre-Dances for 2 ob (or fl), bsn, 2 hrn, 2 vl, vc and db, no. 1 and no. 4⁶⁵⁰



Ex. 422: Four Contre-Dances, K 267, no. 2, b. 1 and 16

Although Mozart nowhere differentiated the contre-dances according to their subspecies, these nine movements in *Allabreve* seem to be gavotte-like *Contredanses françaises*, i.e. slow.⁶⁵¹ He had used the Czernin-Contre no. 1 already in his Violin Concerto in D, K 218 (3rd movement, b. 126) where, in view of virtuosic chains of sixteenth notes, it is indicated *Andante grazioso* ♩ . Since Mozart, however, seldom quotes his own materials 1:1, the contre-dance of Count Czernin (*without 16th notes*) may be somewhat less slow.

Contre-Dance 3/8

with 16th notes

- K 609 Five Contre-Dances, Nr. 4 (with alternativo I, II, III)

This *contradanse allemande* in 3/8 time is actually a fast „German dance“ or „Teitsch“. With all prescribed repetitions, *da capos* and *Alternativi* 176 bars of length - notated in the most concise way, 5½ minutes of dancing pleasure.

Contre-Dance 6/8 (3/8+3/8)

with 8th notes

- K 267 Four Contre-Dances for 2 ob, bsn, 2 hr, 2 vl, vc, db, no. 1

⁶⁴⁷ Both indications unlabelled in the NMA and not mentioned in the Critical Report.

⁶⁴⁸ In no. 2 and 3 „Gavotte“ „added by the editor Rudolph Elvers“ (see Critical Report).

⁶⁴⁹ The autograph is lost. The „Allegro“ in Michael Haydn's copy could come from his older, slower understanding of the term.

⁶⁵⁰ In no. 1 and 4 „Gavotte“ „added by the editor Rudolph Elvers“ (see Critical Report).

⁶⁵¹ „Mozart's early contredanses of the french type 'Contredanse française' are written in ♩ and are really indistinguishable from true gavottes.“ (Sarah Bennett Reichart, *The Influence of Eighteenth-Century Social Dance on the Viennese Classical Style*, 1984, p. 20 and 194).

b) GERMAN DANCES

Together with „La Teitsch“ („the German“) from the dance scene in *Don Giovanni* 50 German dances by Mozart have survived. Their *tempo giusto* („light“ 3/4 time with 8th notes, or 3/8 with 16th notes) has whole-bar accentuation and is fast, whereby they contrast with the much slower *Redoute* minuets in „heavy“ 3/4 time, which are determined by 16th notes. Like these (see p. 235), series of „German“ dances were probably also danced with *trio* or *alternativo* and all repetitions without interruption in uniform tempo (Mozart has indicated that expressly in K 509).⁶⁵² Their motion pattern was a simple basic step with turns in tight bodily contact, which - unlike the minuet which was danced at a distance of one step - allowed a faster dancing tempo. The „German“ dance demanded on the other hand typical entanglements of the arms⁶⁵³ which made it *slower* than the *waltz*. Groups often of many dancing pairs moved with lively skipping steps in circles or loops through the ballroom. The great French choreographer and dancer Noverre wrote in 1767 (perhaps altogether too flatteringly):

„The German dance is agreeable since all of it is nature: in all its motions reign joy and pleasure, and the correctness of the execution gives their positions, steps and gestures a particular grace. If they are supposed to jump, a hundred people around an oak tree or a pillar start at the same instant, lift themselves all with the same speed and fall down as exactly. If the time shall be marked by a foot beat, all of them stamp at the same time. If they swing their ladies into the air, they are seen all lifted equally high, and they are not set down earlier than on the appropriate note.“⁶⁵⁴

People's zest for life as a counterexample to the aristocratic „Ceremonial science“!

„German“ dances were not at all danced only under oak trees and at private balls, but perfectly well also in the Hofburg with the participation of the nobility. Mozart had there full orchestras at his disposal, although - as in dance *minuets* - without violas. His masterly varied instrumentation used also unusual instruments like cymbals, triangle, drum and hurdy-gurdy. The compact „German“ dances form the transition from the artificial, complex *minuet* through the simple *Ländler* to the „delirium“ of the *waltz*.

German dances

3/8 (à 1)

♩ with 16th notes

* K 527 *Don Giovanni*, no. 13 Finale I, dance scene, b. 454 „La Teitsch“ (Ex. 414)

* K 509 Six German Dances, nos. 1-6 with Alternativi, bridge passages and coda (Ex. 423)

Ex. 423: Six German dances, K 509, no. 1 (version for orchestra)

The six little 3/8 dances K 509 linked in a chain are according to their structure fast; they are nothing else but *contredanses allemandes* like K 609, no. 4. „Often one names the Swabian dance *Allemande*, which is always couched in a fleeting triple time.“⁶⁵⁵ „This Allemande is a true dance of merriment.“⁶⁵⁶

„La Teitsch“ in *Don Giovanni* Finale I (Ex. 414) - like the minuet and the 2/4 *Contradanza* there - has an exceptional tempo. Whichever way one takes the common beat of the three dances, the typical entanglements of arms of a *contredanse allemande* become so fast that Leporello nearly dislocates Masetto's arms (which he had probably intended anyway), before Zerlina's scream interrupts the dance potpourri.

Because of the larger metre the *German* dances in 3/4 metre are slower, but likewise with whole-bar accentuation and rather animated. Yet in spite of the impetuosity of the dance, the „jumps“ described by

⁶⁵² Except for K 509, which has survived in a version for orchestra and one for piano, only K 571 has come down to us in autograph, so that in the other series the order has had to be taken from secondary sources. On the question of repeats in the *da Capo* - left open in the preface of the NMA - see p. 240 on the trios of the dance minuets.

⁶⁵³ Monika Woitas, *Mozarts Tanzkompositionen*, in: *Mozart Handbuch* (ed. Silke Leopold), 2005, p. 624ff.

⁶⁵⁴ Jean Georges Noverre, *Über den Einfluß des musikalischen Gehörs auf die Tanzkunst*, 1767. (cit. after Rainer Gstrein, *Mozarts Tänze*, in: Walter Salmen, *Mozart in der Tanzkultur seiner Zeit*, 1990, p. 120f.)

⁶⁵⁵ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), 1802, col. 132 „Allemande“) (Definition as in Kirnberger and Türk).

⁶⁵⁶ Kirnberger in: Sulzer, *Allgemeine Theorie* ('General Theory'), vol. 1, 1773, p. 113 [app. p. 284].

Noverre, should still be „*lifting and falling*“ - therefore more than skipping - and the women „*high in the air*“!

3/4 (à 1)

with 8th notes

※ K 600, K 602, K 605 Thirteen German Dances (Ex. 424)

- K 586 Twelve German Dances

- K 571 Six German Dances

- K 536 and K 567 Twelve German Dances

Ex. 424: Thirteen German dances, K 600, no. 6

C) LÄNDLER-LIKE DANCES

Heinrich Christoph Koch writes in his *Musical dictionary* 1802:

„Ländler. The melody for a German dance with the same name, which is set in 3/8 metre, and played in a moderately swift tempo. Its character is jumping joy.“⁶⁵⁷

The encyclopedia of Gustav Schilling enlarged that in 1837 with:

„which is why its melodies move in a most pleasant way, so to speak like rocking on a wave. These were found most often at the end of the last and the beginning of the present [19th] century, when one didn't yet know much about waltzes.“⁶⁵⁸

Mozart's „*Sechs Ländlerische Tänze*“ K 606 are in 3/4 time which makes them a little heavier than Koch's 3/8 version. By their popular eighth-note melodies in hefty yodel-like leaps of sixths and sevenths (no. 2, 5 and 6!) and by their extremely simple harmonies they consciously stand out from the courtly minuets at the *Redoute*. With their sedate rotary motion in whole-bar accentuation they are a little faster than the *Ländler*-melodies in the trios of the minuets which had to adapt to their ‚heavy‘ 3/4 metre, but slower than the ‚German‘ dances. Their tempo could be identical with that of the robust „*Walzer*“ in Carl Maria von Weber's *Freischütz* (no. 3) which almost springs out of K 606, no. 1 (b. 9):

Ländler-like Dances 3/4 (à 1)

with 8th notes

※ K 606 Six Ländler-like Dances (Ex. 425)

Ex. 425: Six Ländler'-like Dances, K 606, no. 1, b. 1 and 9

„The Ländler is the father of the waltz.“⁶⁵⁹ Certainly Mozart's *Ländler*-like dances were danced *ensuite* as well, although the connections with the up-beat-less numbers 2 and 3 in K 606 are not prepared.

⁶⁵⁷ Koch, *Musikalisches Lexikon* ('*Musical Dictionary*'), col. 889 [app. p. 313].

⁶⁵⁸ Gustav Schilling (ed.), *Encyclopädie*, vol. 4, 1837, p. 317.

⁶⁵⁹ F.B. Böhme, *Geschichte des Tanzes in Deutschland*, vol. 1, Leipzig 1886, p. 216.

D) REMAINING DANCES

MATTHESON 1739: „In a *Chaconne* the affect is much prouder and more magnificent than in a *Passacaille*. In a *Courante* the mind is directed to affectionate hope (I don't mean an Italian *Corrente* for the violin, though), in a *Rondeau* to liveliness; in a *Passepiéd* to moodiness and unsteadiness; in a *Gigue* to heat and eagerness; in a *Gavotte* to cheerful or exuberant joy; in a *Minuet* to moderate merriment etc.“⁶⁶⁰

In functional dances the characteristic sequence of steps and the varying „motion of mind“ modified the ‚natural‘ *mouvement* of the metres. The ‚*Tripel-Verhalt'*‘, the triplet nature of the uneven metre, however, survived always as an inner whole-bar accentuation. The stylized dance pieces for piano must be understood from their reverting back to the Baroque.

On the characteristics and tempi of individual dances see in the appendix the headwords in the writings of MATTHESON (*Capellmeister and Orchestra*), SULZER (*General Theory of the Fine Arts*), TÜRK (*School of Clavier Playing*) and KOCH (*Musical Dictionary*).

CIACCONA /CHACONNE 3/4 (à 3)

♩ with 16th notes

- * K 366 *Idomeneo*, no. 9 Chorus „*Nettuno s'onori, quel nome risuoni*“
- K 367 Ballet music for *Idomeneo*, no. 1 Chaconne

Safely returning home from a near shipwreck the Cretans, together with their women who have rushed to greet them, thank Poseidon in an enthusiastic dance with rushing chains of sixteenth notes in the orchestra. The tempo of this Chaconne/Ciaccona can therefore be neither „moderate“ (Kirnberger⁶⁶¹), nor „moderately fast“ (Türk⁶⁶²), nor „moderately slow“ (Koch⁶⁶³) nor „prouder and more magnificent“ (Mattheson, see above), nor on the other hand correspond to MM ♩=160 (Quantz⁶⁶⁴) in which the 32nd note triplets would be unrealisable.

PASSACAÏLLE 3/4 (à 3)

♩ with 16th notes (see app. p. 309 and p. 250)

- K 367 Ballet music for *Idomeneo*, no. 5 Passacaille pour M.^r Antoine (Annonce)

PASSEPIED 3/8 (à 1)

♩ with 16th notes (see app. p. 250)

- K 367 Ballet music for *Idomeneo*, no. 3 Passepiéd pour Mad.^{se} Redwen

GAVOTTE 2/2

♩ with 8th notes

- K 300 Gavotte in B flat for orchestra (planned as ballet music)
- * K 367 Ballet music for *Idomeneo*, no. 4 Gavotte (Ex. 426)

Gavotte K 367, no. 4, m. 1+16

Ex. 426: Gavotte, Ballet music for *Idomeneo*, K 367, no. 4, b. 1 and 16

„The Gavotte requires a moderately fast tempo in *alla breve* ♩. It begins with an upbeat of two quarters and has a pleasant and rather lively character.“⁶⁶⁵

⁶⁶⁰ Mattheson, *Capellmeister*, 1739, p. 208, chap. 12, § 32 and § 113-135 [app. p. 338].

⁶⁶¹ Kirnberger in Sulzer, *Allgemeine Theorie* ('General Theory'), vol. I, 1773, p. 475 [app. p. 285].

⁶⁶² Türk, *Klavierschule* ('School of Clavier Playing'), p. 400, § 46 [app. p. 308].

⁶⁶³ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), col. 312 „Chaconne“. [app. p. 312]

⁶⁶⁴ Quantz, *Versuch einer Anweisung* ('On Playing the Flute'), 1752, p. 270, § 58 [app. p. 327].

⁶⁶⁵ Türk, *Klavierschule* ('School of Clavier Playing'), p. 401, § 48 [app. p. 308]; - See also Sulzer, II, *Allgemeine Theorie* ('General Theory') p. 309, [app. p. 286] and ↯ Mattheson, *Capellmeister*, chap. 12, § 32 [app. p. 338].

Striking is the irregular,⁶⁶⁶ abrupt irruption (b. 16) of a march-like middle section with down-beat *forte* into the gentle ϕ up-beat structure of the beginning, typical for a *Gavotte*. Mozart used K 367, no. 4, as material for the rondo-like third movement of the Piano Concerto in C, K 503 (though with a changed *forte*-block). Although visually nearly unrecognizable in 2/4 (2/8+2/8) metre, with halved note values and with its frequent 16th note triplets and 32nd notes, it is a good model for the tempo of the *Gavotte* in the ballet music in *Idomeneo*, too. But Mozart *toys* with his materials and the dance could be a little less slow than the concerto movement (the indication „*Allegretto*“ of which is not autograph). The *Gavotte* K 300 with its bars in lombardic rhythm („Scotch snap“) could be orientated towards it as well.

ALLEMANDE (,large' C)

- ♫ with 16th notes (see app. p. 251, p. 284, p. 308, p. 338/339)
- K 399 Suite for piano, 2nd movement

COURANTE 3/4 (à 3)

- ♫ with 8th notes (see app. 338)
- K 399 Suite for piano, 3rd movement

GIGUE 6/8 (3/8+3/8) (see app. p. 338)

- ALLEGRO
♫ with 8th notes
* K 574 Gigue in G for piano (Ex. 375)

The Gigue in G, K 574, with its richly varied articulation is neither a tripled 2/4 *Allegro* nor *Presto*. Its tempo is - possibly a little increased as a „dance“ - that of Figaro's „Signori di fuori son già i suonatori“, b. 328 in *Figaro* no. 16. (see p. 215 Ex. 373)

SICILIANA 6/8 (3/8+3/8) (see app. p. 309, § 52)

- ♫ with 16th notes (32nd notes as *tiratas*):
- K 377 Piano and Violin Sonata in F, 2nd movement, var. VI, Siciliana

POLONAISE 3/4 (à 3) (see app. p. 288, p. 309 § 51)

- ANDANTE
♫ with 32nd notes
- K 284 Piano Sonata in D, 2nd movement, Rondeau en Polonaise
♫ with 16th notes
* K 252 Divertimento in E flat for 2 ob, 2 hrn, 2 bsn, 3rd movement (Ex. 427)

POLONAISE
Andante

K 252, III, m. 1+9

Ex. 427: Divertimento in E flat, K 252, 3rd movement Polonaise, b. 1 and 9

„The Polonaises which are set by German composers and known in Germany are nothing less than true Polish dances, but are generally despised in Poland under the name of *German-Polish* dance. In a genuine Polonaise two sixteenth notes are never linked to an eighth note. And this way is typical for the *German Polonaise*. It tolerates all kinds of notes and combinations; but because of the *rather fast tempo* not many thirty-second notes should follow each other. Its *true* character is solemn gravity. Incidentally, the German Polonaise has an agreeable character, too, but of a special kind, which should be given a special name.“⁶⁶⁷

⁶⁶⁶ „Gavotte; among its properties are [...] 3) an upbeat of two quarter notes in all melodic parts“; Koch, *Musikalisches Lexikon* (*Musical Dictionary*), 1802, col. 630 [app. p. 313].

⁶⁶⁷ Kirnberger / Schulz in Sulzer, *Allgemeine Theorie* (*General Theory*), vol. III, 1773, p. 716 [app. p. 288].

e) MARCHES

KOCH: „Marches are usually set in four-four metre, in which they can begin both on the down-beat and the up-beat. There are other marches which are not specifically for the military but can be used for *citizens' parades*, for instance the parades of the guilds, or for festive *serenades* etc. Since there is no measured pace observed in these, they need neither a regular rhythm⁶⁶⁸ nor necessarily to be set in four-four time; their expression, however, must always be festive. If this kind of piece is used for solemn parades *in the opera* it demands the highest degree of grandeur and splendour, since on these occasions everything is determined so that the audience is well entertained by outward magnificence.“⁶⁶⁹

Apart from pieces which are marches without being so named - such as „Bella vita militar“, nos. 8 and 9 (♩-maestoso) in *Così fan tutte*, or „Es lebe Sarastro!“ in Finale I of *Die Zauberflöte*, b. 370 (*Allegro maestoso* 4/4, Ex. 109) and also not counting the *Adagio* „March“ in its fire-and-water trial (Ex. 103) - 24 pieces by Mozart with the title „marcia“ or „Marsch“ have survived. Since it concerns here - as with the serenades - predominantly pieces for single use one must assume that quite a few have got lost. None of these pieces has an additional tempo word; only *maestoso*, moderating the tempo, appears sometimes. Mozart's marches are in 2/2, 4/4 and 2/4 (4/8) metre; none in ‚simple‘ 2/4 time.

Marches 2/2

Maestoso 2/2

♩ with 32nd notes

* K 621 *La Clemenza di Tito*, no. 4 Marcia, *Maestoso* (Ex. 428)

- K 366 *Idomeneo*, no. 8 Marcia (Intermezzo) [*tr* on 16th notes]

Ex. 428: *La Clemenza di Tito*, K 621, no. 4 Marcia, b. 19

These two solemn marches with their 32nd notes and mordents (*tr*) on 16th notes are, because of their *alla breve* (which has always been a sign for a certain increase in speed), certainly a little more animated than the *Maestoso*-4/4 march of the Haffner Serenade (Ex. 431); they differ, however, radically from the following ♩-*maestoso* marches with their fast 16th notes:

♩ with 16th notes

* K 588 *Così fan tutte*, nos. 8 and 9 Chorus „Bella vita militar!“ (Ex. 429)

- K 408 March no. 1 in C

- K 408 March no. 3 in C

Ex. 429: *Così fan tutte*, K 588, nos. 8 and 9 Chorus „Bella vita militar!“, b. 26 and 42

⁶⁶⁸ that is: regular periods.

⁶⁶⁹ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), col. 933 [app. p. 314].

without tempo word 2/2 (but without doubt considerably slower than the preceding)

with 16th notes

- * K 620 *Die Zauberflöte*, no. 9 Marcia („Sarastro and other priests come in solemn strides“) (Ex. 430)
- K 366 *Idomeneo*, no. 14 Marcia (Transformation music IInd act from Scene IV to Scene V)
- K 366 *Idomeneo*, no. 25 Marcia

Ex. 430: *Die Zauberflöte*, K 620, no. 9 Priests' March, b. 1 and 26

In its last bars the march of the priests in *Die Zauberflöte* changes virtually from 2/2 to 4/4 (2/4+2/4) metre with feminine ending, which wouldn't be possible in 2/2 time - so to speak a written-out *ritardando*.

with 8th notes (2): (since they lack 16th notes, these are faster, about like the *Marcia alla Francese* - see below)

- K 335 Two Marches in D, no. 1
- K 215 Marcia in D (Serenade K 204, 1st movement)

Marcia alla Francese 2/2

with 8th notes

- K 251 Divertimento in D for 2 vl, vla, db, ob, 2 hrn (*Nannerl* Septet), 6th movement

Marches 4/4

Maestoso 4/4

with 32nd notes

- * K 250 Serenade in D (*Haffner* Serenade), 1st movement Marcia, (K 249) (Ex. 431)

Ex. 431: Serenade in D, K 250, 1st movement, Marcia (K 249), b. 1 and 20

without tempo word

with 16th notes

- * K 492 *Figaro*, no. 23 Finale III „Ecco la marcia, andiamo“, Marcia (Ex. 432)
- K 408 March no. 2 in D
- K 334 Divertimento in D for 2 vl, vla, db, 2 hrn, 1st movement, Marcia (K 445)

Ex. 432: *Figaro*, K 492, no. 23 Finale III, Marcia

Marches 2/4 (4/8)


Eleven of Mozart's 24 marches are in virtual 4/8 metre. Eight of them are surprisingly quite black with thirty-second and in parts even sixty-fourth notes. They must belong close to *Allegretto* 4/8. The small note values correspond to a small instrumental band, and those marches without the indication „maestoso“ have an undramatically cheerful mood.

Maestoso assai 2/4 (4/8)

with 32nd notes

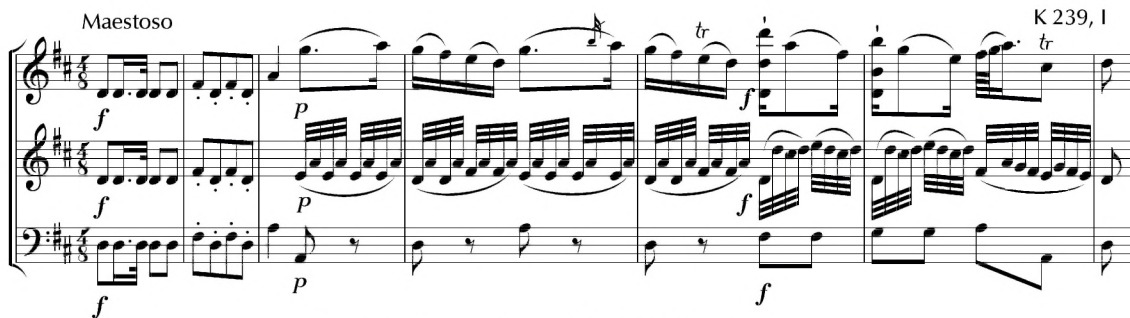
- K 335 Two marches in D, no. 2

Maestoso 2/4 (4/8)

 with 32nd notes

※ K 239 Serenade in D (*Serenata notturna*), 1st movement (Ex. 433)


Maestoso K 239, I



Ex. 433: Serenade in D, K 239, 1st movement

One of the many cases where the note values of the beginning suggest a considerably faster tempo than is possible or sensible later on.

Marches without tempo word 2/4 (4/8)

 with 32nd notes

※ K 247 Divertimento in F (1st *Lodronische Nachtmusik*), 1st movement Marcia (K 248) (Ex. 434)

- K 205 Divertimento in D, 1st movement Marcia (K 290)

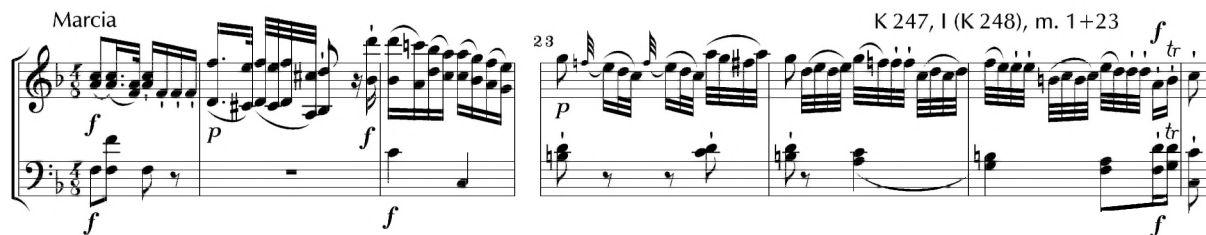
- K 203 Serenade in D, 1st movement Marcia (K 237)

- K 100 Cassation in D, 1st movement Marcia (K 62) (*indication „Maestoso“ by Leopold Mozart*)


- K 099 Cassation in B flat major, 1st movement Marche

- K 087 *Mitridate*, no. 7 Marcia („Maestoso“ not authentic)


Marcia K 247, I (K 248), m. 1+23



Ex. 434: Divertimento in F, K 247, 1st movement Marcia (K 248), b. 1 and 23

 with 16th note triplets

- K 185 Serenade in D, 1st movement Marche (K 189)⁶⁷⁰

 with 16th notes

- K 214 March in C

⁶⁷⁰ The indication „*Andante*“ is probably by Leopold Mozart.