

Helmut Breidenstein

MOZART'S TEMPO-SYSTEM

A Handbook for Practice and Theory

translated by

Lionel Friend

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All the tempi designated by Mozart himself listed in 420 groups of movements with the same characteristics with detailed comments, 434 typical music examples and all relevant historical texts

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Tectum Verlag

Helmut Breidenstein

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© Tectum – Ein Verlag in der Nomos Verlagsgesellschaft, Baden-Baden 2019

E-Book: 978-3-8288-7203-5

(Dieser Titel ist zugleich als gedrucktes Werk unter der ISBN
978-3-8288-4291-5 im Tectum Verlag erschienen.)

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Bibliografische Informationen der Deutschen Nationalbibliothek

Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Angaben sind im Internet über <http://dnb.ddb.de> abrufbar.

Bibliographic information published by the Deutsche Nationalbibliothek

The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available online at <http://dnb.ddb.de>.

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ACKNOWLEDGEMENTS

I owe most the heartfelt thanks for encouragement and support over many years especially to Alfred Brendel, Prof. Dr. Dr. hc. Peter Gülke, Prof. Dr. Manfred Hermann Schmid, Prof. Dr. Hartmut Möller, Prof. Dr. Lorenzo Bianconi, Dr. Faye Ferguson, Dr. Henning Bey, Dr. Elisabeth Fritz, and, most of all, to my most understanding translator and colleague, Lionel Friend.

I am also obliged to my friends, the concertmasters Otfried Nies and Roland Baldini and the conductors Dr. Ino Turturo, Rainer Berger and Friedemann Layer. They have given invaluable advice and have pointed out mistakes.

By their singing and playing, the soloists, orchestras and choruses of my own Mozart performances helped to verify my ideas for a new understanding of his 'tempo'-indications.

Yet before all others: without the great patience, love and willingness of my family to make sacrifices this decades-long work could not have been achieved together with that of my profession as theatre and concert conductor. I am deeply indebted to them.

Helmut Breidenstein
Berlin, December 2018

I thank the British Library Board and the Staatsbibliothek Berlin for permission to reproduce their digitalizations from the autograph manuscripts of the String Quartet in D minor, K 421 (Ex. 001) and *Die Zauberflöte*, K 620 (Ex. 099 and Ex. 355).

Note from the author

Since the main focus of Mozart's work was in opera, a book concerning his conception of „tempo“ needed to be written by an experienced opera conductor. For the same reason the translation needed an experienced opera conductor as well. Of course this is a musicological work, it is a work about Mozart's unique musical language, which is, however, based on the common language of his period. Yet it also aims to be useful to practical, performing musicians who have to deal with a terminology that has changed very much since Mozart's time.

This book was first published in German language in 2011 by Hans Schneider in Tutzing, the enlarged second edition in 2015 by Tectum-Verlag in Marburg.

After several highly qualified translators had given up because of their lack of familiarity with musical practice it was great luck that I found in Lionel Friend an English conductor who had worked in Germany and whose lifelong experience with Mozart had made him sensitive to the musicological problems raised by this 250-year-old music. I am most grateful for his willingness to sacrifice his time and bring his own knowledge in a most agreeable cooperation. Thanks to Lionel Friend my book can now reach beyond the limited circle of German readers.

Helmut Breidenstein
Berlin, December 2018

A Note from the translator

It has been a privilege as well as a pleasure to translate Helmut Breidenstein's major study of the system within which Mozart wrote. As a musical performer, I can also say that it has been an education. This work is, in my judgment, the most detailed, thorough and comprehensive study of a topic that is of concern to the majority of musicians.

Lionel Friend, December 2018

PREFACE

Alfred Brendel

Helmut Breidenstein's astonishing opus about „Mozart's Tempo-System“ is now completed - in so far as this can be said about a book that offers itself as „an aid ... for the interpreter *in his or her own* indispensable search.“ I regard it as one of those rare and important books in which music and musicology form a vital association; a lifelong study that makes one very much aware of a field to which attention is rarely paid. It accomplishes this by bringing to bear an understanding that never loses sight of the musical foundation on which it is built, and by a discerning intelligence that does not shy away from raising debatable topics, although without ever claiming infallibility.

One cannot be grateful enough to Helmut Breidenstein for his methodological accuracy which allows us Mozart interpreters to orientate ourselves with ease and pleasure. The appendix assembles extracts from texts about performance practice with a completeness that I have rarely found accessible in other places. This section of the book alone reveals - if one did not already know it - that one cannot do justice to a topic as complex and varied in shape and form as the one Breidenstein deals with by using only a few rules of thumb.

Breidenstein's book sharpens our perception, at the same time giving an overview and making us sensitive to each individual case. Admiration and gratitude.

London 2011

* * * * *

Peter Gülke

This is a work one wants to urge every reader who gets seriously involved in Mozart's music to take to heart. The author is enough of a practical musician to avoid any fixation on metronome marks and bases his research mainly on the establishment of relations, cross-references etc. That doesn't make it easier to read - in spite of 434 added music examples - but does lead one nearer to the music; the numerous vivid characterizations substantiate it more.

Breidenstein includes the theoretical background as a reference to Mozart's often ignored historicity. The reader finds assembled in quotations and a voluminous appendix everything important in this context. Where else is one led so directly, and always on the basis of concrete cases, to the sources; where else does a compendium exist that exemplifies all relevant questions to such a degree - all of Mozart's tempos are included! - and where else is information so competently given to the consistency of a chosen tempo, to the differentiations and sensitivity of Mozart's tempo indications, or to odd ‚holy cows‘ of tempo choice like mathematically „pure“ proportions - „quarter notes of the introduction equal half notes of the Allegro of the main movement“, etc.? We learn much - mostly in examples - about the ambivalence of characterization and tempo indication in one and the same term, about the difference between musical pulse and conductor's beat (Mozart's music was not *prima facie* for conductors) and about a hierarchy of tempos that is no longer current.

Similarly to the expanded second edition of Eva and Paul Badura-Skoda's book on Mozart¹ the author offers an abundance of fine observations and advice for the performance. As in that book, the clues to the fact that we take Mozart's accessibility as a matter of course and too easily forget his „remoteness“ bring him closer. What seems to us natural is, as we all know, often established rather by habit and traditions.

As much as we have the right to treat this now nearly 250-year-old music in our own way, and communicate it to our contemporaries, we should at first take the trouble to get exact knowledge of what we are communicating. In spite of some great interpretations and in spite of the astonishing results of historical performance practice, things are not looking too good for that. Breidenstein's work is here an invaluable help to put things right.

Berlin, 14th February, 2011

¹ Eva and Paul Badura-Skoda: *Interpreting Mozart. The Performance of His Piano Pieces and Other Compositions*, New York – London <Routledge> 2008.

„On demandera peut-estre ici à quoy l'on peut connoître le veritable mouvement d'une Piece de Musique; mais cette connoissance est au dessus de tous les discours que l'on pourroit faire sur ce sujet, c'est la perfection de l'Art, où l'on ne peut arriver qu'à force de pratique & de genie pour la Musique.“

„Perhaps one will ask here how the true *mouvement* of a piece of music could be known? This knowledge, however, is higher than all discourses one could have about the subject; it is the perfection of the art, which can only be arrived at by practical experience and through a genius for music.“ (Jean Rousseau)²

INTRODUCTION

This book does not claim to know „the only right tempos“ for the works of Wolfgang Amadeus Mozart. It would like to help the interpreter in his own indispensable search for „the true *mouvement*“ for the work itself, but also for himself, his instrument, his ensemble, the venue, the audience and the character of the occasion. It assumes that there cannot be absolute „authentic“ tempos for Mozart's works; and yet, on the other hand, that his tempo indications, since he chose them with the greatest meticulousness, should be taken as seriously as the other parameters of his famously precise notation.

After 200 years of the most varied styles of Mozart interpretation - romantic, rigidly literal according to the „new objectivity“, „historically“ fast, or twice as slow - it is time to end the uncertainty (one could even say bewilderment) concerning his tempo indications, which began already when the music of Beethoven and the romantic composers lost its foundation in tradition after the overthrow of the social structures by the French Revolution. „It has become almost impossible to have any *tempi ordinari*; because performers must now follow the ideas of liberated genius“³

What Mozart and his time had meant by indicating their pieces with *time signature*, *smallest note values* and - unfortunately very vague - *tempo words* was the „*Mouvement*“ („movement“), an indication not for mere speed but for the *inner* movement of the music, i.e. the structure of the melody, the hierarchy of the metrical stresses, the density of the harmonic progressions, the heavy or light manner of playing, the configuration of rhythm, dynamics and articulation. A system of extremely fine grades, requiring „*Geschmack und Compositionswissenschaft*“ (taste and the science of composition),⁴ essential both for the „galant“ and the classical Viennese style. As a highly sophisticated artistic means it equalled the technical refinement of the other courtly arts.

The complex, artistically natural interdependencies of the „*mouvement*“ were to be overlaid by the more robust music of the bourgeois era with its more compact rhythm and fluctuating harmonies in heavy instrumentation. One wished now to measure the tempo of pieces of music with a standardised, rational, system equal to the way in which length, volume, weight, temperature and duration were measured. From 1816 the „metronome“ of the court mechanist Mälzel appeared to be the ideal tool for this purpose. But being exclusively based on the ‚beat‘ it became the reason for the many blind alleys in which later discussions of Mozart's tempo indications got lost. Already Beethoven had difficulties with the metronome, for the nature of classical tempo is in principle inconsistent with physical measuring. In spite of his initial enthusiasm and constant requests from musicians and publishers, he metronomised only about 6% of his works, after 1819 only the Ninth Symphony.⁵ And we do not know how the already deaf composer proceeded in practice using this mechanism.⁶

Mozart, however, was writing prior to the industrial era, in a time which was not yet focussed on technological solutions. His tempi must be found among the rules of tradition; they are, as it were, „hand-

² Jean Rousseau, *Méthode claire, certaine et facile pour apprendre à chanter la musique*, 1691, p. 87; - see: Johann Mattheson, *Der vollkommene Capellmeister* ('The Perfect Capellmeister'), 1739, p. 173, § 27 [app. p. 364].

³ Ludwig van Beethoven, *Letters* (*Briefwechsel*), Complete Edition no. 2244, Dec. 1826) [app. p. 348].

⁴ „He has taste and - more than that - the greatest knowledge of composition“, Joseph Haydn about W.A. Mozart according to Leopold Mozart's letter of 16.02.1785 (no. 847, [app. p. 268])

⁵ „The metronomizations (to hell with all mechanism).“ (Beethoven, *Letters*, Complete Edition, no. 2187, concerning the String Quartet op. 131, which in fact he did *not* metronomize.) - In no single case did he realize the following promise to Ignaz Franz Mosel: „I am glad to know that we share one opinion of those indications used to describe the tempo, surviving from times of musical barbarism. [...] For myself, I have long thought of giving up these senseless terms: *Allegro*, *Andante*, *Adagio*, *Presto*. Maelzel's metronome gives us the best opportunity to do so. I give you here my word, I shall no more make use of them in all my future compositions“ (*Letters* compl. ed. no. 1196 [app. p. 348])

⁶ Peter Stadlen wrote in detail about this topic: „Beethoven and the Metronome“, *Music and Letters* 48, London X/1967, p. 330-349;

◇ Peter Stadlen: „Beethoven und das Metronom“ in: *Beethoven-Kolloquium* 1977, Kassel 1978, p. 57;

◇ Herbert Seifert, *Beethovens Metronomisierungen und die Praxis*, loc. cit., p. 184.

made". Because of the exceptional nature of his genius, the generalising textbooks of the 18th century provide only limited assistance; reports of contemporaries are often not reliable², metronome indications of the 19th century are quite useless. Finally there is no other choice but to question Mozart himself - and not only in individual categories of his oeuvre but by meticulously comparing all his indications in all his works. Max Rudolf called for this to be done already in 1976.³ In his letters Mozart has only sporadically commented on his tempi, and not always clearly. In his works, however, he indicated them all the more precisely and with equal importance as the other parameters, sometimes correcting the first version laboriously. How then did he define the *Mouvement* in his scores?

First of all, by means of what was at the time called the „natural tempo“ of the different metres; he used 14 of them:

- the ‚large‘ C (2/1 or 4/2), ‚small‘ C (2/2), ‚large‘ C and 3/2 of the *stile antico*,
- the *classical* C (2/2), ‚simple‘ 2/4, ‚light‘ 3/4, 3/8, and ‚simple‘ 6/8,
- the *compound* metres 4/4 (2/4+2/4), 2/4 (2/8+2/8), 6/8 (3/8+3/8),
- 12/8 (6/8+6/8), and the ‚heavy‘ 3/4 (2/8+2/8+2/8).

Secondly, he determined the *Mouvement* by the smallest „prevailing note values“ - (he used eight kinds). By thus setting a speed-limit they completed the „tempo“-information of the metre into what was called „tempo giusto“. „Thus the *tempo giusto* is determined by the *metre* and by the longer and shorter *note values* of a composition.“⁴

Although not all note values were possible as the smallest - or even sensible - (quarter notes in 3/8 and 6/8, sixty-fourth notes in the 3/2- and C -metres of the *stile antico*), of the imaginable 126 combinations Mozart still used 49 variants of this *tempo giusto* (which was not at all the „moderate standard tempo“ that it is sometimes regarded as today.)

The tempo words - which today are regarded as the sole „tempo indications“ (although an *Allegro* (Ex. 197) can actually be slower than an *Adagio* (Ex. 276)!) - followed only in *third* place. Tempo words served only to modify the *tempo giusto* which was predefined by metre+smallest note values. The opinion that they were nothing more than indications for *the character* of the piece - based on confusion in the historical tradition - is untenable.

In Mozart's autograph scores we find 19 verbal modifications of *Allegro*, 18 of *Andante*, 6 of *Allegretto*, 5 of *Adagio*, 5 of *Andantino*, 3 of *Presto*, 4 of *Minuet* or *Tempo di Minuetto*; moreover he uses *Marcia*, *Moderato*, *Largo* and *Larghetto*, plus *Maestoso*, *Grazioso* and *Cantabile* as self-contained indications. Not to forget some German terms for his „Lieder“.

Altogether as many as 97 verbal indications!

Although he did not even use all the possible combinations within this system, he had a corpus of 420 models or *modules* for the „*mouvement*“ consisting of *metre+smallest note values+tempo word*. They were remarkably finely graded and precise, though flexible enough in practice to define the execution of a particular piece in a comprehensive way.

² „Is it right to transmit the performance habits of the time - even if one could gain a complete idea of them - onto works that in form and content are so far from what was common at their time?“ (Stephan Kunze, „Musikwissenschaft und musikalische Praxis. Zur Geschichte eines Mißverständnisses“, in: *Alte Musik. Praxis und Reflexion*, special edition of the series „Basler Jahrbuch für Historische Musikpraxis“, 1983, p. 121).

³ „A comprehensive research into the tempos in Mozart's works doesn't yet exist. What is missing is a description of Mozart's tempo indications on a broad basis, i. e. one that considers his complete works and uses a comparative method; in other words, an attempt to regard Mozart's indications as categories of time, and to document these by spans of speed.“ (Max Rudolf, „Ein Beitrag zur Geschichte der Temponahme bei Mozart, in: *Mozart Jahrbuch 1976/77*, p. 223). ✧ The only such attempt until now, Jean-Pierre Marty's comprehensive book, „*The Tempo Indications of Mozart*“ (1988), started out from the arbitrarily chosen tempo for „Andante“ of either MM=60 on the one hand or MM=44 on the other, which seems to me an inappropriate approach for the pre-metronome time of Mozart.

⁴ Johann Philipp Kirnberger / Johann Abraham Peter Schulz, *Die Kunst des reinen Satzes in der Musik* ('*The Art of Strict Musical Composition*'), trans. Beach/Thym, p. 377, vol. II, 1776, p. 107 [app. p. 275]

HOW THE BOOK IS ARRANGED

Conceived as a reference book of practical interpretation for musicians, this book offers, after a general explanation of how tempos were determined in the 18th century:

- a compendium of all the 1,576 movements designated by Mozart himself in 420 lists of pieces of the same characteristics
 - (works marked with an asterisk are discussed in the subsequent commentary)
 - which, by overlapping modules, enable the player to compare slower with quicker pieces, illustrated by a range of 434 typical music examples,
 - and, in an Appendix, a collection of all relevant historical texts.

Beginning with the METRES, the movements with autograph tempo indications are grouped in lists of movements with the same module: *ascending* from the slowest to the fastest TEMPO WORD (except on p. 106-114); then from the smallest to larger CLASSES OF NOTE VALUES (thus again from slow to fast regarding metre and tempo word), and finally *descending* from late to early works according to the Köchel-catalogue¹⁰. In this way - *identical metre, identical class of note values and identical tempo word* - pieces which can explain each other are grouped together within a module (* = additional commentary); and there is often among them one which „drives forcefully into its natural motion.“

As it was not practicable to show three different lists according to 1) metre, 2) class of note values, 3) tempo word, the reader should take care when comparing pieces from different modules to see that in each case at least two of the three parameters are the same: for instance, not to compare an *Andante* 4/4 with 16th-notes to an *Andante* ♩ with 8th-notes. Especially in the eye-catching music examples differences can be too easily overlooked.

- If the *tempo word and metre* of two pieces are identical (e.g. *Andante* ♩), the *class of note values* („with 32nd notes“, „with 16th notes“ etc.) defines the difference between slower and faster;
- if *metre and smallest note values* are identical (e.g. 4/4 „with 16th notes“), the *tempo word* defines the difference.

Reasons for the numerous overlappings of tempo indications are articulation, manner of playing, metrical organisation and character:

For example, in spite of its faster indication (*Allegro assai* 4/4) „Der Hölle Rache kocht in meinem Herzen“ (*Die Zauberflöte*, no. 14, aria Queen of the night, Ex. 140) is, because of its 16th-notes, physically *slower* than Leporello's „Madamina“-aria (*Don Giovanni* no. 4, Ex. 153) with its unmodified [non-increased] *Allegro* 4/4, since the latter has only 8th-notes. Nevertheless the high-tension aria of the Queen *appears* to be faster: one senses it metrically in fast quarter notes, whereas the cold-hearted mocking aria of Leporello seems to pulse slowly in half-notes;

Sarastro's *Adagio* 3/4 „O Isis und Osiris, schenket“ (*Die Zauberflöte*, no. 10), which has essentially only quarter-notes (Ex. 276), is physically *faster* than the *Andante* 3/4 with 32nd-notes of the 2nd movement of the Piano Sonata in F, K 533 (Ex. 318), - but it is heavier;

because of its 32nd-notes the 1st movement of the Piano Sonata in B-flat, K 281 (Ex. 197 and Ex. 230), is, in spite of the indication *Allegro* 2/4, *slower* than the *Andante*-2/4 of Papageno's bird catcher song, which has only 16th-notes (*Die Zauberflöte*, no. 2, Ex. 198, Ex. 235, Ex. 268) - metrically, harmonically and structurally, however, it is richer.

The complex variety and the interrelationship of the modules become apparent:

why did Mozart write the Three Boys' „Bald prangt, den Morgen zu verkünden“ (*Die Zauberflöte* no. 21) as *Andante* ♩ (Ex. 050) and not as *Allegretto* 4/4 - which has in performance, after all, the same speed? - why Sarastro's „In diesen heil'gen Hallen“ (Ex. 206) neither as *Adagio* ♩ nor as *Andante* 4/4, but as *Larghetto* 2/4 (4/8)? - why Osmin's fast „Erst geköpft, dann gehangen“ (Ex. 304) not in the ‚mischievous‘ 3/8-time, why Ferrando's slow „Un'aura amorosa“ (Ex. 335) not in the more serious 3/4? - why the Pamina / Papageno duet „Bei Männern, welche Liebe fühlen“ (Ex. 099, Ex. 355), in view of the metrical problems of the compound 6/8-metre, not simply in 3/8-time?

In Mozart's time, *odd-numbered* metres were in irrational relation faster than *even-numbered* metres; this book therefore treats them separately. The ‚large‘ C-time and the ‚heavy‘ 3/4 metre are retrieved from oblivion; the ♩ -metre of the *stile antico* is distinguished from the *classical* ♩ . It is

¹⁰ The conventional numbering serves here only to ease the finding of works; my lists could not go into datings differing from Köchel⁶.

explained how *compound metres* are composed of *simple metres*. The *recitative-metre* is dealt with separately. The implications of the *virtual changes of metre* for a whole series of tempos within movements are examined. It remains to be tested, whether - aside from his church music, which has to be examined separately - genres and perhaps tonalities play a part; and to what extent a development of Mozart's conception of tempo from his early to his late works is identifiable.

After the proposed clarifications, the architecture of Mozart's operatic finali, composed as integrated movements with a large-scale rhythm, should no more be distorted by arbitrary realisations of their up to 16 tempo indications. These do not influence only expression, what is playable and singable, the dramatic impact, but also the duration, so to speak the width, of the individual parts of the form. If the speed is exaggerated, a whole main section can shrink into an unimportant transition, a tall column in the construction of the finale into a stump. Conversely, an arch of the arcade collapses if the „Mask-Trio“ in the first finale of *Don Giovanni* (No. 13, b. 251, *Adagio* 2/2, Ex. 030) is overextended into *Adagio* 8/8. The perfect construction of the *Figaro* Act 2 Finale is severely disturbed in its proportions - and the pace of the action distorted - if Susanna's „*Molto Andante* 3/8“ (Ex. 352, p. 221) is spread out in *slow motion*, and the preceding and following sections are shortened from „*Allegro C*“ into „*Allegro molto* ♩“ (Ex. 156 a,b,c).

The logic of this ‚tempo‘-system for indicating the *manner of performing* a piece becomes understandable and reproducible, if the following facts are respectively observed:

1) metre, 2) smallest note values relevant to the speed, 3) tempo word, 4) harmonic density¹¹ and, connected to it, metrical organisation, 5) rhythm (periodicity), 6) articulation and manner of playing, 7) genre („Church-, theatre- or chamber-style“) and 8) if applicable - with special caution! - text, metre of the lyrics, and the dramatic situation. 9) Minuets in particular show distinct differences between Mozart's early and late work.

THEORETICAL LITERATURE of the 17th through the 20th centuries is consulted collaterally. In order to facilitate reading, abridgements in the excerpts are not marked as such, but the respective passages can be found in full in the *Appendix*. *Excursi* clarify fundamental problems; *commentaries* inserted between the lists referring to well-known pieces (*), often with *music examples* (mostly including the places with ‚smallest note values‘¹²) show how Mozart used the ‚modules‘. In order to be clear, I have marked the classical tempos (in spite of certain aesthetic qualms) in the modern way by numerical fractions. As I am sure no one will read this book from start to finish, principal points are picked up repeatedly, to serve users who study only parts of it. My earlier publications contain scholarly discussion in more detail than is possible here.¹³

FOOTNOTES: All sources are indicated with their original titles. Those used repeatedly have a short English translation of the title in brackets. The most important ones with their full text in English will be found in the appendix.

A REGISTER of all movements designated by Mozart himself gives the page numbers of their appearance in the text.

I do not claim that any two tempos I have put together here are completely equal - since their contents are not. Sixteenth-notes in *Allegro* for instance may be coloraturas, or instrumentally virtuosic, differently articulated, *legato*, *staccato*, mixed, and with trills - regardless of the *musical* content and expression. In slow movements sometimes even smaller „virtual“ note values must be considered, which makes the classification uncertain. The lists will compare similarities, separate them from dissimilarities and serve as references for studies by the readers themselves. *Mathematical* relations are not at stake. Setting metronome figures, even „margins of speed“ for each single tempo - such as Max Rudolf suggested - seemed to me to contradict the realistic yet astonishingly flexible system. They would have promoted the misunderstanding that I claim to know the only „right tempos“ which yet everyone must, within Mozart's system, find for himself.

I hope therefore that performers find encouragement here for - maybe surprising! - comparisons of *their own* across Mozart's work in spite of my possibly numerous mistakes in the classification of the move-

¹¹ Jean Jacques Rousseau: „The more elaborate the harmony, the less lively the tempo must be in order to give the mind time to grasp the pace of the dissonances and the quick linking of the modulations.“ („*Dictionnaire de Musique*“, vol I, 1767/81, p. 339, trans. L.F.)

¹² The selection depended on the technical possibilities of notation within the given limitations of space.

¹³ Helmut Breidenstein, *Mozarts Tempo-System* ... (See bibliography).

ments. A new, liberating comprehension of Mozart's defining of the „*mouvement*“ of his works may originate from this.

My investigations are based on the *New Complete Edition of Mozart's works* (Neue Mozart-Ausgabe NMA) of the publishing house Bärenreiter which now - including the critical reports (in German) - is accessible *gratis* on the **internet**:

→ <http://dme.mozarteum.at> ←

My numbering of the works follows the Köchel-Catalogue as there.

The translation of Mozart's early letters is taken from:

"In Mozart's words": perspectives on a new, online edition of the Mozart family letters from Italy, 1770-1773.

ABOUT THE TRANSLATION

The reader will see that it was not possible to draw up Mozart's autograph tempo indications for 1,576 movements in 434 clearly laid out lists using the traditional English terminology which (like the French and Italian) is based on the notation of the mensural music of the 15th century. We had to choose the terminology of the German speaking authors of the 17th and 18th centuries quoted in the appendix of the book („*Ganze, Halbe, Viertel, Achtel, Sechzehntel, Zweiunddreißigstel, Vierundsechzigstel*“) which American usage has adopted in literal translation (see below). In this terminology the note values in the lists could be expressed by figures more easily than in British English - for example *sixty-fourth* notes by „64th notes“ rather than „*hemidemisemiquavers*“.

In his *Anleitung zur praktischen Musik* (1782) Samuel Petri gives a good explanation for these unambiguous rational divisions of the 4/4 metre (*) in place of the variable relations in the mensural „*tactus*“. The terminology of this book had to follow that, particularly as it can also be understood internationally - and by English readers as well.

*) JOHANN SAMUEL PETRI: „4/4 or common metre is the main metre of all; it has given the notes their values. For the name the notes have in the bar [measure] is kept even when [...] the relation of the parts or notes to the whole changes. This happens because the same note would otherwise have to be named differently, now this, now that. For example ♩ is in 4/4 metre an *eighth*; in 4/8, i.e. 2/4 metre, it would be a *quarter*; in 3/4 metre a *sixth*; in 3/8 metre a *third*; in 12/8 a *twelfth* [...] Since this, however, would make it very complicated not only for beginners to learn the metre [measure], but would generally cause frequent confusion among all musicians, the basic names that come from 4/4 metre, as the main metre, have been adhered to, so that one can always represent one and the same note-value by one and the same name.“ (*Anleitung zur praktischen Musik*, Leipzig ²1782, p. 143).

American	English	Italian	French
♩ whole note	semibreve	semibreve / intero	ronde
♪ half note	minim	minima / metà	blanche
♩ quarter note	crotchet	semiminima / quarto	noire
♪ eighth note	quaver	croma / ottavo	croche
♩ sixteenth note	semiquaver	semicroma / sedicesimo	double croche
♩ thirty-second note	demisemiquaver	biscroma / trentaduesimo	triple croche
♩ sixty-fourth note	hemidemisemiquaver	semibiscroma / sessantaquattresimo	quadruple croche

Tempo-indication in the 18th century

1) Textbooks

The didactic books of Quantz, C.Ph.E. Bach, Marpurg, Tosi/Agricola and Leopold Mozart have often been taken uncritically as a basis for present-day performance-practice of the most different compositions of the 18th century. It was ignored that their vast distribution at the time was not based on the general validity of all of their precepts but on the fact that they were simply the most eminent schools of the century for flute, piano, singing and violin.¹⁴

In their pedagogical intention they tend, however, sometimes to generalization and simplification; they leave unmentioned what they regard as self-evident and „produce under the constraint of their system unrealistic constructions.“¹⁵ Charles Rosen noted in his perceptive work „The Classical Style. Haydn, Mozart, Beethoven“: „Almost any rule about eighteenth-century performance-practice will find its contemporary contradiction somewhere or other. Above all, when we remember how fast musical fashions change, we must beware of applying the ideas of 1750 to 1775 or to 1800.“¹⁶

The additional information in the writings of Joseph Riepel, Jean and Jean-Jacques Rousseau, Reichardt, Kirnberger, J.A.P. Schulz, Koch and Türk was strangely little regarded. Although „the works precede the doctrine“¹⁷ and „principles of performance lag behind the development in styles of composition“¹⁸ and „traditions were only fixed in writing when they began to die out“¹⁹, authors *after* the time of Mozart like Gottfried Weber, G.W. Fink, Hummel, Czerny and Sechter were only seldom consulted. Yet, apart from that, questions of tempo cannot be solved in general, but only by direct approach to the complete works of each individual composer. What did *he himself* mean by his indications?

2) The metres and their „natural“ tempo

In contrast to the abstract division of time in the modern system of notation, where, for example, 3/4 time is nothing other than 75% of 4/4-time, or twice as long as 3/8 time (the tempo of the smallest note value normally remaining the same in changes of metre), and where tempo is defined exclusively by tempo words, metronome-marks or timing, the complex metrical system of the 18th century was based on „natural“ differences between the playing speeds of each individual metre and their manner of execution.

LEOPOLD MOZART 1756: „C, 2 or 2/4, c; 3/1, 3/2, 3/4, 3/8, 6/4, 6/8, 12/8: These species of metre are already sufficient to show in some extent the *natural difference* between a slow and fast melody.“²⁰

JOHANN PHILIPP KIRNBERGER / J.A.P. SCHULZ 1776: „The composer must have acquired a correct feeling for the *natural tempo of every metre*, or for what is called *tempo giusto*. In general among the metres that have the same number of beats, the one that has larger or longer beats is naturally somewhat more serious than the one of shorter beats. Thus 4/4 metre is less lively than 4/8 metre; 3/2 metre is more ponderous than 3/4, and the latter is not as lively as 3/8. For solemn and pathe-

¹⁴ Frederick Neumann pointed out that Quantz and C.Ph.E. Bach who played music together in the same room contradicted each other in the details of their textbooks at many places, and warned of the „use of wrong sources“ and the „wrong use of sources“ (*The Use of Baroque Treatises on Musical Performance*, 1967, p. 318). ↯ See also: Neal Zaslaw, *Mozart's Symphonies*, 1989, chapter 12 „Performance Practice“, p. 492 bottom; and ↯ Stefan Kunze, *Aufführungsprobleme im Rezitativ des späteren 18. Jahrhunderts. Ausführung und Interpretation*, in *Mozart Jahrbuch* 1968/70, p. 132.

¹⁵ Nicole Schwindt-Gross, *Einfache, zusammengesetzte und doppelt notierte Takte*, in: *Musiktheorie* 4, 1989, p. 203.

¹⁶ The whole passage reads: „Our knowledge of contemporary performance from descriptions, memoirs, and treatises can help here, but we must beware of letting it lead us blindly. I have never read a didactic book on contemporary performance which could be trusted very far: most so-called piano methods will appear wrong or irrelevant to any pianist. We all know how misleading almost all descriptions of performances are: the few that are relatively accurate will be almost indistinguishable in twenty years from the others. There is no reason to think that writing about music was any better in the eighteenth century than it is today. Almost any rule about eighteenth-century performance-practice will find its contemporary contradiction somewhere or other. Above all, when we remember how fast musical fashions change, we must beware of applying the ideas of 1750 to 1775 or to 1800.“ (Charles Rosen, *The classical style, Haydn, Mozart, Beethoven*, 1971, p. 103f.)

¹⁷ Charles Rosen, *The classical style*, p. 401.

¹⁸ Hans Peter Schmitz, *Einige Bemerkungen zur Wiedergabe klassischer Musik*, in: *Musica* 1982/1, p. 9.

¹⁹ Hans Peter Schmitz, *Prinzipien der Aufführungspraxis Alter Musik*. (before 1951), p. 4.

²⁰ Leopold Mozart, *Versuch einer gründlichen Violine schule* (*Essay on a fundamental School of Violin Playing*), 1756, p. 28, § 4; [app. p. 271]. ↯ Still in 1854 this 18th century conception was not forgotten. See Simon Sechter, *Die Grundsätze der musikalischen Komposition* (*The Principles of Musical Composition*), p. 4, § 1 [app. p. 347]

tic 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. *3/2 metre* is emphatic and very serious. *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*. The character of *3/4* appears to be gentle and noble, particularly when it consists only, or at least mostly, of quarter notes. But *3/8 metre* has a liveliness that is somewhat frolicsome. [...]

„Therefore one must have a feeling for the special effect of each metre and choose the one that best represents the expression to be portrayed.“^{21, 22, 23}

a) *Alla breve* metre (♩)

ATHANASIOS KIRCHER 1650: „Although the whole secret of music consists of the exact and *manifold* execution of the tempo, I admit that I have seen nothing more confused, nothing treated more imprecisely than this. I read about this in the works of Franchinus, Zarlino, Glarean and almost countless others; yet they are so confused and give so little pleasure, that in the end, even if you spend a lot of time on it, you will hardly be able to understand what you have read. Moreover the opinions of musicians about this topic differ so widely, that you will hardly find anything you can adopt without reserve.“²⁴

Chaos prevailed especially in the perception of the „*tactus-alla-breve*“, a relic from the mensural notation. Around 1760 *2/1* and *4/2* metres, as well as the most diverse kinds of *2/2* metres, were still indicated by the time signature ♩. The ‚*large*‘, ‚*small*‘, ‚*heavy*‘, ‚*light*‘, ‚*genuine*‘, ‚*divided*‘, ‚*proper*‘ *alla breve*, the ‚*antique semi-allabreve*‘, ‚*alla capella*‘, ‚*tempo maggiore*‘, etc. were all spoken of with various meanings.²⁵

The time signature ‚*2*‘, used mainly in France, caused additional confusion; most authors regarded it as a medium or fast tempo, but it was not consistently distinguished from ♩. In addition, PRAETORIUS, LOULIÉ, JANOWKA, SAINT-LAMBERT, SAMBER AND HEINICHEN report countless mistakes in copies and prints²⁶. Most theorists like KIRNBERGER, BROSSARD and QUANTZ (and others far into the 19th century) thought the *alla breve* to be *twice as fast* as the „ordinary four-four time“ (this, the baroque ‚*large*‘ C-metre - see below - was generally considered to be „*slow*“).

²¹ Joh. Phil. Kirnberger / J.A.P. Schulz, *Die Kunst des reinen Satzes in der Musik* ('*The Art of Strict Musical Composition*'), II, 1776, p. 106, 133 and 136 [app. p. 280] ⇨ „The fact that these and several other metres that we shall list are considered superfluous and obsolete today indicates either that good and correct execution has been lost or that an aspect of expression which is easy to obtain only in these metres is entirely unknown to us. Both [of these conclusions] do little credit to the art, which supposedly has reached its peak in our time.“ *Die Kunst des reinen Satzes* ('*The Art of Strict Musical Composition*'), II, p. 120 [app. p. 277]

²² „Joh. Seb. Bach and Couperin, who were indisputably capable of the ideal execution, and have not without reason set fugues and other pieces in *6/16* and other metres that are unusual today, thereby confirm that each metre has its own manner of execution and its own natural tempo, so that it is not at all unimportant in which metre a piece be written and performed.“ (J.A.P. Schulz: „Metre“ in Sulzer, *Allgemeine Theorie* ('*General Theory of the Fine Arts*'), vol. IV, 1774, p. 496) [app. p. 290]. ⇨ See also: D.C. Türk, *Klavierschule* ('*School of Clavier Playing*'), 1789, p. 96, § 59 [app. p. 300].

²³ About the „nature of metre“ see also H. Chr. Koch, *Anleitung zur Composition* ('*Essay as an Instruction Manual for Composition*'), vol. II, 1787, p. 273, § 50 ff [app. p. 318].

²⁴ Athanasius Kircher, *Musurgia universalis*, 1650, p. 676 (translation H.B./L.F.).

²⁵ „ALLA BREVE and ALLA SEMIBREVE are expressions used now only in Italy to indicate a music which is to be executed as if in church. The expressions cause trouble for German music teachers and are explained one moment like this, one moment like that, depending on how one forms one's own idea of this musical mystery. [...] Only in Italian chapel or church music is it still usual to write in the old way. In order that the singer or player, who could take the poor things [breves and semibreves] for whole beats, should not go astray, one gives him a sign with the headings ‚*alla breve*‘, ‚*alla semibreve*‘ or ‚*alla capella*‘, by which he can immediately see that he has old-style notes in front of him, and that he must beat time faster than if they were new-fashioned ones. Therefore one habitually gives the rule that ‚*alla breve*‘ means one should play the notes *more than half as fast again*, though without giving a reason for this rule.“ (Abbé Vogler, article „*Alla Breve*“ in *Allgemeine Deutsche Enzyklopädie*, 1778, p. 353).

²⁶ MICHAEL PRAETORIUS: „Some mix it up, now ♩, now C, and one can nevertheless see no difference in the notes or in the entire song.“ (*Syntagma musicum* III, 1619); ⇨ ÉTIENNE LOULIÉ offers seven signs: circles and half-circles, crossed through or not, with or without dot: „The practice of them is not very certain; some use them in one manner, some in another.“ (*Éléments ou principes de musique*, 1696, p. 60); ⇨ THOMAS BALTHASAR JANOWKA: „Everywhere one can hear among musicians different opinions about these things [C, 2, ♩], and as many in fact as there are heads; and the composers mix up one with the other everywhere.“ (*Clavis ad Thesaurum*, 1701, p. 15f).

⇨ SAINT-LAMBERT, *Les Principes du Clavecin*, 1702, p. 24f; ⇨ JOHANN BAPTIST SAMBER: „Many mistakes are made by copyists who believe it to be all the same whether the signs C stays open or is crossed through [♩].“ (*Manuductio ad organum*, 1704, p. 9);

⇨ JOH. DAVID HEINICHEN, *Der General-Bass in der Composition*, 1728, p. 350 .

Other authors said \mathfrak{c} was „*somewhat faster*“.²⁷ JEAN ROUSSEAU's and MARPURG's: „um die Hälfte geschwin-der“²⁸ could mean either half as fast again or twice as fast! JOHANN MATTHESON's²⁹ and JOHANN GOTTFRIED WALTHER's³⁰ *alla breve* was „*very fast*“ (since it contained only quarter-notes), JOSEPH RIEPEL on the other hand complained that \mathfrak{c} was performed „*much too fast*“.³¹ The verbal heading „*alla breve*“ or „*alla capella*“ was regarded by some as a mere indication of something written in fugal style, by others as an addition indicating greater speed,³² by still others as a doubling of the \mathfrak{c} . Yet most composers handled it either carelessly³³ or generally omitted it - as Mozart did.

Quite contrary to the theory of Walter Gerstenberg and his disciples in the 1950s, who claimed the „*integer valor notarum*“, a system of invariable durations of the note values and consequent „tempo proportions“,³⁴ to be valid far into the 19th century; many authors of the 17th and 18th centuries, however, spoke in astonishingly differentiated and practical ways about the tempo problem of the *alla breve*:

- MICHAEL PRAETORIUS 1619: „One must consider text and harmony in order to know where the beat must be taken more slowly or more quickly.“³⁵
- MARIN MERSENNE 1636: „As conducting gestures can be done *faster or slower*, he who conducts the concert determines the tempo suitable for the kind of music and its contents, or according to his will.“ [!]³⁶
- PIER FRANCESCO VALENTINI 1643: „The beat is sometimes *adagio*, sometimes *presto*, and sometimes midway between *presto* und *adagio*, according to the styles of the compositions and the meaning of the words.“³⁷
- DANIEL FRIDERICI 1649: „In singing, not one and the same beat shall be felt throughout: but the beat must comply with the words of the text. Because sometimes a swift, sometimes a slow beat is necessary.“³⁸
- JOHANN DAVID HEINICHEN 1728: „It is a matter of course that the normal measure [bar] of the *alla breve* can be either more retarded or more driven forwards.“³⁹
- FRIEDRICH WILHELM MARPURG 1763: „The tempo may be swifter or less swift since there are *different grades of liveliness* also in the *alla breve* style.“⁴⁰

Accordingly, except in superficial, approximate gradings of tempo words into 3, 4, or 5 „classes“ in instructions for beginners (e.g. the list of pulse-regulated tempos in „On playing the flute“ by Quantz), or in Saint-Lambert's naive *multiplication by eight* of the tempo from the C-metre via \mathfrak{c} and 2' to 4/8, „tempo proportions“ can no longer be found in any author's treatise of the 18th century.⁴¹

During the second half of the century „*the traditional notational practices of the church style are thrown overboard. The younger composers abandon the traditional alla breve metre, which had been the norm for*

²⁷ See Robert Donington, *The Interpretation of Early Music*, New Version 1979, p. 410 ff.

✧ George Houle, *Metre in Music 1600-1800, Performance, Perception and Notation*, 1987, p. 57.

²⁸ Friedrich Wilhelm Marpurg, *Kritische Briefe über die Tonkunst* ('Critical Letters about the Art of Music'), II, 67th letter, § 71, p. 333)

²⁹ Johann Mattheson, *Das Neu-Eröffnete Orchestre* ('The newly revealed orchestra'), 1713, p. 145, § 7 [app. p. 339].

³⁰ Johann Gottfried Walther, *Musicalisches Lexicon* ('Musical Dictionary'), 1732, p. 26f.

³¹ Jos. Riepel, *Anfangsgründe zur musicalischen Setzkunst* ('Basic Principles of the Art of Composition');

„*De Rhythmopoeia, oder von der Tactordnung*“, 1752, p. 78 [app. p. 320]

³² Telemann often wrote - probably in the same sense - „*Alla breve*“ even over movements in C metre.

³³ Thus Johann Sebastian Bach, who in his Mass in B minor did not indicate the *Dona nobis pacem*, whose music is nearly identical with that of the *Gratias*, once again verbally with „*Alla breve*“ in addition to the time signature \mathfrak{c} .

³⁴ Among others, Walter Gerstenberg, *Die Zeitmaße und ihre Ordnungen in Bachs Musik*, 1952, p. 20.

³⁵ Michael Praetorius, *Syntagma musicum III*, 1619, p. 51.

³⁶ Marin Mersenne, *Harmonie universelle*, 1636, Bd. II, p. 255. Livre 4^{me} de la Composition, Prop. XX. („*La Mesure est l'espace du temps que l'on employe à hausser & à baisser la main: & parce que l'on peut faire ces deux mouvemens opposez plus vistes, ou plus lents, celui qui conduit le Concert, détermine la vistesse suivant le genre de Musique & la matière qu'il employe, ou suivant sa volonté.*“)

³⁷ Tactus: „tal volta adagio, e tal volta presto, e tal volta tra'l presto e l'adagio mediocremente, secondo richiedono li stile delle compositioni, e il tal delle parole.“ (Pier Francesco Valentini, *Trattato della battuta musicale*, 1643, p. 138, § 230).

³⁸ Daniel Friderici, *Musica figuralis*, 1649, Cap. VII, Regula 19.

³⁹ Johann David Heinichen, *Der General-Bass in der Composition*, 1728, S. 947, (Supplementa, ad p. 332).

⁴⁰ Friedrich Wilhelm Marpurg, *Anleitung zur Musik überhaupt* ('Guide to Music in general and to the Art of Singing in particular') 1763, part 2, Chap. 4, § 10, 3 [app. p. 335].

⁴¹ Saint-Lambert, *Les Principes du Clavecin*, 1702, p. 17-18. - On the basis of his indication of a walking speed of 3-3.5 m.p.h. (i.e. MM=108-120 per stride!) for the quarter notes in C-metre the result is MM=864-926 for the eighth notes in 4/8 metre.... (See my essay „*Mälzels Mord an Mozart. Die untauglichen Versuche, musikalische Zeit zu messen*“ - www.mozarttempi.de/maelzel.html).

choral fugues during the forties and fifties. From about 1770 most composers write their fugues in [„large“] four-four metre.⁴² In ten cases Mozart did so as well.

The entirely different \mathfrak{c} -metre of the *classical style* will be discussed from p. 046 under „Mozart’s metres, B) Secular music“.

b) ‚Large‘ four-four time (C) - *tempo ordinario*

As a ‚whole bar‘, the 4/4 metre is the matrix for our present day note values: *whole note*, *half note*, *quarter note*, *eighth note*, etc., the mathematical relations of which remain always the same even in smaller groupings like 3/4, 2/4, 3/8, 6/8⁴³ - in contrast to the variable values of the mensural *brevis*, *semi-brevis*, *minima*, *semiminima*. (The eighteenth century, however, considered the tempos of the metres as different „by nature“, see above).

„*Tempo ordinario* means that all notes must be executed with their natural and normal validity⁴⁴ - not their values halved as they are in the \mathfrak{c} of the baroque style. The term refers exclusively to C metre and, contrary to widespread opinion,⁴⁵ has nothing to do with *tempo giusto* or a „standard tempo“, as we shall see.

The ancient kind of C-metre, the ‚large‘ four-four metre, which today is often confused with the *classical* 4/4-metre, is mentioned by only few authors, since it was apparently still self-evident. They write that it is half as quick as the *alla breve* and is also used in place of the heavy 4/2-metre - undemandingly without indicating their tempos. But even without tempo word the ‚large‘ four-four metre was regarded as „slow“⁴⁶, „very slow“⁴⁷, „very heavy“⁴⁸; „This sign (C) denotes a *slow and grave* singing“.⁴⁹ For HEINICHEN it was the „ordinary slow metre“, to be harmonized throughout from eighth note to eighth note.⁵⁰ RIEPEL spoke about „the old common 4/4 metre with its *leisurely quarter-notes*“,⁵¹ JOHANN GOTTFRIED WALTHER: „C; if nothing is additionally notated, it is always understood as *adagio*, and a slow beat is given, which the Italians call *tempo ordinario*.“⁵² DANIEL GOTTLÖB TÜRK: „the large four-four metre (C or 4/4) has a *strong and heavy execution* and a slow tempo.“⁵³

JOHANN PHILIPP KIRNBERGER: „Four-Four metre, which is designated by C, is of *two types*: either it is used with the adjective *grave* in place of the 4/2 metre, in which case it is called ‚large‘ 4/4 time; or it is the so-called common even metre, which is also called ‚small‘ 4/4 time. ‚Large‘ 4/4 time is of *extremely weighty tempo and execution* and, because of its emphatic nature, is suited primarily to church pieces, choruses, and fugues. Eighth and a few sixteenth notes in succession are its fastest note values.“⁵⁴

⁴² Bruce C. MacIntyre, „Die Entwicklung der konzertierenden Messen Joseph Haydns und seiner Wiener Zeitgenossen“, in: *Haydn-Studien* VI, Heft 2, 1988, p. 87.

⁴³ JOHANN SAMUEL PETRI: „4/4 or common metre is the main metre of all; it has given the notes their values. For the name the notes have in the bar [measure] is kept even when [...] the relation of the parts or notes to the whole changes. This happens because the same note would otherwise have to be named differently, now this, now that. For example \flat is in 4/4 metre an *eighth*; in 4/8, i.e. 2/4 metre, it would be a *quarter*; in 3/4 metre a *sixth*; in 3/8 metre a *third*; in 12/8 a *twelfth* [...] Since this, however, would make it very complicated not only for beginners to learn the measure, but would generally cause frequent confusion among all musicians, the basic names that come from 4/4 metre, as the main metre, have been adhered to, so that one can always represent one and the same note-value by one and the same name.“ (*Anleitung zur praktischen Musik*, Leipzig 2¹782, p. 143).

⁴⁴ Johann Gottfried Walther, *Musicalisches Lexicon*, 1732.

⁴⁵ e. g. Klaus Miehling, *Das Tempo in der Musik von Barock und Vorklassik*, 1993, p. 326 ff;

✦ Siegbert Rampe, *Mozarts Claviermusik*, 1995, p. 154.

⁴⁶ Johann Rudolf Ahle, *Brevis ... introductio in artem musicam*, in: *Deutsche kurze doch deutliche Anleitung zu der ... Singekunst*, 1690, „Von den signis“. ✦ Daniel Merck, *Compendium musicae instrumentalis chelicae, Das ist: Kurzer Begriff, welcher Gestalten die Instrumental-Musik ... zu erlernen seye*. 1695.

⁴⁷ W. Caspar Printz, *Compendium Musicae*, 1689, p. 21. ✦ According to Étienne Loulié the sign C served for the indication of a slow tempo also in other metres, so C2, C3, C3/2 (*Éléments ou Principes de Musique*, 1696, p. 60) whereas \mathfrak{c} accelerated them.

⁴⁸ Saint-Lambert, *Les Principes du Clavecin*, 1702, p. 18;

✦ Michel l’Affilard, *Principes très faciles pour bien apprendre la Musique*, 1705, p. 153.

⁴⁹ Johann Baptist Samber, *Manuductio ad organum*, 1704, p. 9. ✦ and: Michael Praetorius in *Syntagma musicum* III, 1619, p. 50.

⁵⁰ Joh. David Heinichen, *Der General-Bass in der Composition*, 1728, p. 268.

⁵¹ Joseph Riepel, *Anfangsgründe zur musikalischen Setzkunst* (‘*Basic Principles of the Art of Composition*’), Chap. 4. „*Erläuterung der betrüglichen Tonordnung*“, 1752, p. 79. [app. p. 321]

⁵² Johann Gottfried Walther, *Musicalisches Lexicon* (‘*Musical Dictionary*’), 1732, p. 123.

⁵³ D.C. Türk, *Klavierschule* (‘*School of Clavier Playing*’), 1789, p. 95, § 58, b [app. p. 300].

⁵⁴ Kirnberger / Schulz, *Die Kunst des reinen Satzes* (‘*The Art of Strict Musical Composition*’), II, 1767/81, p. 122/123 [app. p. 278].

JOHANN ABRAHAM PETER SCHULZ: „Large four-four metre. Its swiftest notes are eighths which like the quarter notes and all longer notes are executed on the violin with the *full weight of the bow without the least shading of piano and forte* except the particular stress on the first note in every bar which is necessary in all metres. Because of its *grave and solemn* pace it is therefore appropriate only for church music and especially for the magnificent and majestic expression of many-voiced polyphonic choruses and fugues. Some, instead of this metre, use 4/2 time where the heavy execution is shown still more clearly by the doubly long notes.“⁵⁵

FRIEDRICH WILHELM MARPURG said with welcome pragmatism - even though not very helpfully for us: „The ordinary value [of the ‚large‘ C] must be learned by practice since neither pulse, nor a person’s stride are impeccable rules.“^[!]⁵⁶

For Leopold Mozart and the Salzburg composers before him this baroque C-metre in the church style was still standard (even if they took from time to time the more brilliant Vivaldi-*Allegro* as a basis for arias (p. 087, Ex. 103). Joseph Haydn used it in many of his masses; even in the late oratorios *Die Schöpfung* („The Creation“) and *Die Jahreszeiten* („The Seasons“), the great choral fugues „Des Herren Ruhm, er bleibt in Ewigkeit“ („The Lord is great, His praise shall last for aye“), „Ehre, Lob und Preis sei dir“ („Glory, praise and laud to Thee“) and „Uns leite deine Hand“ („Direct us on Thy ways, O God!“) are written in the „stately“ and „seriously striding“⁵⁷ ‚large‘ C metre - very much in the sense of Handel.⁵⁸ They show very clearly its four nearly equally heavy beats with the metrical structure | = - - - |.

Wolfgang Amadeus Mozart used the ‚large‘ C-metre - with a few specific exceptions - only in his church music (see p. 036). The essentially different *classical* 4/4 time will be examined in the context of his own tempo-system (see p. 089).

c) Uneven metres

In the 18th century, differently from today, it was a matter of course that the *mouvement* of uneven (triple) metres was faster than that of even (common) times with the same tempo word:

ALEXANDER MALCOLM 1721: „The Movements of the same Name, as *adagio* or *allegro*, &c. are swifter in triple than in common Time.“⁵⁹

JOHN HOLDEN 1770: „Common time is naturally more grave and solemn; triple time, more cheerful and airy. And for this reason, it is generally agreed that every mood of triple time ought to be performed something quicker than the correspondent mood of common time.“⁶⁰

These authors give just as little reason for the tempo difference between even and uneven metres as Mattheson, Quantz, C.Ph.E. Bach, Marpurg, Riepel, Jean and Jean-Jacques Rousseau, Leopold Mozart, Scheibe, Kirnberger, Türk and Koch, who all obviously assumed it as a matter of course. Only Schulz in 1774 gave a hint:

„Because of the *triplet-like progress* of its main beats, the uneven metre brings a generally greater vivacity to every expression, and is therefore more suitable for the depiction of lively emotions than the even metre.“⁶¹

‚Triplet-like progress‘ - the wording could lead us down the right track: the *triplet-like* nature of the uneven (triple) metres. The vividly accentuated music of the minstrels and trouvères could have helped not

⁵⁵ Joh. Abr. Peter Schulz in: Sulzer, *Allgemeine Theorie der Schönen Künste* (‘General Theory of the Fine Arts’), IV, ²1794, p. 496f, art. „Metre“ [app. p. 290].

⁵⁶ Fr.W. Marpurg: *Anleitung zur Musik* (‘Guide to Music in General’), 1763, 2nd part, chapter IV, § 10, p. 74 [app. p. 335].

⁵⁷ J.A. Scheibe, *Über die musikalische Composition* (‘About Musical Composition’). p. 205, § 90, „Vom Takte und dessen verschiedenen Arten (‘About Metre and its Various Kinds’), 1773, [app. p. 340].

⁵⁸ J. Joachim Quantz in his footnote refers above all to the ‚large“ C metre: „What was formerly intended to be taken very fast was played almost twice as slowly as today. Where *Allegro assai*, *Presto*, *Furioso*, and the like were intended it was indeed written so, and would be played barely faster than *Allegretto* is written and performed today. The many quick notes in the instrumental pieces of earlier German composers appeared much more difficult and risky than they sounded. The French of today have in the main preserved the moderate speed in lively pieces.“ *Versuch einer Anweisung* (‘On Playing the Flute’), 1752, p. 263 [see footnote 803, app. p. 327].

⁵⁹ Alexander Malcolm, *A Treatise of Musick*, 1721, p. 402. ✧ Similarly James Grassineau, *A Musical Dictionary*, ³1784, both authors similarly after ✧ Brossard, *Dictionnaire de Musique*, 1703.

⁶⁰ John Holden: *An Essay towards a Rational System of Music*, 1770, p. 35.

⁶¹ Joh. Abr. Peter Schulz, article *Metre*, in: Sulzer, *Allgemeine Theorie der Schönen Künste* (‘General Theory of the Fine Arts’), vol. IV, p. 497-98 [app. p. 291].

only the *alla breve* but also the uneven metre to free itself from the intellectual proportional systems of the past. Via the fashionable court dances it immigrated to the more ambitious compositions; *Chaconnes*, *Passacailles*, *Gaillardes*, *Courantes* etc. were composed in uneven metres; solemn duple metre dances changed in their second half into the more animated triple metre.

Finally, the astonishingly quick *minuet* (p. 229 ff) conquered the courts; it became the model for the 3/4 metre. Many authors commented on the multiplicity of tempos of the uneven metres, among them:

GIACOMO CARISSIMI: „There are not a few who use without distinction one and the same beat and bar for all triples, pretending that the manifold variations of the figures were invented by composers only to vex the musicians. How wrong they are! [...] One should regard and hear the great difference of the triples in courantes, sarabandes, minuets, gigue, and the like; more examples will then not be necessary.“⁶²

Dances determined the *mouvement* of their 3/2-, 3/4- and 3/8-metres by the step sequence and their different „changes of disposition“, their character. The ‚*Tripel-Verhalt*‘, the triplet nature of the uneven metre, survived as an inner whole-bar accentuation, but the new reference to physical action relieved it from mathematical restraint.

GEORG MUFFAT: „In 3/2 the beat wants to be very held back, but in 3/4 more cheerful, in all ‚sara-bandes‘, ‚airs‘, however, somewhat slower; in ‚minuets‘, ‚courantes‘ and many others it is given very briskly.“⁶³

All these authors see an unquantifiable increase of tempo from 3/1 through 3/2 and 3/4 up to 3/8-time.⁶⁴ The idea of „a quick motion connected to small notes“⁶⁵ could have been a reason for this. In his conservative retrospect in 1809 GOTTFRIED WILHELM FINK explained the phenomenon as follows:

„We play eighth-notes twice as swiftly as quarter-notes and these more swiftly than half notes, etc.. This relationship is of course strongly imprinted on us and an *Allegro* in 3/8 metre has just by that a more fleeting nature than one in 3/4, and absolutely more than one in 3/2 etc. The longer the notes are, that are the basis of a metre, the more we will feel something that forces us to retard, even if *presto* is indicated above the piece. According to this view, the entire necessity of the inconsistency of the names of the notes – *quarter*, *eighth*, etc. – in relation to the actual bar⁶⁶ proves itself worthwhile.“⁶⁷

It was only during the further course of the 19th century that the metres - previously so different in character and tempo - became *groups of equal beats* that had no influence on tempo and manner of execution. Beginning with Berlioz and Wagner *l'istesso tempo* (beat=beat) became the norm when changing the metre.⁶⁸

⁶² Giacomo Carissimi, *Ars Cantandi*, translation in the Appendix of: *Vermehrter Wegweiser*, Augsburg 1689. ↯ George Houle, *Metre in Music 1600-1800*, p. 26; ↯ also in: Walther, *Musikalisches Lexikon*, 1732, Lemma „Triple de 12 pour 16“ [sic], p. 617; ↯ Schünemann, *Geschichte des Dirigierens*, 1913, p. 108; ↯ Herrmann-Bengen, *Tempobezeichnungen*, 1959, p. 49; ↯ Dahlhaus, „Zur Entstehung des modernen Taktsystems im 17. Jh.“ (*Archiv für Musikwissenschaft* 18, p. 233 f).

⁶³ Georg Muffat, *Florilegium Primum*, 1695, preface.

⁶⁴ Only Saint-Lambert claimed naively (and, without realising it, anticipating the system of today) that there was a quadruplication of the tempo from 3/2 through 3/4 to 3/8 metre, according to his octuplication of the tempo from C metre to 4/8 (*Les Principes du Clavecin*, 1702, p. 18 and 19).

⁶⁵ Carl Dahlhaus, *Zur Entstehung des modernen Taktsystems im 17. Jahrhundert*, AfMw XVIII, 1961, p. 230.

⁶⁶ Beautifully explained by Samuel Petri, *Anleitung zur praktischen Musik*, 1782, chap 5, „Von den Taktarten“, § 2, p. 143 [see * p. 015].

⁶⁷ Gottfried Wilhelm Fink, *Ueber Takt, Taktarten, und ihr Charakteristisches* II, *Allgemeine musikalische Zeitung*, XI, no. 14, 04.01.1809, p. 214. [app. p. 345].

⁶⁸ HECTOR BERLIOZ supplied in 1838 a brilliant example in Fieramosca's Air in *Benvenuto Cellini*, „Ah! Qui pourrait me résister?“ from *Allegretto, un peu lourd*: |:3/4|4/4:| |:3/4|3/4:| |:3/4|2/4:| |:3/4|2/4:| | (MM ♩=160) (full score Ed. Choudens, Paris; Version Royal Opera House Covent Garden, 1976) ↯ The numerous changes of time in David's explanation of ‚Meistersinger‘ in *Die Meistersinger* by RICHARD WAGNER always (apart from tempo modifications) take beat=beat for granted as well, if nothing else is indicated (6/8 and 9/8 there are tripled 2/4 and 3/4 metres.) ↯ In *Salome* (1905) RICHARD STRAUSS, on the one hand, in the case of time changes in quick succession, indicated for safety mostly ♩=♩; on the other hand, for instance at the *first entrance* of Salome (from figure 21 „Ich will nicht bleiben. Ich kann nicht bleiben“ [„I won't stay. I can't stay“] - (with which she already anticipates her end) he placed in a polymetrically complicated setting the most varied metres in the most varied relations, i.e. *unequal* quarter-notes, one on top of the other. At the climax of one scene, 4 bars before Fig. 50, the psychotic excitement of which would probably have made Du Fay and Ockeghem shudder, he set, not unlike their technique, bars in 2/4, 3/4, 4/4 and c metre plus triplets and quintuplets simultaneously over the basis of a constant whole-bar beat, *cum grano salis* the *tactus*. In this procedure the metres kept the metrical shape handed down from the classical period, their inner hierarchy of accents, though not their character as part of a tempo-indicating *tempo giusto*, their ‚natural‘ tempo. It no longer functioned as such in either *l'istesso tempo* ♩=♩ or the polymetres of Strauss. The metres no longer dictated the style of playing.

In 1802 Heinrich Christoph Koch had still seen that as an exception, which had to be indicated explicitly:

„*L'istesso tempo*, the same tempo. This expression is used sometimes, though not quite correctly, where one metre alternates with another, e.g. *four-four* with *two-four* or *three-four* metre, whereupon *exceptionally* the quarter notes follow each other as swiftly as in the preceding tempo.“⁶⁹

3) The smallest relevant note-values

Further differentiations in the metrical movement resulted from the *smallest relevant note-values*.⁷⁰

C.PH.E. BACH 1759: „The degree of movement can be judged both by the contents of the piece in general, which one indicates by certain well-known *Italian technical terms*, and in particular by the fastest notes and figures therein. From this examination one will be in a position neither to hurry in *allegro* nor be sleepy in *adagio*.“⁷¹

JOH. PHIL. KIRNBERGER/J.A.P. SCHULZ 1776: „Regarding note values, dance pieces⁷² involving sixteenth and thirty-second notes 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 the tempo giusto is determined by the metre and the longer and shorter note values of a composition.“

„In addition, longer note values are always performed with more weight and emphasis than shorter ones; consequently, a composition that is to be performed with weight and emphasis can only be notated with long note values, and another that is to be performed in a light and playful manner can only be notated with short note values.“⁷³

The indication of ‚tempo‘ in the Baroque worked exactly like that: Johann Sebastian Bach seldom needed to specify further. And this natural system continued to be valid:

DANIEL GOTTLÖB TÜRK 1789: „For example, an Allegro with *thirty-second* notes mixed in should not be played as quickly as one whose most rapid passages consist only of *eighth* notes.“⁷⁴

CARL CZERNY still in 1839: „If therefore *16th note triplets* occur in a piece of music which is marked *Allegro* one must take the Allegro-tempo a little more moderately, in order not to rush these notes. If, however, only *simple 16th notes* are the swiftest kind of notes, one may take the Allegro more vivaciously, provided that these *16th notes* contain no complex or polyphonic passages, which must be performed somewhat more moderately for a better understanding and easier execution. But if no faster notes than *eighth note triplets* occur in the Allegro-tempo it is usually taken again a little faster. If *only normal eighth notes* occur as the fastest notes in a piece, the Allegro should be taken still faster. It goes without saying that all this allows many exceptions if the character of the piece of music makes them necessary, or if the composer has expressly indicated the opposite by special additional words.“⁷⁵

For musicians grown up with classical music this is a matter of course even today, though it contradicts the modern system of notation where the tempo does not depend on metre and note values but is indicated separately according to metronome or duration.

⁶⁹ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), 1802, col. 916 [app. p. 314].

⁷⁰ discounting grace notes, tremolos, tirate etc.

⁷¹ C.Ph.E. Bach, *Versuch über die wahre Art, das Clavier zu spielen* ('Essay on the True Art of Playing the Clavier') 1759, part I, chapter 3 „Vom Vortrage“, § 10) [app. p. 329].

⁷² and - as follows from innumerable textbooks - all other pieces too.

⁷³ Kirnberger / Schulz), *Die Kunst des reinen Satzes*. ('The Art of Strict Musical Composition'), II, 1776, p. 107 and 116; [app. p. 277].

⁷⁴ D.G. Türk, *Klavierschule* ('School of Clavier Playing'), 1789, chap. 1, § 72, p. 111 [app. p. 300].

⁷⁵ Carl Czerny, *Vollständige theoretisch-practische Pianoforte-Schule*, op. 500, 1839, part 3, chap. 8 „Über das richtige, für jedes Tonstück geeignete Tempo“, p. 51, § 4 „Über das Allegro“.

4) Tempo words

As long as counterpoint and elaborate embellishments prevailed on the one hand and traditional dances on the other, the music's meaning did not much depend on the tempo. But the more it simplified its harmony and counterpoint in the Italian opera and the „galant“ style the more easily it became a victim of inadequate tempos. The *tempo giusto* (being defined by metre and class of note values) had to be specified with the help of additional „tempo words.“⁷⁶

KIRNBERGER/SCHULZ: „Thus the *tempo giusto* is determined by the *metre* and by the longer and shorter *note values* of a composition. Once the young composer has a feeling for this, he will soon understand to what degree the adjectives *largo*, *adagio*, *andante*, *allegro*, *presto*, and their modifications *larghetto*, *andantino*, *allegretto*, *prestissimo*, add or take away from the fast or slow motion of the natural tempo.“⁷⁷

So, contrary to our habit, the tempo word alone was no „tempo indication“ in the late 18th century.⁷⁸ A module consisting of *metre*+*note values*+*tempo word* determined the hierarchy of accents, the speed, the character and the manner of playing - the ‚*mouvement*‘ in its widest sense. Therefore I use the restrictive term „tempo word“ for the adjectives heading a piece instead of the too comprehensive „tempo indication“.

Problematic were - and are - their vague meanings. How do we understand „slow“ (*Adagio*), „walking“ (*Andante*) or „cheerful“ (*Allegro*)? Does „*Andante*“ ask for a solemn striding or a lively pace?

CALDARA wrote *andante mà non tanto allegro*, VIVALDI *andante molto e quasi allegro*, HANDEL, D. SCARLATTI and LEOPOLD MOZART *andante allegro*, GLUCK *andante non presto*. J.J. ROUSSEAU equates *andante* with „*gracieusement*“, and CHRISTIAN FRIEDRICH DANIEL SCHUBART formulates delightfully: „*andante*, a walking movement of the beat which kisses the adjacent border of *allegro*.“⁷⁹ LEOPOLD MOZART: „*Allegretto* has much in common with *Andante*. This word tells us that the piece must be allowed its own natural pace; especially if *ma un poco Allegretto* is added.“⁸⁰

„*Andante*“ in the 18th century does not mean the stride or walking pace of a human being but the incorporeal pace of the music, a „walking motion“ in the sense of a regular progression of time.

In 1786 FRIEDRICH NICOLAI reports on the significant differences in the performance practice of *Andante* between Berlin, Dresden and Vienna.⁸¹ In general, however, the 18th century regarded *Andante* as „the tempo which keeps the mean between swift and slow“. ⁸² It was only in the 19th century that *Andante* received the meaning of „slow“, which influenced Mozart interpretation disastrously from then on. The increasing terms *più Andante* and *molto Andante* thus gained the meaning of „slower“ and „very slow“, although on the contrary an *increase of speed* was meant. Mozart indicated *Andante con moto* ten times and in K 338: *Andante di molto più tosto allegretto*.

Accordingly there were most contradictory semantic speculations about the diminutive *Andantino*⁸³: either it was understood as „somewhat walking“ in the sense of *slower* than *Andante*; or as a „small

⁷⁶ Marpurg [abridged]: „Although the tempo of the metre is naturally defined by the size of the notes, and, for example, 2/2 must be played more slowly than 2/4, yet at every moment the opposite happens. One reason, among others, is whether more or fewer notes of different size are used; the piece that uses only two kinds of notes can and must be played faster than the one where the relations are far more manifold. This repeal of the relation between the kind of note figures and the tempo has forced musicians to adopt certain Italian technical terms for indicating the degrees of slowness or swiftness.“ - *Anleitung zur Musik überhaupt* (‘Guide to Music in general’), 1763, part 2, chap. 4, p. 70, § 8 [app. p. 334]

⁷⁷ Kirnberger / Schulz), *Die Kunst des reinen Satzes* (‘The Art of Strict Musical Composition’), II., p. 107. [app. p. 275].

⁷⁸ See: Helmut Perl, *Rhythmische Phrasierung in der Musik des 18. Jahrhunderts*, 1998, chap. 3 and 4, p. 78-97.

⁷⁹ J. J. Rousseau, *Dictionnaire*, I, 1767, p. 73.

✧ Chr. Friedr. Daniel Schubart, *Ideen zu einer Ästhetik der Tonkunst*, 1806, p. 360.

⁸⁰ Leopold Mozart, *Violinschule* (‘School of Violin Playing’), 1756, p. 48 f; [app. p. 272 „Allegretto“ and „Andante“].

⁸¹ Friedrich Nicolai, *Beschreibung einer Reise durch Deutschland und in die Schweiz im Jahre 1781*, p. 541 ff.

⁸² Koch, *Musikalisches Lexikon* (‘Musical Dictionary’) [app. p. 312 „Andante“]; ✧ Kirnberger in Sulzer’s *Allgemeine Theorie General Theory*, 1773 [app. p. 284]; ✧ G.F. Wolf, *Kurzgefaßtes Musikalisches Lexikon*, 1792; ✧ Schilling, *Encyclopädie ... oder Universallexikon der Tonkunst*, 1835.

⁸³ D.C. TÜRK wrote in his *Klavierschule* (‘School of Clavier Playing’) 1789 that *Andantino* is „a little walking, i.e. walking gently, consequently not walking briskly, that is, somewhat slower than *andante*“, but added the footnote: „In most instruction manuals, *andantino* is translated as somewhat faster than *andante*. If one considers, however, that a greater degree of speed is required for *molto Andante* (a brisk walking tempo), than for *Andante*, then one may perhaps find my translation of *Andantino* - indicating only a lesser degree of walking speed or tempo - suitable in this context“. [app. p. 300, footnote 765].

✧ NEAL ZASLAW agreed: „If *Andante* was not a slow tempo, then it is logical that its diminutive stood for a speed slower than it.“ (*Mozart’s Tempo Conventions*, in: International Musicological Society Report of the Eleventh Congress 1972.) ✧ MAX RUDOLF (The

walking“, which was therefore „a little slowly“, or faster than *Andante*.⁸⁴ There was also the opinion that *Andantino* meant nothing but simply a short piece in *Andante*.

JOHANN ADAM HILLER 1792: „The diminutive *Andantino* should certainly be taken a little more leisurely than *Andante*; but most musicians regard it as identical with *allegretto*. It is bad that no national assembly has decided a standing rule about this and many other matters.“⁸⁵

It is well-known that BEETHOVEN, too, doubted the possibility of a common understanding of this indication:

„If in the future among the airs you will be able to send me to be composed would be some *Andantinos* I would ask you to indicate if that *Andantino* is conceived to be slower or faster than *Andante*, since this expression like many others in music has such a vague meaning that sometimes *Andantino* approaches *Allegro* and another time is played nearly like *Adagio*.“⁸⁶

Joseph Haydn, Cimarosa and Martín y Soler wrote *Andantino grazioso*, *Andantino vivace*, *Andantino con moto*, *Andantino mosso* and *Andantino più tosto Allegretto*;⁸⁷ Mozart wrote *Andantino con moto* and *Andantino grazioso* - contradictions in themselves if *Andantino* was regarded by them as slower than *Andante*.

Things did not look much better for *Allegro* and *Adagio*:

JOSEPH RIEPEL 1752: „*Allegro* is played differently in each country, each town, nearly by everybody, consequently: sometimes swifter, sometimes slower. If I might, I would assert that concerning two Italian masters, the elder fixes his *Allegro* nearly one half slower than him who is 20 years younger.⁸⁸ And the same applies to *Andante*, *Adagio* and the rest, so that many a person does not know what to think.“⁸⁹

C.PH.E. BACH wrote, that in Berlin „the *Adagios* are performed far more slowly, and the *Allegros* far more quickly than is customary elsewhere. In certain foreign parts this error is particularly prevalent, to play *adagios too fast* and *allegros too slow*.“⁹⁰

QUANTZ asked to see whether the instrumentalist „is able to play each piece in its proper tempo, or whether he plays everything marked *Allegro* at one and the same speed.“⁹¹

KIRNBERGER distinguished: „There is a noticeable difference between the various kinds of *Allegro* not only concerning the speed but also the expression; since a piece can be executed merrily, perkily, magnificently or coaxingly - at the same speed.“⁹²

There was also no agreement about the meaning of *larghetto* - was it slower or swifter than *Adagio*? - and *Allegro assai*: was it faster or slower than *Allegro molto*?

For JOSEPH HAYDN, RIEPEL, MARPURG, TÜRK, KOCH and CZERNY „*assai*“ had without doubt the meaning of „very“. They used it in this way in all combinations,⁹³ and it is insignificant if they were taken in by a se-

Grammar of Conducting, 1980, p. 341) and ✧ FREDERICK NEUMANN (*Performance Practices of the 17th and 18th Centuries*, 1993, p. 67) also stumbled into the semantic trap of a merely theoretical interpretation of the term without referring to its application by specific composers. ✧

H.CHR. KOCH on the other hand in his *Musikalisches Lexikon* (*Musical Dictionary*) 1802: „*Andantino* as the diminutive of *Andante* (if it is taken as such) designates a tempo a little faster than *Andante*. But one often finds it also used in pieces which require a considerably faster tempo than the normal *Andante*.“ [app. p. 312]

⁸⁴ NEAL ZASLAW (*Mozart's Symphonies*, 1989, p. 494) took as proof for *Andantino* being slower than *Andante*: „Of twelve theorists who distinguished between *Andante* and *Andantino*, seven thought the latter slower than the former and five the opposite.“ (*Mozart's Symphonies*, 1989, p. 494); [Democracy in academia ...!]; ✧ SIEGBERT RAMPE (*Mozart's Claviermusik*, 1995, p. 153) and ✧ DAVID FALLOWS (in *The New Grove*, 2nd edition, 2001, art. *Andantino*, quoted there as „convincing evidence“) follows him in regarding this fictitious statistic of authors copying each others as relevant for Mozart.

⁸⁵ J.A. Hiller, *Anweisung zum Violinspielen* (*Instruction for playing the Violin*), 1792, „Anhang eines Lexicons“, p. 58) [app. p. 331].

⁸⁶ Beethoven's letter to the publisher George Thompson, GE no. 623, from 19.02.1813 (originally in French [app. p. 348]).

⁸⁷ Joseph Haydn, Hob III:13 „*Andantino grazioso*“, Hob XV:16 „*Andantino più tosto Allegretto*“; Cimarosa, *Il Matrimonio segreto* no. 6 and 14 „*Andantino con moto*“, no. 12 „*Andantino mosso*“, no. 18 „*Andantino vivace*“, and Martín y Soler *Una cosa rara* „*Andantino con moto*“ (I/7 Cavatina Lubino). - Searching for more examples would be worthwhile.

⁸⁸ Very probably the elder wrote in „large“ 4/4 (see above), but the younger (by 20 years) in *classical* 4/4 metre.

⁸⁹ Riepel, *Anfangsgründe* (*Basic Principles*), Chap. 1, *De Rhythmpoeia, oder von der Tactordnung*, 1752, p. 78 [app. p. 321].

⁹⁰ Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen* (*Essay on the True Art of Playing the Clavier*) 1753, part 2, chap. 36, § 71, and part 1, 3rd chapter, § 1 [app. p. 328/329].

⁹¹ Quantz, *Versuch* (*On Playing the Flute*), 1752, chap. XVIII, § 15, p. 286 [app. p. 328].

⁹² Kirnberger in the article „*Allegro*“ in Sulzer, *Allgemeine Theorie der Schönen Künste* (*General Theory of the Fine Arts*) vol. I, 1773, p. 112 [app. p. 284].

⁹³ In the aria of Fileño, no. 9 in *La fedeltà premiata*, Haydn even writes „*staccato assai assai!*“

matic error. SEBASTIEN DE BROSSARD, however, had written in 1703 in his „*Dictionnaire de musique*“ that some indeed translated „*assai*“ by „very“, but others (like himself in his motets) meant that with the indication *assai* „the tempos should *not be exaggerated* but stay in a *prudent moderateness* of slowness and swiftness“. ⁹⁴ BEETHOVEN seems to be the only one, who adopted Brossard’s version *assai*=*moderate*, ⁹⁵ and his conception still has an effect today. In contrast, 53 years after Brossard, LEOPOLD MOZART wrote explicitly: „*Presto* means fast and *Allegro assai* is only little different. *Molto Allegro* is somewhat less than *Allegro assai*“. ⁹⁶ (!)

Concerning *Vivace* all authors contradict unanimously the present-day interpretation as „fast“:

- LEOPOLD MOZART: „*Vivace* means *animated*, and forms a *midpoint between fast and slow*.“
- JOSEPH RIEPEL: „*Vivace*, *lively*, but just not too swift.“
- DE MEUDE-MONPAS: „*Vif*, *vivace*: *animated mouvement*, hearty execution full of fire. It is *not* a matter of speeding up the beat, but giving it *w a r m t h*.“
- F. (probably G.W. FINK): „A speech can have a high degree of liveliness without the words needing to be pronounced particularly fast: that’s how it is in music too.“

Even for the virtuosos HUMMEL and CZERNY it meant exactly this. ⁹⁷ Carl Maria von Weber’s *Molto vivace* for his „Chorus of the Peasants“ in no. 1 of „Der Freischütz“ seems to me to be meant like this as well: *hearty, full of fire*, - but not: *fast*. ⁹⁸

In view of all these contradictions JOHANN JOACHIM QUANTZ gave „young people who are dedicating themselves to the art of music“ ⁹⁹ (thus beginners!) with the human pulse a rough standard for determining the tempos. ¹⁰⁰ He wrote nowhere that *professional musicians* ever played like that; the tempo table in his book was not to be more than a *rule of thumb* for students to prevent them „from departing too far from the true tempo of each piece“. For „there are so many tempos in music that it would not be possible to fix every one.“ ¹⁰¹ In spite of Marpur’s warning, that „neither the pulse, nor the pace of a person’s stride are impeccable rules“, ¹⁰² Quantz’s table was misunderstood a thousandfold in our time as a dogma; even Mozart, *two generations* younger, is supposed to be played according to this beginner’s schema. ¹⁰³

KIRNBERGER/SCHULZ explain the whole system in brief:

„Thus *tempo*, *metre*, and *rhythm* [periodicity] give melody its life and power. *Tempo* defines the rate of speed, which by itself is already important since it designates a livelier or quieter character. *Metre* determines the accents in addition to the length and brevity of the notes and the lighter or more emphatic delivery; and it shapes the notes into *words*, so to speak. But *rhythm* establishes for the ear the individual *phrases* formed by the words and the *periods* composed of several phrases. Melody becomes a *comprehensible and stimulating speech* by the proper combination of these three things.

None of these elements is sufficient by itself to define any character of the melody exactly; the true expression of the melody is determined only by their synthesis and their interaction. Two compositions may have the same degree of *allegro* or *largo*, yet still have an entirely different effect; according to the type of *metre*, the motion is - at the same speed - more hurried or em-

⁹⁴ „ASSAI; Selon quelques uns il veut dire BEAUCOUP ; & selon d’autres que la mesure & les mouvemens ne doivent avoir rien d’outré, mais demeurer dans une sage médiocrité de lenteur, & de vitesse“ (Brossard, *Dictionnaire de Musique*, 1703, p. 6).

⁹⁵ Stewart Deas, *Beethoven’s Allegro Assai*, 1950 (with convincing examples).

⁹⁶ Leopold Mozart, *Violinschule* (‘*School of Violin Playing*’), p. 48 „Presto“ [app. p. 272].

⁹⁷ Leopold Mozart, *Violinschule* (‘*School of Violin Playing*’), p. 48 „vivace“; [app. p. 272]. ✦ Joseph Riepel, *De Rhythmopoeia*, 1752, p. 78 [app. p. 320]. ✦ 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) ✦ „F.“, (presumably G. W. Fink) „*Ueber das Lebhaftige in der Musik*“ in: *AmZ*, vol. 13, no. 51, 18.12.1811, col. 852. ✦ Johann Nepomuk Hummel, *Ausführliche theoretisch-practische ANWEISUNG ZUM PIANO-FORTE-SPIEL*, 1828, p. 67. ✦ Carl Czerny, *Pianoforte-Schule*, 1839, part I, Lection 15, § 4.

⁹⁸ In contrast to the otherwise great interpretation on record by Carlos Kleiber.

⁹⁹ Quantz, *Versuch* (‘*On Playing the Flute*’), 1752, Introduction, p. 2 [app. p. 322].

¹⁰⁰ „one should take the pulse-rate of a merry and jovial, yet also somewhat hot-headed and superficial person [...] with a choleric-sanguine temperament, as it is from after the midday meal until evening. [...] This will prevent them from departing too far from the true tempo of each piece.“ (Quantz, *Versuch* (‘*On Playing the Flute*’), chap. XVII, sect. VII, § 55, p. 267 [app. p. 327])

¹⁰¹ Quantz, *Versuch* (‘*On Playing the Flute*’), chap. XVII, sect. VII, p. 262, § 49 [app. p. 326].

¹⁰² Marpur, *Anleitung zur Musik überhaupt* (‘*Guide to Music in general*’), 1763, vol. II, chap. 4, § 10 [app. p. 335].

¹⁰³ „A systematic attempt to apply Quantz’s fixed tempos to Mozart’s music proved more a procrustian bed than a source of interpretative inspiration. Quantz’s system, if it ever worked as an applied rather than a theoretical or pedagogical system, belonged to the music of his own circle in Berlin in the 1740s and 1750s, not to Mozart’s music of a different time, place, and style.“ (Neal Zaslav, *Mozart’s Symphonies*, 1989, chap. 12 „Performance Practice“, p. 492).

phatic, lighter or heavier. From this it is clear that tempo and metre must combine forces. It is the same with rhythm [i.e. periods]: the same parameters of which the song consists can, depending on metre and tempo, assume a quite different expression.

He who wants to set a melody must necessarily at the same time pay attention to the united effect of *tempo*, *metre* and *rhythm* [see above] and not regard them without respect to the other two.¹⁰⁴

In order to achieve the intended tempo Mozart had therefore to add „*Molto Allegro*“ to the *intrinsically slow* ‚large‘ metre ♩ of the first movement of the G minor Symphony K 550 (Ex. 087). He added „*Larghetto*“ to the *intrinsically light-footed* 2/4 (resp. 4/8) metre of Tamino’s „portrait“ aria (Ex. 203, Ex. 204, Ex. 205), and „*Adagio*“ to the 3/4-metre-without-16th notes of Sarastro’s aria „O Isis und Osiris“ (Ex. 276). Logically, he moderated the *Prestissimo* ♩ of the sketch for the 4th movement of the „Hunt“-quartet, K 458, into *Allegro assai* when he wrote the final version in 2/4 metre which was „by nature“ faster. We shall see why he chose the respective metres.

5) „Church“-, „Theatre“-, „Chamber“-Style

Next to all that, the height of style of the performance had to be respected:

J. J. QUANTZ: „to be suitable for the church the rendition as well as the tempo must be taken *some-what more moderately* than in operatic style. [...] If a *Serenade* or *Cantata* is written expressly for the *chamber*, then care is taken to distinguish this *Chamber style* from both the Church and Theatre styles. The difference consists in this, that the *Chamber style* requires more liveliness and freedom of thought than the *Church style*; and, because there is no action taking place, more elaboration and artifice are permitted than in the *Theatre style*. [...]“¹⁰⁵

CHARLES AVISON: „An *Allegro* for the *Church*, cannot, with Propriety, be adapted to *theatrical* Purposes; nor can the *Adagio* of this latter Kind, strictly speaking, be introduced into the former. For, the same Pieces which may justly enough be thought very solemn in the Theatre, to an experienced Ear will be found too light and trivial when they are performed in the Church. The Words *Andante*, *Presto*, *Allegro*, &c. are differently apply’d in the different Kinds of Music above-mentioned: for the same Terms which denote *Lively* and *Gay* in the Opera, or Concert Style, may be understood in the Practice of Church-Music as 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.

By this Observation we may learn, that these Words do not always convey what they import in their strict Sense, but are to be considered as relative Terms; and if they cannot fully answer the Composer’s Intention of communicating, to every Performer, the Nature of each particular Style; yet are they more proper than any other for that Purpose.“¹⁰⁶

RESUMÉ: The tempo *words*, still regarded today as „tempo *indications*“ in spite of their indefiniteness and contradictory application, can in no way serve „as an adequate starting point for research into tempo after 1600“¹⁰⁷ without relation to metre, note values and style (as well as to the notational practice of the respective composer); the assertion of Nikolaus Harnoncourt, that „a certain tempo word designates always the same tempo“, is incorrect - especially for Mozart, to whom he was referring.¹⁰⁸

¹⁰⁴ Kirnberger / Schulz), *Die Kunst des reinen Satzes* (‘*The Art of Strict Musical Composition*’), II, 1774, p. 105/106 [app. p. 275].

¹⁰⁵ Quantz, *Versuch einer Anweisung* (‘*On Playing the Flute*’), 1752, p. 266, § 53, p. 327, § 27 p. 328 [app. p. 328].

¹⁰⁶ Charles Avison, *An Essay on Musical Expression*, London 1752, p. 89/90 [app. p. 321].

¹⁰⁷ in the view of Irmgard Herrmann-Bengen (*Tempobezeichnungen*, 1959, S. 30).

¹⁰⁸ „Ein bestimmtes Tempowort bezeichnet immer dasselbe Tempo“ - Nikolaus Harnoncourt in: „Wenn die Komödie stillsteht ...“, in: *Programme book of the Salzburger Festspiele 2006* „*Le Nozze di Figaro*“, p. 28. – Quantz, on the contrary, demanded that a musician „should not play everything marked *Allegro* at one and the same speed.“! (*Versuch einer Anweisung* (‘*On Playing the Flute*’, p. 286, § 15 [app. p. 328].

6) The manners of playing

In the literature for historical performance-practice, the sources have indeed been consulted regarding practically every individual single topic. However, I do not see that in the discussion of tempo - aside from the purely physical speed of the performance - the mutual penetration of all parameters of the execution has been sufficiently considered, though it has decisive influence both on the realisation of the tempo by the performer, and on the listener's perception of it.

The prerequisite of the ‚*mouvement*‘ in the subliminally always dance-like music of the 18th century was a steady tempo:

- QUANTZ: „The understanding of *Tempo* with special perfection, and the practice of it with the greatest strictness, is a duty laid on all those whose profession is music.“¹⁰⁹
- MARPURG: „The tempo may not be disturbed by embellishments.“¹¹⁰
- J.A.P. SCHULZ: „*Keeping in time* also belongs to clarity in execution. Nothing is as disruptive to the listener as an irregular metrical pulse.“¹¹¹
- MATTHESON: „Harmony does not apply only to the sound but also to its soul, the metre.“¹¹²

(About playing *rubato* above a strictly steady basic pace, see W.A. Mozart's letter no. 355, Leopold Mozart's *School for Violin*, p. 297, § 20, and Koch, *Musical Dictionary*, article *Tempo rubato*.¹¹³)

In the 18th century the term „*mouvement*“ did not refer primarily to „speed“, but rather to ‚*Tactbewegung*‘ (motion within the metre), i.e. the density of the hierarchically organized accentuations within the metre, the rhythmical structure, the dynamics and even the *manner of playing*. JOHANN FRIEDRICH REICHARDT, Kapellmeister at the court of Frederick the Great, QUANTZ, LEOPOLD MOZART, SCHULZ, TÜRK and KOCH gave very valuable hints regarding this, which up to now have been little considered:

REICHARDT (abridged): „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 string 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 (I), 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. - In *Andante* the bow must have the lightness of the *Allegro* bow, but without its sharpness and without its rapidity in leaving the string at an ‚*Abzug*‘. - It is the same in *Allegretto*, only now the bow acquires somewhat more liveliness and from time to time some sharpness. - Finally in *Allegro*, however, the sharpness of the bow in detached notes and its rapidity at an ‚*Abzug*‘ is highly necessary. - The more extreme terms, such as, for example, *Allegro di molto*, *Allegro assai*, *Presto*, *Prestissimo*, merely affect the tempo and alter nothing in the character of the bowstroke. For this an expression must be added which specifies the character of the piece. *Allegro e con brio*, *Allegro e con spirito*, *con fuoco*, *resoluto*, etc. - In the same way the terms which diminish the speed of the *Allegro*, such as, for example, *Allegro mà non troppo*, *moderato*, etc., make no difference to the character of the bowing, but merely affect the tempo. If, however, *cantabile*, *dolce*, or another expression which more narrowly determines the character of the piece occurs, then that has a bearing on the bow, which must be drawn more gently and smoothly. - Similarly, in slow movements the terms *maestoso*, *affettuoso*, *mesto*, *grave*, indicate 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.

- *Forte* in *adagio* is very different from *forte* in *allegro*. Because of the frequent detaching and the sharp ‚*Abzüge*‘ [*lifting of the bow*], 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.“ So even the dynamics were determined by the tempo word.

„One can divide the ‚*Abzüge*‘ [i.e. *lifting of the bow*] into *virtual* and *actual*. The *virtual* ‚*Abzug*‘ consists in the bow continuing more weakly, or even remaining stationary on the string; it is appropriate for every

¹⁰⁹ Quantz, *Versuch einer Anweisung* (‘*On Playing the Flute*‘), p. 254, § 31 [app. p. 326].

¹¹⁰ Marpurg, *Anleitung zur Musik überhaupt* (‘*Guide to Music in general*‘), 1763, part 1, chap. 1, § 11, p. 7 [app. p. 334].

✧ Türk: „In general, the pulse must be maintained in the strictest manner, even for the most wide-ranging ornamentation. If some individual notes are played a little too early or too late for the sake of the affect, the tempo must not be changed in the slightest degree as a result.“ *Klavierschule* (‘*School of Clavier Playing*‘), 1789, p. 325, § 24, 6 [app. p. 302].

¹¹¹ J.A.P. Schulz in Sulzer, *General History* (‘*Allgemeine Theorie*‘, vol. IV, 1774, p. 706, 5) [app. p. 292].

¹¹² Mattheson, *Der Vollkommene Capellmeister* (‘*The Perfect Capellmeister*‘), 1739, p. 172, § 17 [app. p. 336].

¹¹³ W.A. Mozart letters, no. 355 [app. p. 260]; Leopold Mozart, *Violinschule* (‘*School for Violin*‘), p. 224, § 20 [app. p. 273/274]; Koch, *Musikalisches Lexikon* (‘*Musical Dictionary*‘) [app. p. 317 and footnote 792].

note with an *appoggiatura*. The *actual Abzug* consists in the bow being entirely lifted off the string as soon as the note has been even softly heard; it is appropriate for every note with an *appoggiatura* which is followed by a rest.

The lifting of the bow is appropriate principally for every note followed by a rest - only with this difference: that this note *without appoggiatura* takes its full prescribed duration before the bow is lifted off; whereas the note *with appoggiatura* - like the last syllable in speech - is heard even though quite short and soft as it is followed by a rest. Since it is the last one and consequently not obscured by one following it is always heard strongly enough. Anyway, the listener's expectation of the following note becomes so lively through the *appoggiatura* that the smallest touch of the note is enough to satisfy him.¹¹⁴

QUANTZ (abridged): „The *Allegro, Allegro assai, Allegro di molto, Presto, Vivace*, call for a lively, really light, detached and very short bowstroke, since these kinds of pieces must be played more playfully than seriously: yet taking care to play with a certain moderation of tone. [...] An *Allegretto* or an *Allegro non troppo, moderato*, &c. must be rendered somewhat more seriously, and with a bowstroke that is indeed somewhat heavier though lively and rather powerful. The 16ths in *Allegretto*, like the 8ths in *Allegro*, call especially for very short bow-stroke. [...] The quick passages, however, must be played with a light bow. A *Cantabile* is rendered calmly, and with a light bowstroke. A *Maestoso* asks to be played seriously and with a somewhat heavy and sharp bowstroke. An *Adagio assai* requires the greatest moderation of tone, and the longest, calmest, and heaviest bowstroke. The *Sostenuto* that consists of a series of serious harmonious melodies, must be played very sustained and seriously with a long and heavy bowstroke.“¹¹⁵

LEOPOLD MOZART (abridged): „*Prestissimo*. This very rapid tempo requires a light and somewhat shorter stroke. *Allegro* indicates a merry, though not too hasty tempo, especially when moderated by *Allegro, ma non tanto, or non troppo, or moderato*: For this a lighter and livelier bow-stroke is called for, yet certainly more serious and never as short as in the fastest tempo. *Allegretto*, usually having something pleasant, charming and playful, and much in common with *Andante*. It must therefore be performed in a charming, trifling and playful manner. *Andante*: the word itself tells us that the piece must be allowed its own natural pace; especially when *ma un poco Allegretto* is added. *Sostenuto*: the bowing must be serious, long and sustained, linking [the notes of] the melody together.“

SCHULZ (abridged): „The degree of heaviness or lightness depends chiefly on the **metre** of the piece. The longer the note values of the metre, the heavier the manner of playing must be; the shorter the note values, the lighter the manner must be.

We note here that one must also refer to the **tempo** and the **note values** of the piece when giving its performance the proper degree of heaviness or lightness. 3/8 time for example 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.“¹¹⁶

TÜRK, in the comprehensive and most instructive chapter VI of his *School of Clavier Playing*, „About the execution“ (abridged):

§ 43 „Whether the execution is to be heavy or light may be determined (1) from the character and purpose of a piece; (2) from the indicated tempo; (3) from its metre; (4) from its note-values; and (5) from the way it proceeds, etc.

§ 46 A *Presto* must be played with a lighter touch than an *Allegro*; this more lightly than an *Andante*, etc. Generally speaking, then, slow pieces demand the heaviest execution.

§ 47 **Metre** also has, or should have, a marked effect on whether a heavy or light style of execution is apt. **The greater the main beats of the bar, the heavier should be the performance style.** Thus, for example, a piece in 3/2 is to be played far more heavily than if it were written in 3/4 or particularly if in 3/8.

§ 48 Different **values of notes** demand a more or less heavy execution. For example, if a piece consists mainly of longer notes, namely whole- and half- or quarter-notes, the execution must on the whole be heavier than if eighths and sixteenths are included. In particular, **dotted notes**, both as regards the division of the bar as well as heavy or light execution, need - according to the circumstances - **very varied treatment.**“¹¹⁷

¹¹⁴ Johann Friedrich Reichardt, *Ueber die Pflichten des Ripien-Violinisten* ('On the Duties of the Tutti violinist'), 1776, p. 25-27, 69 [app. p. 297].

¹¹⁵ Quantz, *Versuch einer Anweisung* ('On Playing the Flute'), 1752, p. 199, § 26 [app. p. 325].

¹¹⁶ Joh. Abraham Peter Schulz in: Sulzer, *Allgemeine Theorie* ('General Theory'), vol. IV, 1774, p. 708/709 [app. p. 294].

¹¹⁷ Türk, *Klavierschule* ('School of Clavier Playing'), 1789, p. 359-61, chap. 6, section 3 „About heavy or light execution“, § 35, 43-48) [app. p. 305, 306].

KOCH (abridged): „*Allegretto*, a little swiftly or lively. Composers usually add this heading to pieces which are to be rendered noticeably slower and with a less fiery expression than an *Allegro*, since they usually have the character of *pleasant cheerfulness*; they must therefore *not be executed with sharply detached tones* but more *legato*. (See p. 065-068, *allegretto* 2/2) „*Andante*: here the tones 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 moderated; even the *strength of tone* demands moderation unless the composer expressly prescribes a higher degree of strength.“¹¹⁸

7) The execution

„Les mouvemens differens sont le *pur esprit* de la Musique, quand on y sait bien entrer.“
 („The different *mouvements* are the *pure spirit* of music, if one knows how to penetrate them.“)
 (Jean Rousseau ¹¹⁹)

The aim of all late 18th century efforts was not to indicate an objectively measurable *speed* but the „(logically) correct“ execution.¹²⁰ Execution in the most comprehensive sense - since the combined modules of *metre+note value+tempo word* did not only define the metrical structure, speed and character but also the *light* or *heavy* manner of playing¹²¹, the treatment of the (*over*)*dotting* and the overall level of the *dynamics*: an extremely finely graduated compositional means, which attributed to each metre, each class of notes, and each tempo word, a different manner of execution.

JOHANN ABRAHAM PETER SCHULZ'S explanation of this whole system is unsurpassed:

„So, putting metres of all kinds together side by side, it would be sufficient to have one even metre of two beats and another of four, and a third of three beats for uneven time; a precise indication at the beginning of the piece would determine the rapidity or slowness at which it should be performed: nothing more would seem to be necessary for a piece as regards metre and movement.“
 (This opinion, described here as mistaken, corresponds precisely with the romantic, as well as the modern, understanding!)

„But, overlooking the fact that the movement is capable of infinite degrees of rapidity and slowness which cannot be defined by words or other signs, you would still need as many signs or words to describe how the piece should be executed; i.e. should it be played *heavily* and *forte*, or *more lightly* and *mezzo forte*, or *very lightly* and, as it were, *playfully*? For this is what the whole character of the piece depends on. There is a world of difference if a piece, irrespective of its tempo, is played on the violin with the full weight of the bow, or lightly and with only the tip. What we are talking about is not some artificial rendering, but one based on the character of each individual piece, without which the music would be a rigid and tedious monotone; and this character must be understood if it is to be captured in order to find the right manner of playing.

Now it has become the habit of every experienced musician to play long notes heavily and strongly, and short notes more lightly and less strongly. He will therefore execute a piece heavily in which he sees at most but a few eighth notes as the fastest, and another more lightly in which quarters are the longest notes, whether the pieces are in even or uneven metre and even though they may have the same playing speed. Corresponding to the very long or very short notes prevailing in the piece he will play it very heavily or very lightly. Likewise he has acquired by experience a certain concept of the natural length or brevity of the different classes of notes. He will therefore play a piece which has no indication of the tempo at all, or which is indicated by *tempo giusto* (which is the same) in a slower or swifter though right tempo according to the longer or shorter note values it consists of. At the same time he will give it the right gravity or lightness of execution and know how much slowness or swiftness he must add to, or take away from the natural length and brevity of the notes, if the piece is marked with *adagio*, *andante*, or *allegro* etc. The advantages of subdividing the even and uneven metres into different kinds, with longer or shorter notes on the main beats [2/2-4/4-4/8 resp. 3/2-3/4-3/8], become in this

¹¹⁸ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), col. 130 and 142 [app. p. 311].

¹¹⁹ Jean Rousseau, *Méthode claire*, 1678/91, p. 86; - quoted also by Mattheson in „The Perfect Capellmeister“ (*Der vollkommene Capellmeister*), 1739, p. 172, § 18 [app. p. 337, footnote 811].

¹²⁰ Türk, *Klavierschule* ('School of Clavier Playing'), chap. 6, section 2, p. 340, § 19 [app. p. 303].

¹²¹ About that see Türk, *Klavierschule* ('School of Clavier Playing'), chap. 6. sect. 3, § 43, p. 359; [app. p. 305].

way understandable, for in this way each metre gets its own particular tempo, its own weight in the execution and consequently its own character.

If a piece is to be played *lightly* but at the same time in a *slow tempo*, the composer will choose, depending on the degree of lightness required in the execution, a metre of short or shorter beats [for example 2/4 or 3/8], and use the words *andante* or *largo* or *adagio* etc., according to how far the slowness of the piece should exceed the natural movement of the metre. And conversely: if the piece is to be played in a *heavy* manner but at the same time at a *fast* speed, he will choose a *heavy metre* [for example 6] and add the words *vivace*, *allegro* or *presto*, depending on the sort of execution he wants. An experienced musician seeing the species of note values in such a piece will be in a position to capture the manner of playing and the tempo which correspond exactly with the composer's ideas; at least as exactly as could be expressed by no other signs or words, however precise they might be.

It was necessary to mention in advance [before the description of the metres] the essential influence of the various subspecies of even and uneven metres on both execution and tempo. Only few composers know the reason for their choice of this rather than that even or uneven metre for a piece, although they immediately feel that the one they have chosen is the only right one; others, who with Rousseau consider the multiplicity of metres to be arbitrary inventions [...], have either no feeling for the particular execution of each metre, or deny it, and therefore run the risk of composing pieces which - as they are not set in the metre appropriate for their character - are performed quite differently from how they were conceived. How is it that every experienced musician, listening to a piece, regardless of whether its metre is even or uneven, knows at any moment exactly in which metre it is notated, if each metre did not have something characteristically its own?¹²²

* * * * *

¹²² Joh. Abraham Peter Schulz, art. ‚Metre‘ in: J. G. Sulzer, *Allgemeine Theorie* (‘General Theory’) vol IV, 1774, p. 493-95

[app. p. 289].

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).

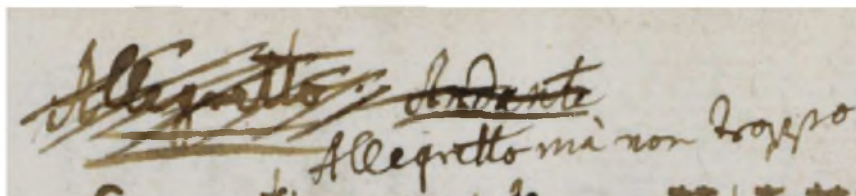
¹³⁶ *Figaro*, Finale II, b. 467, (605), 697, 783 and 907.

✦ 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.“)

a) The ‚large‘ *alla breve*: C (2/1 and 4/2)

Among Mozart's early works there are 13 short movements in church style written in the ‚large‘ *alla breve* with two whole or four half notes per bar. Nearly all of them were written during his studies with Padre Martini and do not need our further attention. The five-part canon of the *Kyrie* in G, K 89 (73^k) with its chains of eighth notes, and the twelve-part secular quadruple canon „V'amo di core“, K 348, (still reminiscent of Padre Martini) are „twice as fast as the ordinary four-four time“ (see below) and with their four accents per bar in double large note values share the ‚grave‘ manner of execution.¹⁵⁷

Movements without eighth notes are correspondingly more flowing. This is true for Mozart's most beautiful piece written in the ‚large‘ *alla breve* C (or rather 2/1-time), the lively fugato „Laudate Pueri“ of the *Vesperae solennes de Dominica*, K 321 (Ex. 002); as the only one for chorus and orchestra it is something like a late experiment in the „ancient style“. In contrast to that, the violin part, standing out brilliantly with trills and wide leaps, frees itself from the chorus in bars 34-38 and 55-57 in a ‚newfangled‘ way. Because of the equal weight of both halves of the bar, themes enter in the middle of the bar - as happens regularly in Mozart's fugues in the not quite so ‚heavy‘ ‚large‘ C metre.

K 321, Laudate Pueri, m. 1

Ex. 002: *Vesperae solennes de Dominica*, K 321, *Laudate Pueri*, b. 1

b) The ‚small‘ *alla breve*: C (2/2)

J.A.P. SCHULZ: „The two-two or so-called *alla breve* metre is played heavily but twice as fast as its note values indicate; therefore it is mainly suited for a serious and fiery expression, and particularly fugues.“¹⁵⁸

FR. W. MARPURG, however, warned: „Concerning the tempo of the *alla breve* it can be said that the speed must not increase into madness or frenzy where no madness or frenzy is to be expressed. But this expression does not belong to the *alla breve* style of the fugue.“¹⁵⁹

In spite of the contemporary confusion (see p. 017) over the *alla breve* of the *stile antico* Mozart seldom thought it necessary in his church music to add a more exact definition of the movement with tempo words; he could trust the Salzburg church music tradition. His C - as far as it did not concern secular music - was likewise „twice as fast“ as the ‚large‘ C metre, that is C = C with reference to lively pieces such as the „Kyrie“-fugue of the Requiem (*Allegro C*, Ex. 012).

The breathtaking fugue „Cum Sancto Spiritu“ of the C-minor Mass, K 427, can serve as an example (Ex. 003). There - in spite of Marpurg's warning - the trombones point to a very „fiery“ tempo: in contrast to his usual practice Mozart lets them play with the long coloraturas of the chorus (up to 88 eighth notes!) but only in small intervals like seconds and thirds; at more difficult places they play only a framework of main harmonic notes.

K 427, Jesu Christe, m. 7

Ex. 003: *Mass in C minor*, K 427, *Jesu Christe*, b. 7

¹⁵⁷ On the subject of 4/2 metre see Fr. W. Marpurg, *Anleitung zur Musik überhaupt* ('Guide to Music in general'), 1763, part 2, chap. 5, § 4, p. 84 [app. p. 335] \diamond and *Kritische Briefe* ('Critical Letters'), vol. I, 1760, 14th letter, p. 108, footnote γ [app. p. 333].

¹⁵⁸ J.A.P. Schulz, Georg Sulzer in: *Allgemeine Theorie*, ('General Theory'), IV, 1774, p. 495 [app. p. 290].

¹⁵⁹ Fr. W. Marpurg, *Kritische Briefe* ('Critical Letters'), vol. II, 1762, 67th letter, p. 24, § 73 [app. p. 333].

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.

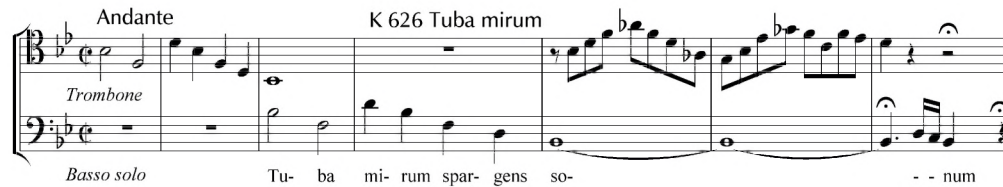
¹⁶³ The tempo word „*Allegro*“ - unmarked in the NMA - is not authentic.

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 γ [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!“

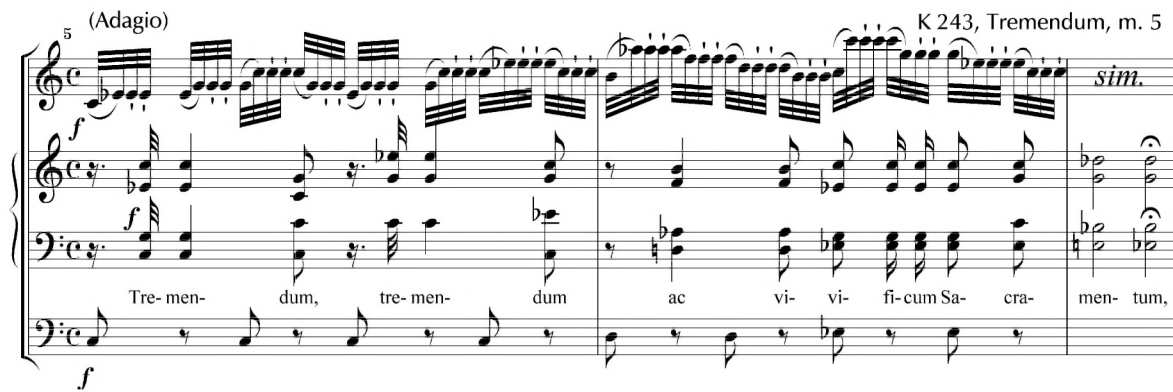
¹⁷³ In the Critical Report of the NMA wrongly: „*Allegro maestoso*“!

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



Tre- men- dum, tre- men- dum ac vi- vi- fi- cum Sa- cra- men- tum,


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

Adagio K 125 "Verbum caro factum"



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



Ma- gni- fi- cat a- ni- ma me- a
Ma- gni- fi- cat, Ma- gni- ma-

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

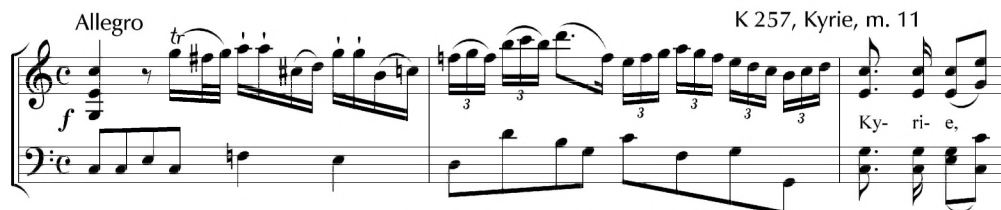
 with 16th notes

- 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

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

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 \mathfrak{C} 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 = *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.

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




vi-de

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- chiil 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]

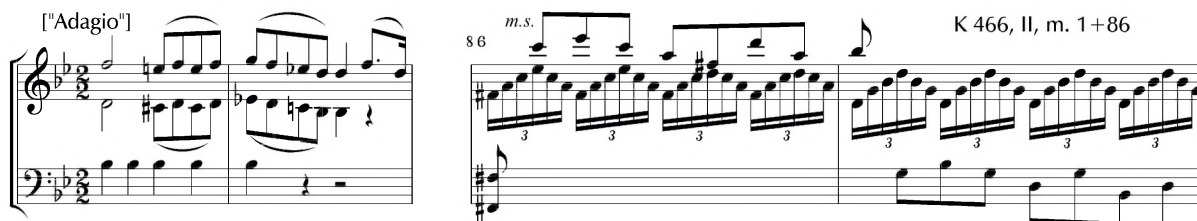
¹⁹¹ Modulating to the dominant already in b. 1 (through a „mistaken“ *F sharp* in the upbeat) and returning already in b. 3 back to the tonic, this „*Adagio cantabile*“ - mostly in *forte* (!) - continues single-mindedly the first two movements' vicious caricature of a failing composition with senseless 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 *sforzato* (= „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).

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

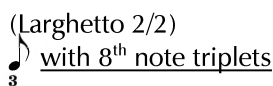
Andantino



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.

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 *Allegretto* 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 *Allegretto* 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 *Allegretto* 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 („Al: 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 Allegretto [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):

61 (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

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

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 !)

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

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

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 deine 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
 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 p* (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 $\text{♩} = \text{♩}$, 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

3

- 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

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 *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, tremata, 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

305

Glockenspiel

p Das- klin- get so herr- lich, das- klin- get so schön! La- ra la la la la- ra la la la la ra la.

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

327

Könn- te je- der bra- ve Mann sol- che Glöck- chen fin- den, sei- ne Fein- de wür- den dann

p *mf* *p* *mf*

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 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) 584 K 620, no. 21, m. 580

Glockenspiel *p* Streicher, Fl, Fg

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- 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

3

* 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

3

* 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 Jeitteles: „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

p *I.+2. Vl* *f* wind section

p *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 „compound“ 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.

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)

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.

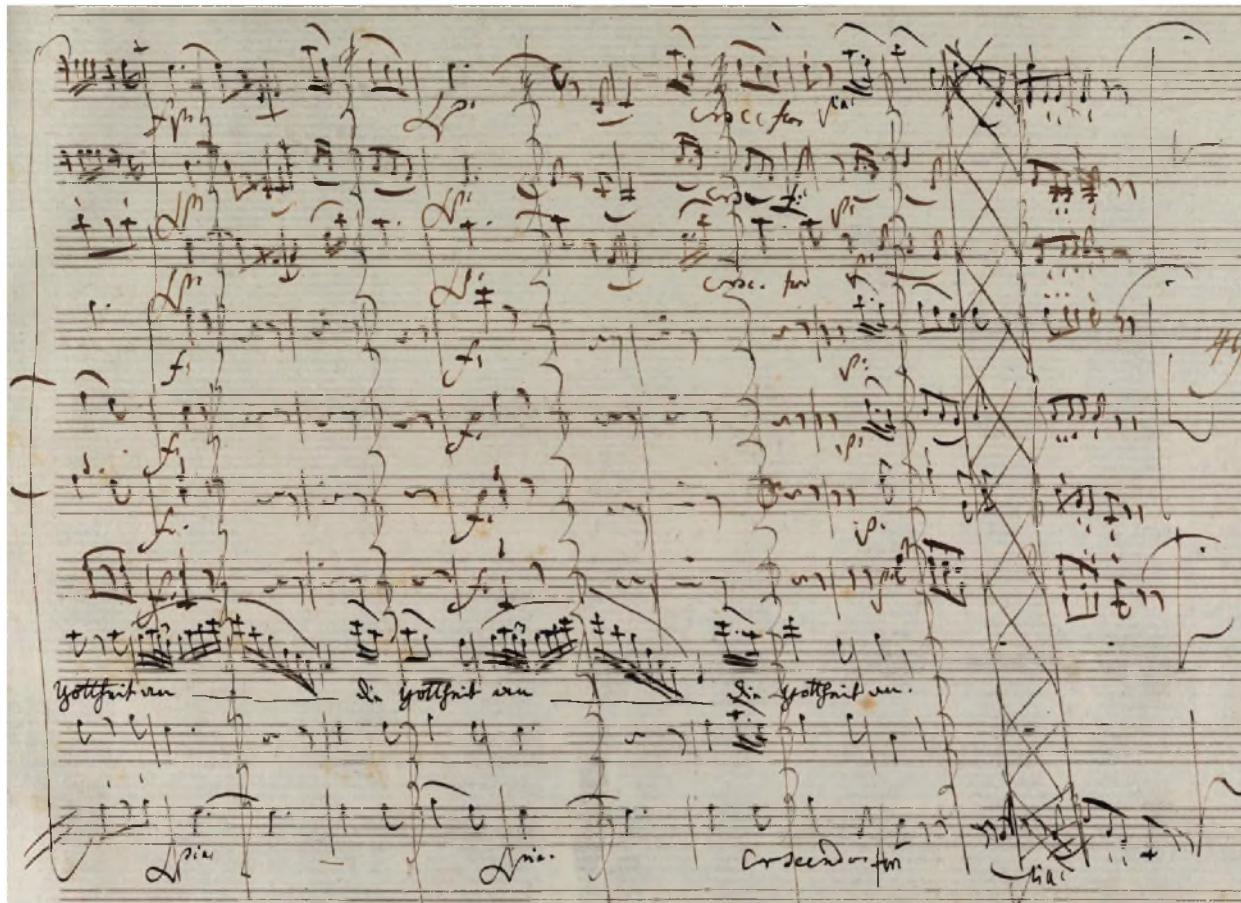
This occurred for example in the first *coloratura* bar (now b. 44) of the Duet no. 7 in *Die Zauberflöte* „Bei Männern, welche Liebe fühlen“ (6/8). Therefore, starting from the end, Mozart laboriously crossed out 48 bar lines across the whole score and set new ones in the middle of each bar (Ex. 099).²⁷² 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 \mathfrak{C} .

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*

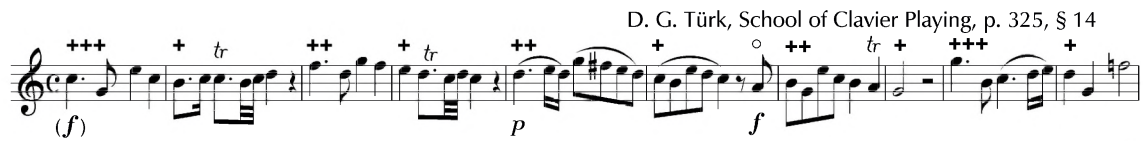
²⁷⁶ Marpurg, *Anleitung zur Musik überhaupt* ('Guide to Music in General'), 1763, p. 88, Chapter 6, § 4. [app. p. 335] and *Kritische Briefe* ('Critical Letters'), 2nd vol., 1763 67th letter, p. 24, § 78 and 79 [app. p. 334].

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):

Allegro Antonio Vivaldi: "L'Estro Armonico", Concerto Nr. 6

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 Besseler'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 Besseler, *Das musikalische Hören der Neuzeit*, 1959, p. 29.)

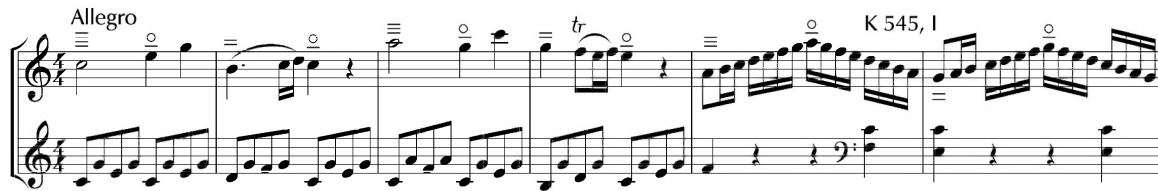
²⁸⁶ Harnoncourt claims this metrical structure | = v - v | for all Baroque music, without going into Mattheson's | = v = v | or the structure of the baroque ,large' 4/4 metre | = - - - | . But he also doesn't mention the phenomenon of the compound metres, so richly documented in the second half of the 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 Concert 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 Concert 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

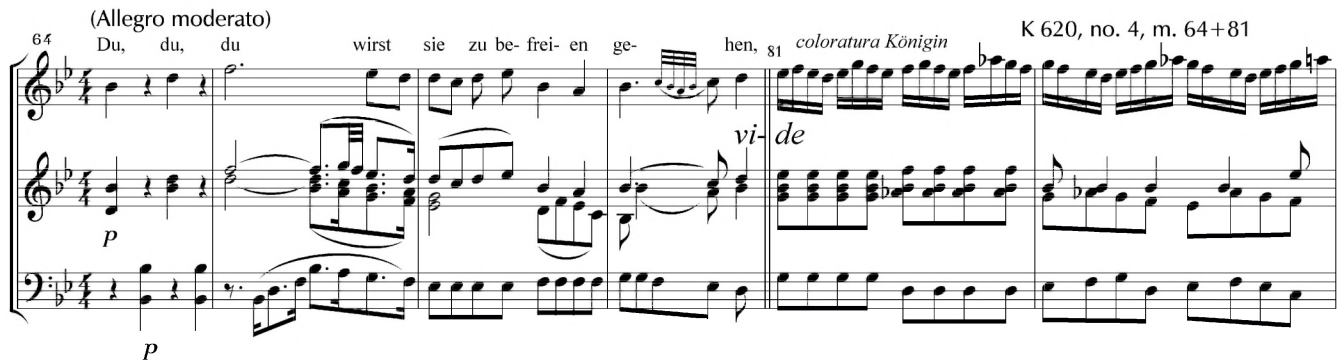
- K 421 String Quartet in D minor (2nd Haydn Quartet), 1st movement

 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 Duetto 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 „Miserio! O sogno“, Rec. and Aria for tenor and orch.; aria, b. 67 „Ho mille lorve intorno“

- K 420 „Per pietà, non ricercate“, 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 peggio“, 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

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

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.

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 Festspiele „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 b) Molto andante c) Allegro

E- scio- mai gar- zon mal- na- to Sig- no- re, Su- san- na

f *fp* *fp* *fp* *p* *P* *P*

f *vi-de* *P* *vi-de*

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

f

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

f

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 $MM \text{♩}=72-80$. 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 Spohr, 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*])

538 *Commendatore* *Don Giovanni:* *Comm.* *D.G.* *C.* *D.G.* *C.* *D.G.*

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

[4/4] Zerlina

[4/4] 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* Che bel col- po che bel ca- so! *f* 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 „infernally 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

sf *p* *pp* *pp* *pp*

sf *La Contessa* *sotto voce* *Basilio* *pp*

[2/2] Al- me- noio per lo- ro per- do- no ot- ter- rò. *Il Conte* (Oh cie- lo, *Antonio* *Holzläser*

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 \mathcal{C} , 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 *sf*-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 movements.

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

The image shows a musical score for K 196, no. 19, measures 39, 44, and 47. The score is in two systems. The first system is labeled 'Recitativo Adagio (4/4)' and shows measures 39, 44, and 47. The second system is labeled 'Aria 47' and shows measures 47, 48, 49, 50, 51, and 52. The score includes dynamic markings (f, p, fp, cresc.) and a vocal line with the text 'son morto.'

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 Recitative 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 Recitative 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 Recitative’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 Recitative *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* *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 bezahrend schön, wie noch kein Auge je gesehen.

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 finden könnte! O wenn sie doch schon vor mir stünde!

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 Freundes Hand vergnügt und froh ins bessere 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 Duettino „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 Zärtlichkeit und Schmeicheln, Gefälligkeit 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

Andantino grazioso

f Con un vez- zoall' I- ta- lia- na vi di- rò che quel vi- set- to *P* *f*

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

K 202, II

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)



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, ritrosette“

- K 51 *La finta semplice*, no. 26 Finale III, b. 116 „La prendo, l'accetto“


Allegro



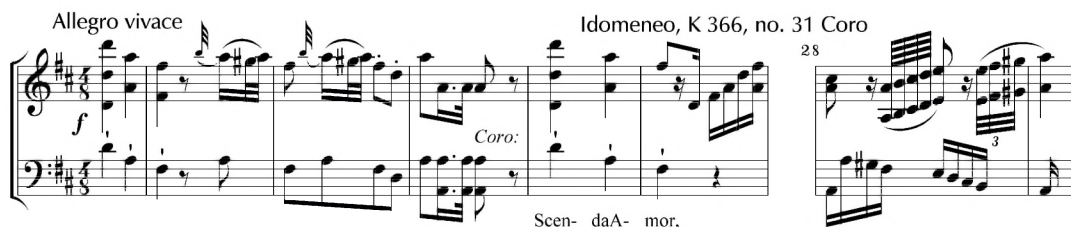
Ex. 231: Piano Sonata in E flat, K 282, 3rd movement, b. 1 and 42

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)



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

Non sia- te ri- tro- si oc- chiet- ti vez- zo- si: bel na- so, il tut- toos- ser- va- te!

p

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)

p *crescendo* *f* *p*

vi-de Don- ne mie, la fa- tea tan- tia tan- tia

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 *u p* 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

f

tr

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 Duetto no. 1 in *Figaro* („Cinque .., dieci .., venti ..”: *Allegro* 4/4, Ex. 250):

Ex. 250: *Figaro*, K 492, no. 1 Duetto 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 Duetto 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-accent of 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. 5½ „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“



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 Iliia „Zeffiretti lusinghieri, deh volate al mio tesoro“ (Ex. 291)



Ex. 291: *Idomeneo*, K 366, no. 19 Aria Iliia „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 grazioso⁴⁷³ 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.

⁴⁷³ 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“

Drei Knaben: Soll- te dies dein Jüng- ling se- hen, wür- de er vor Gram ver- ge- hen,

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-bar beats (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.

Mi- se- ri- cor- di- a! Nu- mi del cie- lo! Che ca- soor ri- bi- le!

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.

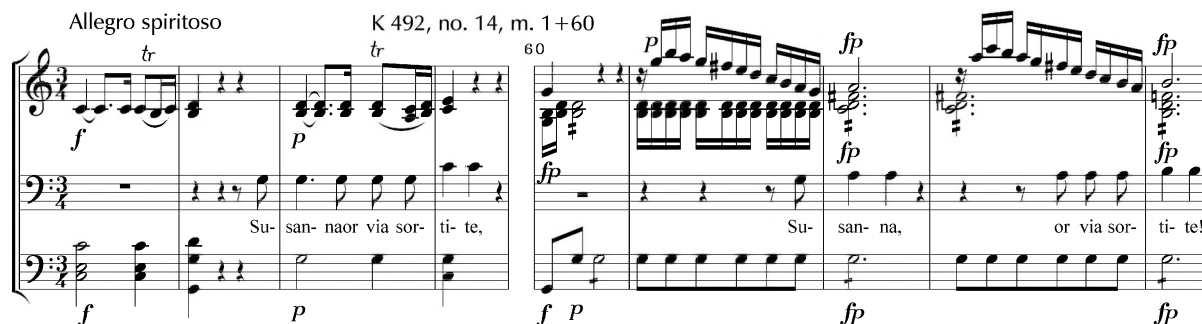
Allegro spiritoso 3/4 (à 1)

 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

E voi ri-de-te? Cer-to ri-dia-mo. Ah che dal ri-de-re

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

sfp Susanna: *sfp* Figaro: *sfp*

Ehi Fi-ga-ro: ta-ce-te. Oh que-staè la Con-tes-sa.. ah, ma-

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

K 527, no. 14, m. 1+30

Eh via buf- fo- ne, eh via buf- fo- ne, non mi sec- car. Eh via buf- fo- ne sen- ti-mi,a- mi- co,

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“

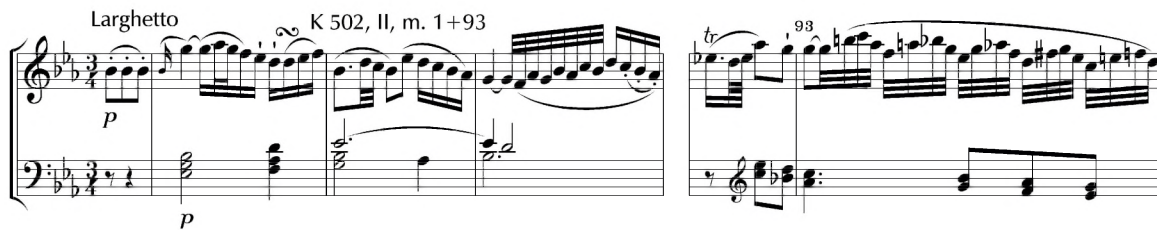
⁴⁸⁰ The tempo word stemming from the first edition of the parts 1792 is plausible, but – though not noted in the NMA - not authentic.

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

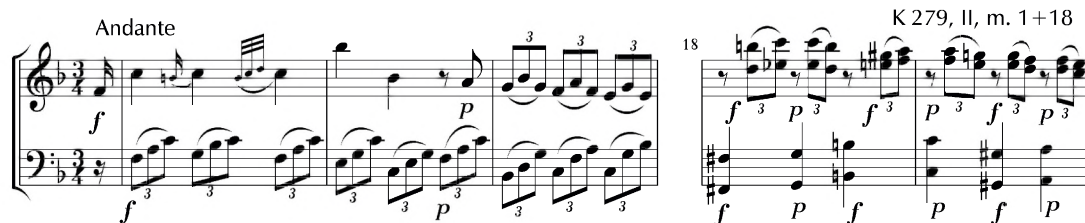
⁴⁸³ Koch, *Musikalisches Lexikon* ('Musical Dictionary'), col. 142, ANDANTE [app. p. 312].

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 *vi-de* 80 179

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 *hemioclas* (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-eighth 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

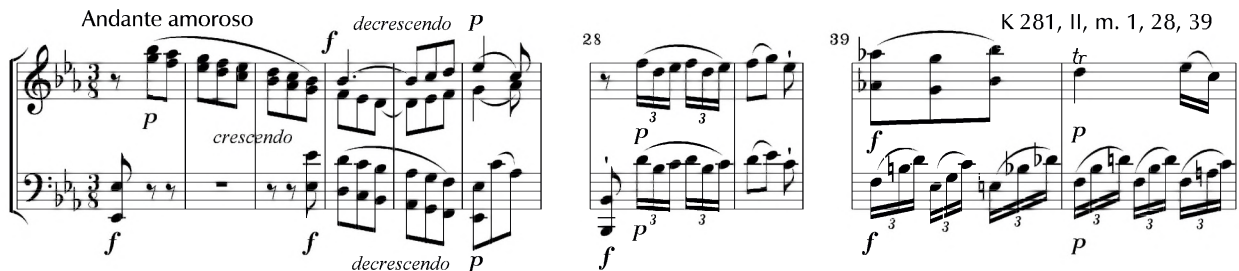
Ex. 335: *Così fan tutte*, K 588, no. 17 aria Ferrando, „Un'aura amorosa“ b. 1 and 23

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

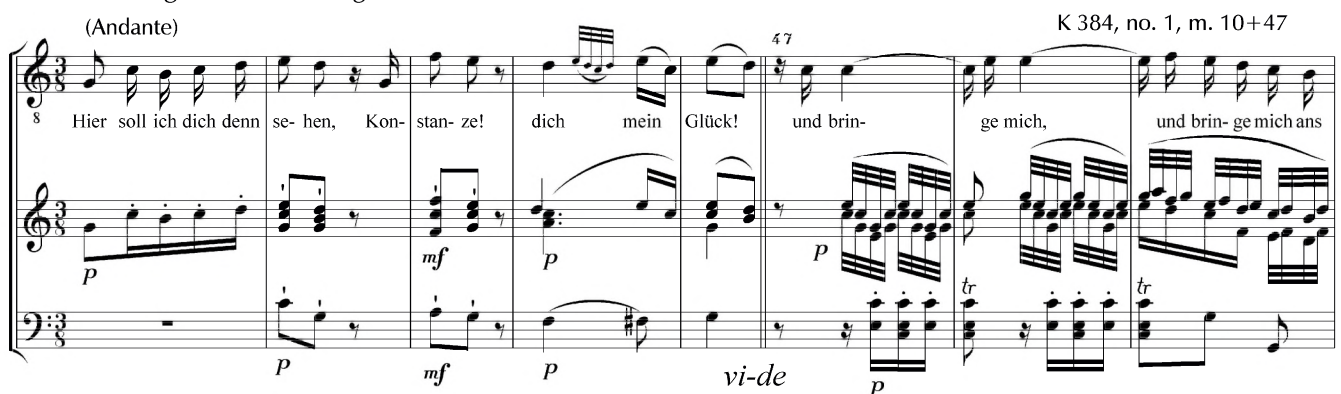
Andante 3/8

 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

Dorabella: Ah guar-da, so-rel-la, ah guar-da, so-rel-la, os-ser-va, che fo-coha ne' sguar-di!

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.

26 (Andante) K 469, no. 8, m. 26


f *f* *fP* *fP* *fP* *fP* *fP* *fP* *P* *P*

ser-baan-cor-nel-le tem-pe-ste

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-

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* *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'idolo 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



p


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

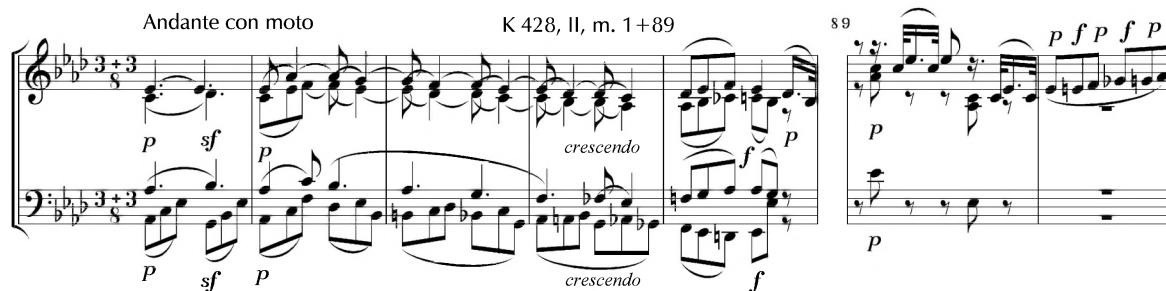
- K 120 Symphony in D, 2nd movement
- K 111 *Ascanio in Alba*, no. 1 Ballo delle Grazie (=Symphony K 120, 2nd movement)
- K 111 *Ascanio in Alba*, no. 16 Aria Ascanio, b. 48 „Solo un momento in calma lasciami“
- K 111 *Ascanio in Alba*, no. 19 Aria Silvia, b. 136 „Vieni col mio bel nume“
- K 51 *La finta 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



p sf p crescendo f p *p f P f P*

Ex. 351: String Quartet in E flat, K 428, 2nd movement, b. 1 and 89

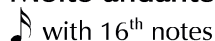
The *Sforzandos* and *fortes* in the second halves of b. 1 and 5 stand here as exceptions to Kirnberger's rule that second halves of the bar in compound 6/8 metre should be lighter. In bar 21-25, however, Mozart crossed out 4½ bars and inserted ½ a bar in order to bring the whole-bar *sforzandos* there 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.

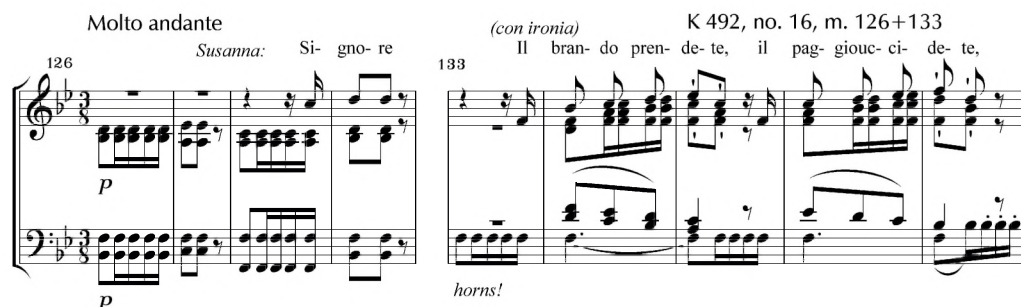
⁵¹⁴ The same is true for „Ah guarda, sorella“ (3/8, *Così fan tutte* no. 4, Ex. 338), „Vedrai, carino“ (3/8, Ex. 359, *Don Giovanni* no. 18 b. 55 „Sentilo battere“) and „O wie ängstlich, o wie feurig klopft mein liebevolles Herz“ (4/8, *Die Entführung* no. 5, Ex. 199), where Mozart has expressed the 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

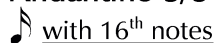
* K 492 *Figaro*, no. 16 Finale II, b. 126, Susanna: „Signore, cos' è quel stupore?“ (Ex. 352, Ex. 156 b)



Ex. 352: *Figaro*, K 492, no. 16 Finale II, b. 126 and 133

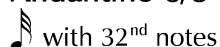
Susanna's famous *Molto Andante* 3/8 in the *Figaro* Act 2 Finale at her surprising entry from the adjoining room is (apart from two places in recitatives⁵¹⁵) the only such indication in Mozart's complete works. Since *Andante* traditionally meant „slow“ (and *molto* of course: „very“) it has often been 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!

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

p Bei Män- nern, wel- che Lie- be füh- len, fehlt auch ein gu- tes Her- ze nicht. Die Lieb- [2nd vers]

[virtual change of metre] *both:*

sü- ßen Trie be mit- zu- fühlen, ist dann der Wei- ber er- ste Pflicht. Wir wol- len uns der

pp *mf* Lie- be freun, wir le- ben durch die Lieb- al- ein, wir le- ben durch die Lieb' al- ein. *p*

1. Die Mann und Weib und Weib und Mann Mann und Weib und

f *p* *sotto voce* *p* Weib un^f Mann rei- chen an die Gott- heit an. Mann und Weib und Weib und Mann *f* rei- chen an die

sotto voce

Gott- heit an -³ - - - - - die Gott- heit an -³ - - - - - die Gott- heit an. *p*

fp *fp* *p*

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 Män-ner Arg-wohn he-gen.
So bald sich Wei-ber krän-ken, daß wir sie un-treu den-ken,

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 3/8

with 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

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- kommen, 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 K 311, III, m. 1+21

Allegro

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 Papageno’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 Papageno’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)

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

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 dapped 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 (à 1) metre. The syncopated *sforzati* in b. 40/41 are witty in the manner of Haydn or Beethoven.

Allegro assai

K 332, III

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)

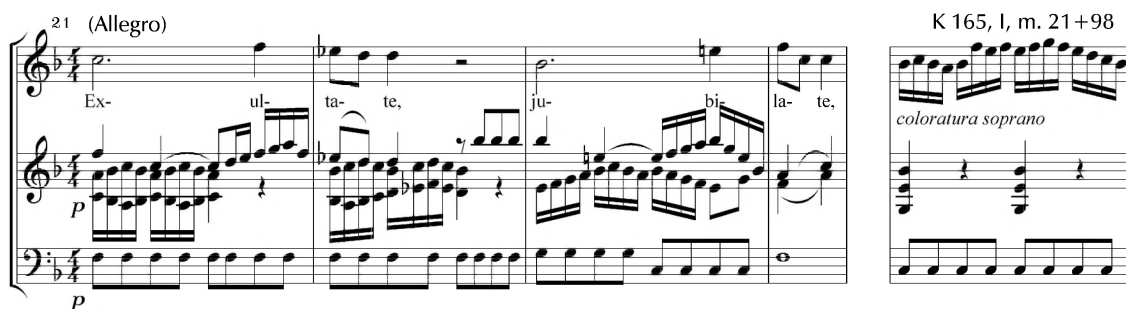
 with 16th notes

- 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)




K 165, I, m. 21+98

coloratura soprano


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),

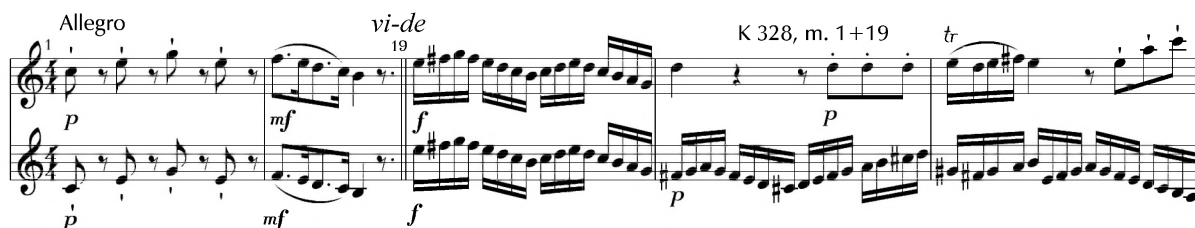
- K 278 Church Sonata in C for 2 vl, 2 trp, timp, organ, vc and db

- 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



Allegro

vi-de

K 328, m. 1+19

tr

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

3

- 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 *Dauid penitente*, no. 5 Duet „Sorgi o Signore“)

Allegro comodo 3/4 (à 3)

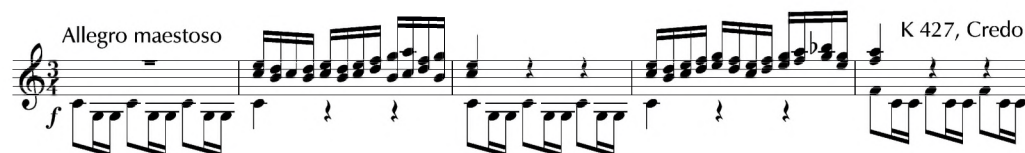
with 16th notes

- 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-san-na in ex-cel-sis. 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

11 Lau- da- te Do- mi- num

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. KUHNAU, *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).

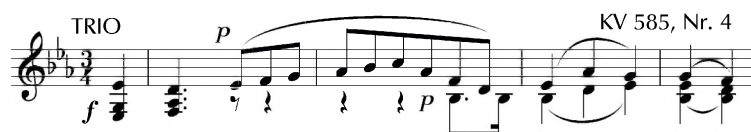
⁵⁸⁶ Mozart's letter from Munich to his father of 06.10.1777 no. 345 [app. p. 260].

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

MENUETTO
Allegretto

K 551, III

violins

horns
trp

timp

p

Ex. 409: Symphony in C (*Jupiter* Symphony), K 551, 3rd movement Menuetto

MENUETTO
Allegretto

K 421, III

f

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 *Contredanses 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 Minuetto

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 Minuetto“ 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 Minuetto (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 Minuetto* 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 *contredanses* 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.

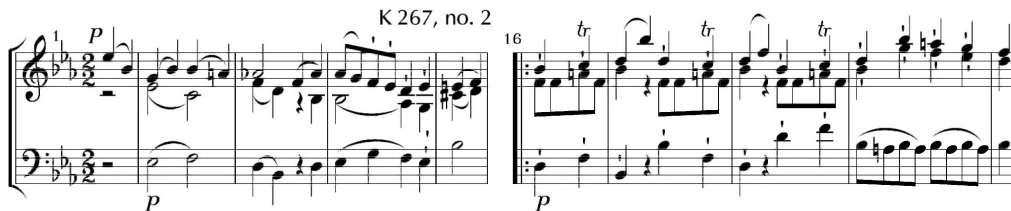
Contre-Dances 2/2 (Tempo approximately like a calm gavotte)

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.

PASSACAÏLE 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.^{elle} 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

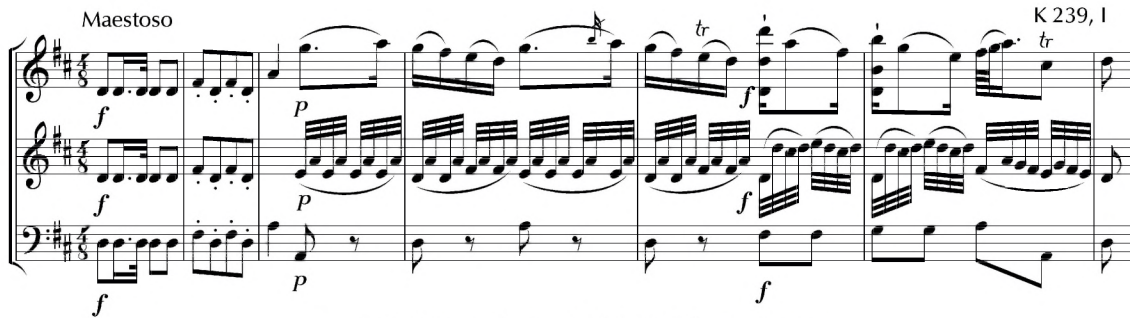
- K 335 Two marches in D, no. 2

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)

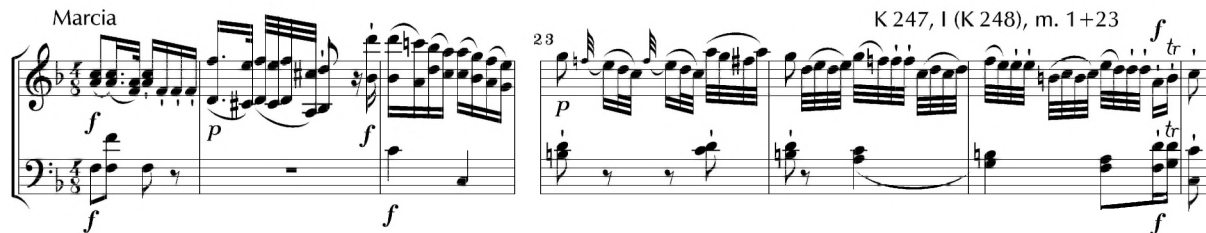
- K 203 Serenade in D, 1st movement Marcia (K 237)

- 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.

RÉSUMÉ

Mozart's music cannot be made to fit into a simple scheme: the combined codes (or modules) for the execution - *metre+smallest note values+tempo word* - demand an infinite multitude of fine gradations. Each of these modules has a special character of its own, following the logic of the actual performance: they have their own gesture, their own metric, manner of playing, dynamic, articulation, bowing technique, their own tempo. They are an essential part of Mozart's musical syntax, and since it is not possible to fix them rigidly they are an ideal means of representation: at the same time flexible, complex, and precise. Once decoded they help us to free his music, captured on paper, into real vibrations in real time, our time.

Questions of tempo, articulation and phrasing surpass, after all, pure craftsmanship; they ask for the music's *meaning*, they touch the basis of its embodiment. Every musician wrestles daily with these questions and the answers often change the works for the listener fundamentally. To the end of time they cannot be answered by Quantz, nor by reference of the tempo words to pulse, strides, swings of a pendulum, ticking of a pocket watch, or by metronome figures, durations, let alone by computer-based measurements of tempos of recordings; they can only be answered on the basis of the actual score and of the complete works of a composer against the background of the style of his epoch and in relation to the actual conditions of the performance. Musical time is human time, it cannot be expressed by unmusical time, the cold time of the stars.

„The specifically musical time is the time which music has *completely for itself alone*, the time which the sound of the music itself brings into existence and that exists nowhere else, a play where the durations of what is sounded give rise to a web of time settings that is far beyond everything measured and measurable. Music is *being set free from time*. [Musik ist *Befreiung von der Zeit*.]“⁶⁷¹

The very nature of classical tempos makes all attempts to refer them to parameters of the real world fail - even that of the *biological* clock. Metronomizations go astray in principle in classical music; they deprive the music like a pinned butterfly of its innate ability to metamorphose. The classical composers create a world of *spiritual-intellectual* movement, and their indications for the „tempo“ - or, more correctly, for the „execution“ - are about *this*, the „*mouvement*“, not about the physical *speed* which preoccupies us so much.

„One can play in time without arriving at the *mouvement*, since the tempo depends only on the notes; the *mouvement*, however, depends on genius and good taste.“⁶⁷²

Every modification of the *mouvement* - be it in metre, class of note values or verbal indication - is caused by a new musical idea, a new mood, a new dramatic situation, a new part of the musical architecture. In contrast to the unity of „*affect*“ in the Baroque, *dis*continuity is the artistic means in the movements and sequences of movements by Haydn, Mozart and Beethoven - right into changes in structure and virtual changes of metre; coherence and balance are established at a higher level. The allegation of a simple proportion between different tempi (where only the manner of notation changes after all) levels this out in an artistic self-blockade in favour of a fictitious paper logic.⁶⁷³ The perfection of ensemble playing at transitions that it guarantees is an obsession of the modern conductor; in the 18th century one had just as few problems with it as soloists and chamber musicians have today; it doesn't concern the *meaning* of the music in any way.

Like all great art, classical music calls to mind that far from the rational $1=1$ the abundance of life is founded on $1\neq 1$.

* * * * *

⁶⁷¹ Compiled from: Hans Heinrich Eggebrecht, „Zeit“, in: *Die Musik und das Schöne*, 1997, p. 172-180.

⁶⁷² Jean Rousseau: „On peut jouer de mesure sans entrer dans le mouvement, parce que la mesure dépend seulement de la Musique; mais le mouvement dépend du genie & du bon goût.“ (*Traité de la Viole*, 1687, p. 66.)

⁶⁷³ „The exclusive search for unity (which is fundamentally a theological rather than a purely musical concern) may blind the analyst to the many ‚irrational‘ factors that seem to be fighting against unity.“ (Neal Zaslaw, *Mozart's Symphonies*, 1989, p. 532).

EPILOGUE

„The Mozart player must shoulder a burden of perfection that goes beyond his powers.“ (Alfred Brendel⁶⁷⁴). It is the same for the researcher, and the editors of the *New Mozart Edition* could tell us a thing or two about that. One cannot be grateful enough for their devoted work over decades; it was the basis of my own investigations. May they forgive me for feeling obliged to point to some unavoidable errors. Even after the unalterable printed edition it will be possible gradually to correct the *errata* and to add missing indications to the *digitized edition* that so commendably keeps every page of the scores and their Critical Reports simultaneously present *online* free of charge. Greater attention to time signatures and tempo words would do a great service to the practice which in still too many cases must mistake indications by other hands for authentic.

Likewise I must ask for leniency for my own mistakes. Among the 1,576 movements with an autograph „tempo“ indication which I submit here sorted into 434 modules, there are surely not a few which I have classified wrongly; readers may have already marked them in red. The lists should nevertheless offer good possibilities for comparison. My starting point in a field very little worked on for 200 years had been the puzzle of the 2,727 movements or parts of movements which - whether so indicated or not - have a new tempo. My file of data that collected all relevant information for each such place into more than 100,000 fields has proved to be a very useful tool. In five decades of research on this subject with constant testing of the results in my work as an opera and concert conductor with soloists, orchestras and choruses, and with new insights from the literature as well as a final check *online* of all current Critical Reports in the NME in May 2009, I have changed some of my assessments concerning the frequency of certain tempo indications. Thus in this book their listing (anyway of minor importance) sometimes differs from that in my earlier essays. A team would be necessary to consolidate the work I have started, since it has certainly become evident that this can only be the beginning. 557 ‚tempo‘ indications by foreign hands - anonymous or those of the editors of the NMA - await a researched comparison with the autograph material submitted here.

In the huge field of literature about Mozart as well as in relevant specialist conferences, with rare exceptions the subject of Mozart's tempi which is so extraordinarily important for the practice has been carefully avoided.⁶⁷⁵ *Compound metres*, „large‘ 4/4, „heavy‘ 3/4, *recitative metre* and *virtual changes of metre* have been left largely undiscussed. The extensive specialist literature about the *minuet* has been content with the simplest, even wrong, answers to the question of its tempos. There is almost no research about the *manners of playing*, so essential for the „(logically) correct“ *execution*, in their relationship to the other parameters of the performance; the interpreter is still at the mercy of his or her own feeling, experiments and „intuition“ influenced by an overwhelming plenitude of already existing interpretations. Manners of playing can of course in no way be systematized; it would certainly be interesting, however, to find out what style of performance for a composition Mozart had in mind when he chose so carefully (as described) among the thousands of possible modules of *metre+class of note values+tempo word* the most suitable for the indication.

Knowledge of their characteristic features should be the precondition for finding in Mozart's tempo-system the „right“ *mouvement* in the broadest sense of the word for the *actual score*, the *actual ensemble* and one's own *temperament* on *this day*, in *this room*, theatre, church or concert hall for *this audience*.

„The unending study of cross-relations between all types of composition will eventually bear fruit in performances of authenticity, without any dry rot or pedantic historicism.“⁶⁷⁶

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☞ The author will answer possible questions with pleasure on his homepage, www.mozarttempi.de, in the *impressum* of which his contact details can be found.

⁶⁷⁴ Alfred Brendel, „A Mozart Player Gives Himself Advice“ (1985) in: *„Music, Sense and Nonsense“* (2015), p. 7.

⁶⁷⁵ There is no headword „Tempo“ (much less a chapter) in the more than 500 pages of the standard work *„Performance Practice. Music after 1600“* (Howard Mayer Brown and Stanley Sadie, London 1989). In the six-day conference *„Performing Mozart's Music“* (New York, 1991) this most important matter for the performance was as little a topic as in the Mozart congresses of the other anniversary year, 2006. See, however, *Performance Practices in Classic Piano Music* (Sandra P. Rosenblum, Indiana, 1988), especially *Interaction of Metre, Note Values and Tempo Headings* in Chapter 9: *Choice of Tempo*.

⁶⁷⁶ Erich Leinsdorf, *The Composer's Advocate*, 1981, p. 126.

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WOLFGANG AMADEUS and LEOPOLD MOZART

Excerpts from their letters concerning performance practice

Translations until no 223 taken from:

Eisen, Cliff et al., *In Mozart's Words*, 'Wolfgang Amadeus Mozart'
<http://letters.mozartways.com>. Version 1.0, published by HRI Online, 2011. ISBN 9780955787676.

From no. 342 translations by Lionel Friend

[underlinings as in the originals]

[Indications of volume, page and line refer to the complete edition „Mozart. Briefe und Aufzeichnungen“ of the „Internationale Stiftung Mozarteum Salzburg, collected and commented by Wilhelm A. Bauer and Otto Erich Deutsch, vol. I-VII, 1972-1975; Bärenreiter-Verlag Kassel.]

No. 168, Wolfgang Amadeus Mozart to Nannerl from Bologna, 24.03.1770 (I, 323/324: 15-26

„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. 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: the first part, for example, has 16 bars, the second 20 or 24. In Parma we got to know a singer and also heard her perform very beautifully at her own house - the famous Bastardella, who has 1) a beautiful voice, 2) a fine larynx and 3) incredible high notes. She sang the following notes and passages in my presence:“



Bars 16-22 of Mozart's notation of the „incredible high notes“ of ‚La Bastardella‘ (up to c'''' !)

No. 170, Leopold to his wife from Bologna, 24.03.1770 (I, 326: 33-42)

„In Parma Signora Guari⁶⁷⁷ - also known as La Bastardina or Bastardella - invited us to dinner and sang 3 arias for us. I wouldn't have thought it possible for her to reach C sopra acuto, but my ears convinced me of it. The passages that Wolfg. has written out were in her aria, and although she sang these more quietly than the lower notes, they were as beautiful as an Octavin stop on an organ. In a word, the trills and everything else she sang just as Wolfg. has written them down, it's exactly the same, note for note. She also has a good deep alto down to G.“ [!]

No. 210, W.A.M. to Nannerl from Bologna, 22.09.1770 (I, 392: 37-41)

„I prefer [Michael] Haydn's 6 minuets to his first 12, we've often had to perform them for the Countess and wish we could introduce Italian audiences to the German taste in minuets as their own minuets last nearly as long as an entire symphony.“

No. 223, Leopold to his wife, Milano, 15.12.1770 (I, 408: 1-8)

[On *Mitridate*, K 87] „The first rehearsal with instruments⁶⁷⁸ took place on the 12th, but only with 16 people, in order to see if everything had been correctly copied. The first rehearsal with the full orchestra will be on the 17th and involves 14 first and 14 second violins, in other words, 28 violins, 2 keyboards, 6 double basses, 2 violoncellos, 2 bassoons, 6 violas, 2 ob and 2 transverse flutes, which play as 4 ob when there are no flutes, 4 corni di caccia and 2 clarini [trumpets] etc., in other words, 60 players in all.“

No. 342 W.A.M. to his father from Munich, 02.10.1777 (II, 29: 37-51)

„I am very popular here, and how popular would I then become if I were to help in raising the National German Theatre in music? -- and through me that would certainly happen; for I was already full of desire to write as soon as I heard the German Singspiel. The first singer is called Keiser, [...] she has a beautiful voice, not strong but also not weak, very pure with good intonation. [...] when she holds a note for a few bars I have been amazed how beautifully she manages the *crescendo* and *diminuendo*. She still sings her trills slowly, and that makes me glad; for they will become all the more pure and clean when one day she wants to make them faster. Anyway, they're easier fast.“

⁶⁷⁷ Lucrezia Agujari, called „La Bastardella“.

⁶⁷⁸ for *Mitridate*, *Re di Ponto*, K 087.

Postscript 03.10.77 (II, 32, 128-132)

„The daughter plays well, though she cannot yet hold a tempo. I believed the reason was herself or her hearing, but I can't blame anyone other than her teacher. He's too lenient, immediately satisfied. I practised with her today. I'd like to bet that if she learned with me for 2 months, she'd play really well and accurately.“

No. 345, W.A.M. to his father from Munich, 06.10.1777 (II, 39: 5-8)

„There was dancing, I only danced 4 minuets, though, and at 11 o'clock I was already back in my room; for out of 50 women there was only a single one who could dance in time.“

Postscript (II, 41: 56-58)

„Right at the end I played my last Cassation in B flat [K 287]. It made everyone open their eyes, I played as if I were the greatest violinist in the whole of Europe.“ [Leopold's reply followed on 18.10.1777, see no. 353.]

No. 347, W.A.M. to his father from Munich, 11.10.1777 (II, 46: 86, 87; 98-99; 104-105)

„I have an inexpressible desire to write an opera once more. [...] I'm happier because I have something to compose, and that's my only joy and passion. [...] I only need to hear talk of an opera, to be in a theatre, to hear voices -- oh, then I'm already completely beside myself.“

No. 352, W.A.M. to his father from Augsburg, 17.10.1777 (II, 69: 47-53)

„Here and in Munich I have often played all my 6 Sonatas⁶⁷⁹ from memory. [...] The last one in D sounds incomparably good on Stein's pianoforte. The mechanism that you press with your knee⁶⁸⁰ is also made better by him than by others. I only need barely to touch it, and it works; and as soon as you just slightly move your knee away, the sound doesn't resonate at all.“

No. 353, Leopold to his son, 18.10.1777 (II, 72: 29-40)

„that everyone opened their eyes when you played your last Cassation does not surprise me, you yourself don't know how well you play the violin; if you would only do yourself credit and play with character, vigour and spirit, yes, as if you were the first violinist in Europe. You should not play carelessly, foolishly imagining that they believe you consider yourself a great player, since many don't even know that you play the violin, and you've been known as a keyboard-player from childhood, from where, then, should come the material for this illusion and supposition? – two words: to begin with, I apologise, I am no violinist; then play with spirit! That will set you above every difficulty. Oh, how often will you hear a much-admired violinist and feel compassion for him!“

No. 355, W.A.M. to his father from Augsburg, 23.-25.10.1777 (II, 83: 66-71, 83-87, 93-96)

[About Stein's eight-and-a-half year old daughter Nanette:]

„Whoever sees and hears her play without having to laugh must be made of stone like her father [whose name is *Stein*.] [...] If a passage comes twice, the second time will be played more slowly. If it comes a third time, still more slowly. [...] She has talent, but will come to nothing like this. She will never gain much speed because she makes the greatest effort to weigh her hands down. 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.“⁶⁸¹

No. 363, W.A.M. to his father from Mannheim, 04.11.1777 (II, 101: 37-48)

„Now I must tell you about the music here. Saturday was All Saints' Day and I was at High Mass in the chapel, the orchestra is very good and large. 10 to 11 violins on each side, 4 violas, 2 oboes, 2 flutes and 2 clarinets, 2 horns, 4 cellos, 4 bassoons and 4 double-basses, plus trumpets and timpani. One can make good music with them, but I would not trust myself to put on a Mass of mine here, why? – because they are too short? – No, everything here has to be short as well – because of the church-style? – no less. Rather because under the actual conditions one must write mainly for instruments since you could not imagine anything worse than the voices here. 6 sopranos, 6 altos, 6 tenors and 6 basses, set against 20 violins and 12 double-basses: the balance is just like 0 to 1.“

⁶⁷⁹ K 279, K 280, K 281, K 282, K 283, K 284.

⁶⁸⁰ An early kind of sustaining pedal.

⁶⁸¹ On this subject see Leopold Mozart, *Violin School*, 1756, p. 263, § 20 [app. p. 273/274]; and ♠ Koch, *Musikalisches Lexikon*, 1802, art. *Tempo rubato*. [app. p. 317]

No. 366, Postscript of W.A.M. 8.11.1777 [Congratulatory on Leopold's birthday] (II, 110: 75-82)

„Dearest Papa! I can't write poetically; I'm not a poet. I can't arrange expressions so artfully to give light and shade; I'm not a painter. I can't even express my reflections and thoughts by signs and gestures; I'm not a dancer. But I can do it with notes; I'm a musician.“

No. 373, W.A.M. to his father from Mannheim, 14-16.11.1777 (II, 124: 33-51)

„3 days ago I began to teach the sonata⁶⁸² to Mlle. Rose [Cannabich]; today we finished with the first Allegro. The Andante will give us the most trouble; for that is full of expression, and must be played accurately with the taste, *forte* and *piano* - just as it's written. She's very talented, and learns very easily. Her right hand is very good, but the left is unfortunately completely ruined. [...] It's a shame. She has so much innate ability, she reads quite passably, she has a very natural facility and plays with a lot of feeling.“

No. 377, W.A.M. to his father from Mannheim, 22.11.1777 (II, 137: 19-28)

„I had the pleasure of hearing Herr Fränzl [...] play a violin concerto. He pleases me very much. You know that I am no great lover of difficulties. He plays what's difficult, but you don't know that it's difficult, you believe you could immediately copy it, and that's how it should be. Also, he has a very beautiful full sound; no note is missing, you hear everything. Everything is made clear. He has a beautiful *staccato*, in one bow, up as well as down; and I have never heard double trills such as his. In a word, in my opinion he is no sorcerer, but a very solid violinist.“

No. 379, W.A.M., postscript in his mother's letter to his father, Mannheim, 26.11.1777 (II, 146, 42-45)

„I spent the evening alone with Cannabich, and then Sterkl arrived. He played 5 duets, but so quickly that you couldn't make anything out, and not at all clearly, and not in time.“

No. 386, W.A.M. to his father from Mannheim, 06.12.1777 (II, 170: 31-34)

„Yesterday she [Rose Cannabich] gave me again a truly indescribable pleasure, she played my sonata quite --- excellently. She plays the Andante [2/4 (2/8+2/8)] [K 311] (which must not be taken quickly) with all possible feeling.“⁶⁸³

No. 405, W.A.M., Postscript in his mother's letter to his father from Mannheim, 17.1.1778

(II, 227: 54/55, 66 - 86)

„At 11 o'clock in the morning the Privy Councillor came into me with Herr Vogler. [...] Before eating he scampered through my concerto at sight (the one that the daughter of the house plays, the one from Countess Lützow [K 246]). The first movement [*Allegro aperto* C] went Prestissimo, the Andante [2/4 (2/8+2/8)] allegro and the Rondeau [*Tempo di Menuetto* 3/4' à 3] truly Prestississimo. 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. Yes, what is that then? - to play at sight like that and to shit is to me one and the same. The listeners (I mean those worthy of the name) 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! It is, incidentally, much easier to play something quickly than slowly. In passages of small notes you can leave out a number of notes without anyone noticing; but is that beautiful? - at speed you can change the right and left hand without anyone seeing or hearing; but is that beautiful? - And what does the art of playing at sight consist of? Of this: playing the piece in the right tempo as it should be. Expressing all the notes, *appoggiature*, etc. with their proper sentiment and taste as written, so that one believes the one who is playing is himself the composer.“

No. 411, Leopold to W.A. Mozart, 29.01.1778 (II, 244: 49-62)

„This morning Janitsch and Reicha⁶⁸⁴ set off for Linz with the mail coach. [...] They both play really well, having an astonishing facility and accuracy with the bow, secure intonation, beautiful tone and the greatest expression. Reicha is a grand fellow. Janitsch has the manner of Lolli, his *adagio* though is much bet-

⁶⁸² Probably either K 309 or K 311. See Footnote 683.

⁶⁸³ Wilhelm Fischer „Selbstzeugnisse Mozarts ...“: „the place refers presumably to the Piano Sonata K 309 (284b) [in the same sense as the NMA commentary, p. 420 and 452], but possibly to the directly following Sonata in D, K 311 (284c).“ - The 2nd movement of the non-autograph Sonata K 309 in heavy 3/4 metre, according to Leopold's copy „Andante un poco adagio“ with its 16th and 32nd notes already on the first page is certainly not in danger of being played „too fast“. K 311/II, however, is autographically „Andante con espressione 2/4 (2/8+2/8)“ - „with all possible feeling“ as Mozart favourably characterizes Rose Cannabich's playing. The beginning of the movement, however, deceptively leads to „being played quickly“, since 32nd notes appear only in b. 74, and the compound metre can easily be misjudged.

⁶⁸⁴ Anton Janitsch, 1753-1812, violoncellist and Joseph Reicha, pianist, 1746-1795.

ter. You know I'm no lover of that awful speediness where one plays everything with barely half the tone of the violin, and must play so to speak with the bow hardly touching the violin and almost in the air. A lot is lacking in his *cantabile*, there are strong detachments and allegro antics in it that really pain the listener who understands it. Reicha plays *cantabile* better: 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."

No. 416, W.A.M. to his father from Mannheim, 4.2.1778 (II, 253: 96-97; 117-120)

„I beg you to do everything possible to get us to Italy. You know my greatest inclination – to write operas. [...] Don't forget my wish is to write operas. I am envious of anyone who writes one. I'd really like to weep with frustration when I hear or see an aria, but Italian, not German, *serioso* not *buffo*."

No. 419, Postscript of W.A.M. to his father from Mannheim, 07.02.1778 (II, 265: 70-75; 266: 115-116)

„I can't get opera-writing out of my head. Rather French than German. But Italian rather than either German or French. [...] As you know, I can take on and imitate every kind and style of composition pretty well. [...] Mlle. Weber's greatest merit is that she sings *cantabile* superbly."

No. 426, W.A.M. to his father from Mannheim, 19.02.1778 (II, 287: 51-65)

„It's all true, what you wrote about Mlle. Weber, except for one thing, namely that she sings like a Gabrielli; for I shouldn't like it at all if she sang like that. Those who have heard Gabrielli say and will say that she was only good at runs and roulades; however, because she sang them in such an extraordinary way she earned admiration; but that never survived the fourth time of hearing, for in the long run she couldn't give pleasure, one soon gets tired of coloratura passages; and she had the misfortune not to be able to sing. She was not capable of sustaining a whole-note properly, she had no *messa di voce*, she didn't know how to sustain, in a word, she sang with skill but without understanding. [Mlle Weber], on the other hand, sings to the heart, and she likes most to sing *cantabile*. At first I took her through the passages [of quick notes] in my grand aria⁶⁸⁵, because, if she goes to Italy, she will have to sing bravura arias, though undoubtedly she will never forget how to sing *cantabile*, for that is her natural inclination."

No. 439, W.A.M. to his father from Paris, 24.03.1778 (II, 327: 59-62)

„She [Rose Cannabich]⁶⁸⁶ can certainly now allow herself to be heard everywhere. As a young lady of 14, and amateur, she plays quite well; and that's thanks to me, as the whole of Mannheim knows. She now has taste, can play trills, hold a tempo and uses better fingering: all qualities she didn't have before."

No. 447, W.A.M. to his father from Paris, 1.5.1778 (II, 344: 50-53)

„Give me Europe's finest clavier, but people to listen who understand nothing, or don't want to understand, and who have no feeling for what I'm playing, and I'll lose all pleasure."

No. 448, Leopold from Salzburg to his wife and son in Paris, 29.04.(11.05.)1778 (II, 353: 217-221;

232/33)

„Since you wrote to me that you have an opera to write, then follow my advice and consider that your whole reputation depends on your first piece. Before you begin, listen, and consider that nation's taste, listen to or look at its operas. I know you, you are able to imitate everything. [...] Since then Nannerl's galantry-playing⁶⁸⁷, taste, expression and accompanying have improved astonishingly."

No. 450, Leopold from Salzburg to his wife and son in Paris, 28.05.1778 (II, 362: 122-134)

„The famous Carl Besozzi was here; he played twice at court. [...] His oboe [playing] is indeed whatever one can hear on this instrument; I found him quite different from when I heard him in Vienna. In short, he has everything! It's impossible to describe the clarity and purity of intonation in the fastest running and leaping passages, he especially distinguishes himself in sustaining, where he holds notes *crescendo* and *diminuendo* with an inconceivably long breath, without unsettling the pure intonation in the slightest. This *messa di voce* did occur just too often for my taste, however, and so made a melancholy impression on me, like the sound of the glass harmonica, for it was almost that kind of sound."

No. 452, Leopold from Salzburg to his wife and son in Paris, 11.06.1778 (II, 374; 185-198)

„The government of the Palatine has set a well-known book by Vogler in Mannheim as a prescribed text for all those who teach clavier, singing and composition there. I must see this book, I've already ordered a copy to be sent to me, there will always be good things in it, for he could get the Clavier Method from

⁶⁸⁵ „Ah, se il crudel“, „Lucio Silla“ no. 11.

⁶⁸⁶ Mozart taught her the piano for a time.

⁶⁸⁷ Embellishments.

[C. Ph. E.] Bach's book, - the instruction in singing method from Tosi and Agricola and the instruction in composition from Fux, Riepl, Marpurg, Matheson, Spies, Scheibe, D'Alembert, Rameau and many others, condensing them into a shorter system, a system such as I have long had in mind; I am curious to see whether it corresponds to my own idea. You should have the book – such things are advantageous for teaching, through the experience of teaching one first comes across certain advantages in dealing with this or that, and such good methods do not come to one all at once.“

No. 453, W.A. Mozart's postscript in his mother's letter to his father from Paris, 12.06.1778

(II, 377: 69-92 u. 107-119)

[about the singer Raff:] „Singing like that – according to the school of Bernacchi – is not to my taste. He pushes too much for me in *cantabile*. [...] What I do like about him is when he sings such little things, as certain *andantinos* – also how he has certain arias, in which he has his own way. Everyone in his own place. I imagine that his main strength was bravura – which you can still notice with him, as far as his age allows; a good chest and long breaths, and then – these *andantinos*, his voice is beautiful and very agreeable. [...] Meissner, as you know, has the bad habit of often deliberately making his voice tremble – marking sustained notes in quarters, yes even in eighths – and I've never been able to stand that in him. That's truly awful. That's completely unnatural, singing like that. The human voice trembles by itself – but to such a degree that it's beautiful – that's the nature of the voice. We imitate it not only on wind instruments, but also on strings, – yes, even on the clavier – but as soon as it's exaggerated it's no longer beautiful – because it's unnatural. Then it seems to me just like an organ when the bellows blow. [...] However, as for bravura, passages in small notes and roulades, there Raff is a master – and then his good and clear pronunciation – that's beautiful. And then, as I said above, he sings *Andantinos* or little *canzonettas* [...] really delightfully. [...] I have now certainly dined at Count Sücküngen's already 6 times. [...] Today I took with me the new symphony⁶⁸⁸ that I had just finished, and which will open the Concert Spirituel on Corpus Christi. It pleased them both very much. I am also very content with it. However, I don't know whether people will like it – to tell you the truth, I'm not bothered about that. For who will it not please? – I'm convinced the few bright French people who are there will like it; as for the stupid – it's no great misfortune if it doesn't please them – even so I have hope that the donkeys will find something in it to please them; and then I haven't left out the *premier coup d'archet!* – and that's enough, even the oxen here make a fuss about it! – what the hell! I can't see any difference – they all start together just as elsewhere. It's ridiculous.“

No. 457, Leopold to his wife and son (in Paris) from Salzburg, 11.06.1778 (II, 383; 130)

[Count Czernin believed that the addressee of one of his nightly serenades, Countess Lodron, was not present.]

„Czernin looked up at the windows - then he yelled [to the musicians]: *Straight through*.⁶⁸⁹ Then the minuet and trio came only *once*, then an *Adagio* which he deliberately played appallingly badly [...], yelled loudly *straight through*, and then *allons! marche!* and immediately left with his music [...] since he had persuaded himself the Countess was not at the window.“

No. 458, W.A.M. to his father from Paris, 03.07.1778 (II, 388; 41-69)

„I had to compose a symphony to open the Concert Spirituel. [...] I was really fearful at the rehearsal, for I've never heard anything worse in my life; you can't imagine how they twice rattled and scratched their way through the symphony, I was truly anxious – I'd have liked to rehearse it once more, but because they always have so many things to rehearse there was no more time; so I had to go to bed with a fearful heart, in a malcontent and angry mood. Next day [...] the symphony began [...] and right in the middle of the first *Allegro* there was a passage which I knew was bound to please; all the listeners were carried away by it – and there was a lot of applause – but because I knew, when I wrote it, what effect it would make, I brought it back once more at the end – so now it went *Da capo*. The *Andante* also pleased them, but especially the last *Allegro* – because I'd heard that here all final *Allegros* begin like the first, with all instruments together and mostly in unison, so I began with the 2 violins alone and only *piano* for 8 bars - consequently the listeners (as I'd expected) went „shh“ – then suddenly came a *forte* – and the hand-clapping was simultaneous with the *forte* – so for sheer joy I went to the Palais Royale straight after the symphony – had a lovely ice [...] and went home.“

⁶⁸⁸ Symphony in D, K 297, the *Paris* Symphony.

⁶⁸⁹ i. e. ‚without repeats‘ (Zaslav p. 503).

No. 462, W.A.M. to his father from Paris, 09.07.1778 (II, 398; 176-190)

[About the first performance of the ‚Paris‘ Symphony, K 297]

„The Symphony met with much approval – and Le Gros⁶⁹⁰ is so pleased with it that he says it’s his favourite symphony – the *Andante*, however, did not have the good fortune of contenting him – he says there are too many modulations in it – and it’s too long⁶⁹¹ – that was the result of the listeners having forgotten to make as loud and sustained a noise with their clapping as after the first and last movements – for the *Andante* has from me, from all connoisseurs, musiclovers and the majority of the listeners the greatest applause – just exactly the contrary of what Le Gros says – it’s absolutely natural - and short. - But to content him (and, as he claims, several others) I’ve written another one⁶⁹² – each is fine in its own way – for each has a different character – but the new one pleases me even more. [...] On 15th August - Assumption Day – the symphony will be played for the second time – with the new *Andante* – the symphony is in D and the *Andante* in G. [...] Now Le Gros is entirely in favour of me.“

No. 466, W.A.M. to his father from Paris, 20.07.1778 (II, 409: 160-163 and 411: 205-207)

„Still, I wanted to offer my sister a little Præambolum⁶⁹³ – I’ll leave the manner of playing it to her own sensitivity – this is not a Præludio for getting from one key to another, but only a kind of Capriccio – for trying out the clavier – [...] you shouldn’t worry too much about the tempo – it’s just one of those certain things – you play it according to your own judgement.“

No. 470, W.A.M. to Aloysia Weber from Paris, 30.07.1778 (II, 420: 28-32)

„In the aria (Non sò d’onde viene)⁶⁹⁴ which you learned by yourself – I found nothing to criticise or correct – you sang it to me with such taste, such technique and such expression as I desired – so I’m right to have every confidence in your ability and knowledge.“

No. 487, W.A.M. to his father from Paris, 11.09.1778 (II, 473: 33-35 and 476: 141-145)

„I have just one request regarding Salzburg, and that is: that I’m not playing with the violins as I used to do – I don’t want to be a violinist any more; I wish to conduct from the clavier - accompany the arias. [...] As for the symphonies – most are not according to Parisian taste; if I have time, I’ll still arrange several violin concertos – make them shorter – for our taste in Germany is for length; but in fact short and well-made is better.“

No. 504, W.A.M. to his father from Mannheim 12.11.1778 (II, 505: 29-46)

„Herr von Dallberg [...] won’t let me go until I’ve composed a Duodrama for him⁶⁹⁵, and in fact I didn’t think it over for long; - for I’ve always wanted to write this kind of drama; - [...] at that time⁶⁹⁶ I twice saw such a play performed with the greatest pleasure – actually – never has anything surprised me so much! – for I had always imagined such a thing would make no effect! – you probably know that there’s no singing, only declamation – and the music is like an *obligato* recitative – sometimes there is also speaking under the music, which makes the most splendid effect – what I saw was *Medea* by Benda – he’s written another one, *Ariadne auf Naxos*, they’re both truly – excellent; you know that Benda has always been my favourite among the Lutheran Kapellmeisters; I love these two works so much that I carry them around with me; now just imagine my delight that I have a commission to write what I have wanted to write! – Do you know what my opinion is? One should treat most operatic recitatives in this way – and only occasionally sing recitative when the text can be well expressed by the music.“⁶⁹⁷

No. 508, W.A.M. to his father from Mannheim 03.12. 1778 (II, 517: 14-18; 30-32)

„I’m now writing the first act of the opera for declamation (the one I was commissioned to write) for Herr von Gemmingen⁶⁹⁸ and my own pleasure for nothing; - I’ll take it away with me, and then complete it at home; - you see, so great is my longing for this kind of composition; [...] it’s called Duodrama; *Semiramis*; [...] ah, if only we had clarinets! - you wouldn’t believe what a splendid effect is made by a symphony with flutes, oboes and clarinets;“

⁶⁹⁰ Joseph Le Gros, director of the Concert Spirituel.

⁶⁹¹ *Andante* 6/8 (3/8 + 3/8), ca 5½ min.

⁶⁹² *Andante* 3/4, whole bar accentuation, ca. 3 min. including the repeat.

⁶⁹³ Volume of Notes I/II to the Letters NMA, 1971: „wohl KV 395“ [„probably K 395“] - Preface NMA 1982 more convincingly: „*keinesfalls* KV 395“ [„certainly *not* K 395“].

⁶⁹⁴ K 294.

⁶⁹⁵ for the melodrama *Semiramis* by v. Gemmingen.

⁶⁹⁶ on his first visit to Mannheim.

⁶⁹⁷ Compare letters NMA nos. 508 and 510.

⁶⁹⁸ See letter NMA no. 504.

No. 510, W.A.M. to his father from Kaysersheim (en route to Paris), 18.12.1778 (II, 522: 65-72)

„as far as a monodrama or duodrama is concerned, a singing voice is absolutely not necessary, since no note of it is sung – there is only speech – in a word, it’s a recitative with instruments – simply that the actor speaks his words and doesn’t sing; - when you hear it just once on the piano, you will like it; - but just hear it once in performance and you’ll be completely carried away, I’ll be sworn; - it demands only a good actor or actress.“

No. 545, W.A.M. to his father from Munich, 29.11.1780 (III, 35: 26-29)

„Now for the March in the 2nd Act [*Idomeneo*, no. 14] that we hear from the distance, I need the kind of trumpet and horn mutes that they don’t have here. So would you send me one of each with the next post, so that copies can be made?“

No. 555, W.A.M. to his father from Munich, 5.12.1780 (III, 48: 23-27)

„because in that letter I asked you for something urgently – namely a trumpet mute – such as was made for us in Vienna – and one for Waldhorn – as can be found with the Tower wind players – to send on – for I need them for the March in the 2nd Act [*Idomeneo* no. 14]. – but soon - .“

No. 557 Leopold to his son in Munich, 09.12.1780 (III, 51: 7-9)

„He’s⁶⁹⁹ a jolly, old and foolish chap. However, he plays |: if he plays seriously :| with the surest and most astounding skill, and has nevertheless also a beautiful *adagio* that few good *allegro* players have.“

No. 570, W.A.M. to his father from Salzburg, 27.12.1780 (III, 72: 32-36 and 46-82)

„The aria [no. 12a „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 *minacciar*, the threatening – and this is altogether - the most magnificent aria in the opera – and has been applauded everywhere. With the Quartet [*Idomeneo* no. 21] I’ve now had trouble with him [the tenor, Raff]. The Quartet, the more often I imagine it on the stage, the more effect it makes on me. – [...] Only Raff thinks it will not have any effect. He said to me when we were alone – „*you can’t spin your voice in it*“ – *it’s too constricted* – **as if in a quartet you shouldn’t speak much more than sing** – he doesn’t understand things like that at all.“

No. 587, W.A.M. to his father from Vienna, 08.04.1781 (III, 103: 13-19)

„Today - and I’m writing this at 11 o’clock at night - we had a concert. 3 pieces of mine were played, new ones, of course; - a Rondo for a concerto for Brunetti [K 373]- a Sonata with violin accompaniment, for me [K 379] - which I composed last night between 11 and 12, although - so I would be finished, I only wrote out Brunetti’s accompanying part, but kept my part in my head - and then a Rondo for Ceccarelli - which he had to practice [K 374].“

No. 588, W.A.M. to his father from Vienna, 11.04.1781 (III, 106: 60-64)

„Whether I was at Bonno’s? – certainly, we rehearsed my symphony⁷⁰⁰ there for the second time, - I recently also forgot to write to you that my symphony went magnificently and had complete success – 40 violins played – all the wind instruments doubled – 10 violas – 10 double-basses, 8 cellos and 6 bassoons.“

No. 606, W.A.M. to his father from Vienna, 16.06.1781 (III, 132: 74-81)

[concerning considerations for a new opera after „*Idomeneo*“]

„Do you believe then that I’ll write an Opera Comique in the same way as an Opera Seria? – there should be so little that’s frivolous in an *opera seria*, and so much that is learned and decent, so little learned must be in an *opera buffa*, and all the more frivolous and merry. It’s not my fault that people also want comical music in an *opera seria*; - in this respect, however, we make a very clear distinction here. I find that in music the Pantaloon is not yet stamped out; and in this case the French are right.“

No. 608, W.A.M. to his father from Vienna, 27.06.1781 (III, 135: 22-29)

„In my apartment we have 2 fortepianos, one for *galanterie* playing⁷⁰¹, and the other is a machine that’s always tuned with the low octave, as we had in London. Thus like an organ; I played Capricit [sic] and fugues on it. After lunch I am almost daily with Herr von Auerhammer; - the young lady is frightful! – yet plays enchantingly; only in *cantabile* she lacks the taste for what is genuinely fine and singing; she plucks at everything.“

⁶⁹⁹ Karl Michael Esser, violinist.

⁷⁰⁰ NMA: „possibly K 297 (300a)“ (*Paris Symphony*).

⁷⁰¹ in the ‚galant‘ style with embellishments.

No. 629, W.A.M. to his father from Vienna, 26.09.1781 (III, 162: 21- 163: 64)

„Osmin’s rage is made comical by the introduction into it of Turkish music. - In working it out I have allowed his fine deep notes to shine |: in spite of the Midas of Salzburg⁷⁰² :| - that, *drum beim Barte des Propheten*, etc. is indeed in the same tempo⁷⁰³, but with quick notes – and 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 - but because the expression of passions, violent or not, must never become disgusting, and music, even in the most dreadful situations, should never offend our ears, but must rather give pleasure, it follows that it must always remain music, so I haven’t chosen a key that’s foreign to F |: the key of the aria :| but one that’s in a friendly relationship with it, though not the closest, D minor, but the more remote A minor. - Now Belmonte’s aria *O wie ängstlich, o wie feurig*, [*O how anxiously, o how ardently*] in A major [no. 4] do you know how that’s expressed - also even the heart beating lovingly is indicated there - the 2 violins in octaves - this is the favourite aria of everyone who’s heard it - also mine. And it’s written entirely for Adamberger’s voice - you can see the trembling - shaking - you see his swelling breast rising - which is represented by a *crescendo* - you hear the whispering and sighing - which is expressed by the muted first violins and a flute. The Janissary Chorus is everything you could ask for from a chorus of Janissaries. - brief and lively; - and entirely written for the Viennese. I’ve sacrificed Konstanze’s aria a little to Mlle. Cavallieri’s fluent gullet. - *Trennung war mein ganzes Loos, und nun schwimmt mein Aug’ in Thränen* [*Separation was my bitter fate, now my eyes are swimming in tears*] - I’ve tried to express this as much as an Italian bravura aria allows. I’ve changed the „hui“ to „schnell“, thus: *Doch wie schnell schwand meine Freude* [*Yet how swiftly my joy was gone*], etc.: I don’t know what our German poets are thinking of; if they understand nothing of theatre, of what is required in an opera - then at least they shouldn’t allow the characters to speak as if pigs were standing in front of them - „hui“ is for swine; - Now for the Trio [no. 7], namely the finale to the first Act. [...] what’s first indicated is very short - and because its text allows it, I’ve written it pretty well for 3 voices, then the *pianissimo* begins straight away in the major [b. 97, *Allegro assai* 4/4] - which should go very fast - and the close will make a lot of noise – and that’s everything that belongs to the end of an Act - the more noise, the better; the shorter, the better - so that people don’t cool down before applauding.“

No. 633, W.A.M. to his father from Vienna, 13.10.81 (III, 167: 14-47)

„Now about the opera’s⁷⁰⁴ text, as for Stephanie’s work, you’re absolutely right. – Yet the poetry for the character of the stupid, coarse and malicious Osmin is entirely fitting. – and I am well aware that its versification is not the finest – but it goes so well with my musical thinking |: that was already going around in my head beforehand :| that it inevitably had to please me; - [...] – as for the poetry to be found within the piece itself, I really couldn’t look down on that. – Belmonte’s aria *O wie ängstlich*, etc. could hardly be better written for music. – and except for *Hui* [*whoosh!*] and *Kummer ruht in meinem Schoos* [*Grief rests within my bosom*] |: for grief can’t rest :| the Aria is not bad; in particular the first part. – and I don’t know – in an opera the poetry must simply be the obedient daughter of the music. – Why do Italian comic operas everywhere please? – with all their miserable libretti! – even in Paris – which I witnessed myself – because with them the music rules entirely – and you forget everything else. All the more must an opera please whose structure is well worked out; with the words written exclusively for the music, and not here and there to create pleasant end-rhymes |: which, God knows, contribute absolutely nothing to the worth of a theatrical performance, whatever it may be, but rather harm it :| providing words – or complete stanzas that wreck the composer’s whole idea. Verse is for music the most indispensable thing – but rhymes – because of rhymes the most damaging; those gentlemen who go about it so pedantically will always come to grief together with the music. – It’s best if a good composer, who understands the theatre, and is himself in a position to make suggestions, and a clever poet, like a real phoenix, come together. – Then one must not fear the applause of the ignorant. Poets always seem to me almost like trumpeters with their old-school rules! – If we composers would always follow our rules so faithfully |: that in the old days, before we knew any better, were quite good :| we’d also produce such useless music as they do useless libretti.“

⁷⁰² meaning Archbishop Hieronymus.

⁷⁰³ *Allegro con brio* 4/4.

⁷⁰⁴ *Die Entführung aus dem Serail*, K 384.

No. 657, W.A.M. to his father from Vienna, 12.01.1782 (III, 191: 9-11)

„Clementi plays well as far as the right hand’s execution is concerned.– His *forte* is passages in thirds – but on the other hand he lacks even a kreutzer’s worth of feeling or taste. In a word, a mere mechanic.“

No. 668, W.A.M. to Nannerl from Vienna, 20.04.1782 (III, 202: 9-10 and 203: 28-31)

„I’m sending you herewith a Præludio and a three-part fugue⁷⁰⁵, - [...] it’s clumsily written. – the Præludio goes first, and then the fugue follows. – The reason was that I had already done the fugue in my mind and wrote it down while I was thinking out the Præludium. [!] [...] Baron van Swieten, to whose house I go every Sunday, gave me all the works of Handel and Sebastian Bach to take home |: after I’d played them through for him |: . When Konstanze heard the fugues she fell in love with them; - she doesn’t want to hear anything other than fugues, but especially |: in this field |: only those of Handel and Bach; - because she has now often heard me playing fugues out of my head, she asked me if I hadn’t written any down? – and when I said no – she scolded me severely for not wanting to write what is the most artful and beautiful in music, and didn’t give up begging until I wrote her a fugue, and that’s how it came about. – 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.“

No. 684, W.A.M. to his father from Vienna, 07.08.1782 (III, 219: 41-42)

(about the 1st and 4th movements 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.“

No. 705, W.A.M. to his father from Vienna, 19.10.1782 (III, 239: 9-13)

„Today the Russian court set off again. In the last few days my opera⁷⁰⁶ was performed for them; and I thought it a good thing to return to the clavier, and to conduct, partly in order to wake up the orchestra that had begun to fall asleep, partly |: because just now I am here |: to show myself to the ladies and gentlemen as the father of my child.“

No. 715, W.A.M. to his father from Vienna, 28.12.1782 (III, 245: 9-13, 20-26)

„the concertos⁷⁰⁷ are just the medium between too hard and too easy – they’re very brilliant – easy on the ear – naturally without becoming vapid – here and there – only connoisseurs will have satisfaction – yet so – that amateurs will be pleased with them too, though without knowing why.“ [...] „this medium – nowadays people no longer know how to value what is genuine in anything – in order to win applause you must either write things that are so comprehensible that a cab-driver could sing it after you, or else so incomprehensible – that it pleases them precisely because no one with a bit of sense can understand it; [...] I’d love to write a book – a short Musical critique with examples – but N.B.: not in my name.“

No. 750, W.A.M. to his father from Vienna, 07.06.1783 (III, 272: 24-41)

„Now I must say a few words to my sister about the Clementi sonatas; - everyone that plays or hears them will feel for himself that their composition doesn’t mean anything; - there are no remarkable or striking passages in them except for the 6ths and 8ves – and I beg my sister not to bother herself too much with these, so as not to damage her calm, steady hand, nor thereby rob her hand of its natural lightness, suppleness and speedy flow. – For what in the end does one gain? – She may produce the 6ths and 8ves at the greatest speed, |: which no-one can pull off, not even Clementi |: in this way she’ll produce a ghastly bit of hack work, but nothing in the world more than that! – Clementi is a charlatan like all Italians. – He writes *Presto* on a Sonata, even *Prestissimo* and *alla Breve* – and plays it *Allegro* in 4/4 time⁷⁰⁸; I know, because I’ve heard him. – What he does really quite well are his passages in 3rds; but he sweated over them day and night in London; - apart from these, however, he has nothing – not the least expression or taste - much less, feeling.“

No. 753, W.A.M. to his father from Vienna, 21.06.1783 (III, 275: 17-22)

[Regarding G. Varesco, librettist of the opera *L’Oca del Cairo*, K 422]

„I can assure him that his libretto will certainly not please if the music is no good. – The music is therefore the main thing in every opera; - and so if the text is to please |: and he therefore wishes to hope for reward |: he must alter and reshape things as much and as often as I wish, and not follow his head that has not the least knowledge of the theatre and theatrical practice.“

⁷⁰⁵ K 394 (383a), *Andante maestoso* 4/4.

⁷⁰⁶ *Die Entführung aus dem Serail*, K 384, 8th October 1782.

⁷⁰⁷ K 413, K 414 and K 415.

⁷⁰⁸ consequently slower in both metre and tempo word.

No. 776, W.A.M. to his father from Vienna, 20.02.1784 (III, 301: 2-10)

“Yesterday I had the good fortune to hear Herr Freyhold play a [Flute] Concerto of his own dis-composition.⁷⁰⁹ – I found little in his playing and missed much; - his whole *bravura* consists in double-tonguing – but otherwise you hear absolutely nothing – I was glad that the Adagio was very short; - the Adagio that he also played to you – for from the beginning those accompanying didn’t know where he was because the piece was written in 4/4 time 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.”

No. 787, W.A.M. to his father from Vienna, 28.04.1784 (III, 312: 8-10)

„Herr Richter⁷¹⁰, pianist [...] – he plays a great deal of what concerns execution – only – as you will hear – too coarse – too laborious – and without any taste and feeling.“

No. 793, W.A.M. to his father from Vienna, 26.05.1784 (III, 315: 8-17)

„The concerto that Herr Richter so extolled is the one in B flat [K 450], - which is the first I had written [like that], and which he praised to me already at that time. – I’m unable to choose between these two Concertos. - 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. – Incidentally I’m very curious to hear which of the three Concertos in B flat, D and G⁷¹¹ you and my sister like best; - The one in E flat⁷¹² doesn’t at all belong with them. – It’s a quite special concerto, and written more for a small than large orchestra.“

No. 797, W.A.M. to his father from Vienna, 09.06.1784; postscript on 12.06. (III, 318: 19/20)

„Please tell her that there must be no Adagio in the concertos, but only Andantes⁷¹³.“

No. 826, Leopold to Nannerl from Salzburg, November 1784 (III, 346: 4-18)

„The opera⁷¹⁴ was played again on Sunday with the greatest applause, and truly this opera is so beloved that the whole town acclaims it as the most marvellous work. Herr Haydn⁷¹⁵ sat in the orchestra behind the clavier; naturally everyone always asked his opinion, and he said: if you were to have for this opera an orchestra of 60 to 70 instrumentalists with the necessary extra instruments, such as clarinets and *cors anglais*⁷¹⁶, whose parts have to be played here by violas – only then would you hear what an excellent work this is. He really had the greatest pleasure. [...] Blonde’s duet with Pedrillo⁷¹⁷, - and then her aria⁷¹⁸ were again encored: the Drinking-Duet *Vivat Bacchus* even had to be repeated 3 times. – Everyone who’s seen it in Vienna says unanimously that it’s acted better, more fierily and more naturally and presented with more enthusiasm here than in Vienna.“

No. 847, Leopold to Nannerl from Vienna, 16.02.1785 (III, 373: 46-49)

„Herr [Joseph] Haydn said to me: I tell you before God, as an honest man, your son is the greatest composer whom I know personally or by reputation: he has taste, and – more than that – the greatest knowledge of composition.“

No. 850, Leopold to Nannerl from Vienna, 12.03.1785 (III, 379: 40-45)

„Your brother’s grand fortepiano has been carried out of the house to the theatre or to another house at least 12 times since I’ve been here. He has had a great Fortepiano pedal made, that stands under the piano and is 3 span [27 inches] longer and astoundingly heavy, every Friday it’s carried to the Mehlgrube⁷¹⁹, and was also taken to Count Cziczi’s and Duke Kaunitz’s.“

No. 907, Leopold to Nannerl from Salzburg, 07.12.1785 (III, 467: 33-41)

I’m sorry that you didn’t hear that [...] very skilled woman⁷²⁰. No note she plays is without feeling, even in the symphony she played everything with expression, and no-one could play its [the symphony’s]

⁷⁰⁹ Originally „scomposition“ - sarcastically for the opposite of „composition“.

⁷¹⁰ Georg Friedrich Richter.

⁷¹¹ K 450, K 451 and K 453.

⁷¹² K 449.

⁷¹³ Refers to K 450, K 451 and K 453. - In K 207, K 216, K 219, K 242, K 415 and K 488 there are indeed Adagios.

⁷¹⁴ *Die Entführung aus dem Serail*, K 384.

⁷¹⁵ i.e. Joseph Haydn’s brother Michael, composer in Salzburg.

⁷¹⁶ *recte*: Basset horns.

⁷¹⁷ Leopold was mistaken: there is no duet for Blonde and Pedrillo. Probably he meant Blonde’s very popular duet with Osmin (No. 9) „*Ich gehe, doch rate ich dir*“. - The editor of the NMA, however: „Probably Blonde’s Aria ‚*Welche Wonne, welche Lust*‘ (no. 12)“, [where Pedrillo stays on stage], „and the following Aria of Pedrillo ‚*Frisch zum Kampfe*‘ (no. 13)“.

⁷¹⁸ „*Welche Wonne, welche Lust*“ (No. 12) - NMA, however: „probably ‚*Durch Zärtlichkeit und Schmeicheln*‘ (no. 8)“.

⁷¹⁹ A concert hall in Vienna, Am Neuen Markt, where Mozart’s Piano Concerto in D minor, K 466, was first performed.

⁷²⁰ The violinist Regina Strinasacchi.

Adagio more sensitively or touchingly; her whole heart and soul are in the melody that she performs; and her tone is equally as beautiful and also the strength of tone. In general I find that a woman who has talent plays with more expression than a man.“

Leopold's postscript on 09.12.1785 (III, 468: 61-82)

„This morning from 8 to 12 I was in the theatre at the only rehearsal there's been⁷²¹. [...] After breakfast I went immediately to the theatre to rearrange the orchestral seating completely, - then looked through the cello part, where there were many mistakes [...] [In the evening] I went to the opera and can assure you that, against the public's every expectation, it was performed pretty well; yes, in some numbers even better than it had been by Schmid⁷²². E.g. Povsel plays Osmin more naturally than Brandl, - has a deeper strong bass voice, if not so beautiful, but could therefore sing the lowest passages, as they are written, an excellent actor! - Peverl sings with much less strain, less studied and fearful, than the great Kalmes; she has a beautiful voice, a light throat, high notes, good intonation, and sang the aria with *obbligato* instruments Martern aller Arten complete, including the *cadenza*, already composed with all the instruments, even trumpets and drums, which was omitted by Schmid and only half was sung. The tenor Mayer, as Belmonte, to my and everyone's astonishment sang and acted incomparably, and moderated his voice entirely. In short! The costumes and performance were good, and it gave pleasure. [...]“

Nr. 916, Leopold to Nannerl from Salzburg, 04.01.1786 (III, 483: 69-74)

„I'm sending you 1 Concerto⁷²³. 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. Similarly one must take the first *Allegro* according to the fast passages.“

No. 1022, W.A.M. to Gottfried von Jaquin from Vienna, 15.01.1787 (IV, 10: 17-22)

„I observed, though, with the greatest pleasure seeing how all these people leapt about with such intense pleasure to the music of my *Figaro* arranged as nothing but contredances and German dances; - for here nothing is spoken of but - *Figaro*; nothing played, sung and whistled but - *Figaro*: no opera patronized but - *Figaro* and always *Figaro*; definitely a great honour for me.“

No. 1195 W.A.M. to Constanze from Vienna, 08. and 09.10.1791 (IV, 160: 33-42)

„So I went to another box [...]; there I had nothing but pleasure, and I also stayed until the end - only for Papageno's aria with the Glockenspiel⁷²⁴ I went on stage, because today I felt such drive to play it myself. - there I now made the joke, when Schikaneder [in one place] holds a note,⁷²⁵ I played an *arpeggio* - he was startled - looked into the wings and saw me - when it came the 2nd time - I didn't do it - now he stopped and didn't want to continue - I guessed his thought and again played a chord - then he struck the little toy bells and said ‚Shut up!‘ - everyone laughed then - I believe many learnt through this jest for the first time that he doesn't play the instrument himself.“

⁷²¹ for *Die Entführung aus dem Serail*, K 384.

⁷²² Guest performance in Salzburg of the Ansbach-Bayreuthische Hofchauspielergesellschaft, September 1784.

⁷²³ Piano Concerto in D minor, K 466; the second movement has no tempo word in Mozart's hand.

⁷²⁴ No. 20 „Ein Mädchen oder Weibchen“.

⁷²⁵ probably b. 35a and 35b.

WOLFGANG AMADEUS MOZART
LIST OF ALL MY WORKS
(*Verzeichnüss aller meiner Werke*)

Time signatures and Tempo words that differ from the autograph scores

Mozart's *Verzeichnüss* was for him no more than a **catalogue**; its tempo words and time signatures were not intended as interpretation indications for performers. Occasionally carelessly, therefore, not having his score to hand, he would give to an *incipit* a neighbouring marking such as *Allegro assai* in place of *Presto*, or the generic *Allegro* without adding *vivace* as the manner of playing (such as in the worklist in Letter no. 974) – he himself knew which piece he meant. The two time-signatures that differ seriously (out of 148 entries!) – K 590/1 and K 617/b. 59 - as well as the missing c from the Aria K 512 must be considered as errors.

The *Allegro assai* $\underline{\text{C}}$ of the *Don Giovanni* Overture corresponds almost exactly to the *Molto Allegro* c of the autograph full score; as for the *Allegro assai* C of K 490, b. 1, Mozart was surely thinking of the sixteenthths in bar 5, that as trills have no effect on the „short“ *Allegro* C of the autograph score.

In spite of their limitations, being merely catalogue entries, Mozart's autograph indications in his *Verzeichnüss* should in my opinion have authority over those in copies and printed editions where the autograph score is missing. In the lists in this book they have been so treated.

Verzeichnüss // autograph score

- K 449 Piano Concerto in E flat, 1st movement Allegro 3/4 // Allegro **vivace** 3/4
 K 451 Piano Concerto in D, 1st movement Allegro C // Allegro **assai** C
 K 456 Piano Concerto in B flat, 1st movement Allegro C // Allegro **vivace** C
 K 459 Piano Concerto in F, 1st movement Allegro **vivace** c // Allegro c
 K 468 „Gesellenreise“ Andantino c (for Clavier) // Larghetto c (for organ)
 K 469 Aria no. 8 „Tra l'oscure ombre funeste“ Larghetto 3/8 // Andante 3/8
 K 486 Overture *Der Schauspieldirektor* Allegro **assai** C // Presto C
 K 366 Duetto no. 20b *Idomeneo* Andante C // (*because of new coloraturas:*) Larghetto C
 K 366 Scena con Rondo, no. 10 b *Idomeneo*, b. 1, Allegro **assai** C // Allegro C
 K 492 Sinfonia *Figaro*, Allegro **assai** C // Presto C
 K 495 Horn Concerto, 1st movement Allegro C // --- (*autograph score lost*)
 K 512 Aria „Non sò d'onde viene“ Andante **without time signature** (*copies* c) //-- (*autograph score lost*)
 K 527 Overture *Don Giovanni*, b. 31 Allegro **assai** $\underline{\text{C}}$ // **Molto Allegro** c
 K 527 Aria no. 10a „Dalla sua pace“ Andante 2/4 // Andantino sostenuto 2/4
 K 527 Recitativo accompagnato Donna Elvira no. 21b Allegro C // Allegro **assai** C
 K 545 Piano Sonata in C, 1st movement Allegro C // --- (*autograph unknown*)
 K 547 Piano Sonata in F („for beginners“), 1st mov. Andante cantabile c // -- (*autograph unknown*)
 K 549 „Più non si trovano“, Canzonetta *without tempo word* $\underline{\text{C}}$, // --- (*autograph unknown*)
 K 575 String Quartet in D, 1st movement Allegro c // Allegretto c
 K 577 Rondo Susanna, no. 28a *Figaro* --- c !! // --- (*autograph lost; NMA ed.: „C“ from copy after 1796*)
 K 588 Overture *Così fan tutte*: Andante **maestoso** c // Andante c
 K 590 String Quartet in F, 1st movement Allegro moderato c // Allegro moderato $\underline{\text{C}}$
 K 593 String Quintet in D, 1st movement Adagio 3/4 // Larghetto 3/4
 K 617 Adagio and Rondo in C minor/C for glass harmonica ... b. 59 **Allegro** c // Allegretto $\underline{\text{C}}$

LEOPOLD MOZART (1719-1787)

In the shadow of his great son, it has long been ignored what a prolific composer Leopold was, well known all over German-speaking Europe. Approximately 70 symphonies, 30 large-scale serenades, 12 oratorios, concertos, chamber music, piano sonatas and innumerable divertimenti - all show that he was able to teach his son Wolfgang not only counterpoint and church music in *stile antico*, but perfectly well also the techniques of the 'modern' style of composition. It is no accident that a number of his works were first attributed to Wolfgang. However, most of Leopold's compositions are now lost.

In 1743 he became fourth violinist of the Salzburg court orchestra, in 1758 second violinist and in 1763 second conductor. His violin handbook - influenced by Italian sources - was published in the year of his son's birth; it soon ranked as equivalent to the treatises for flute, piano and singing by Quantz, C.P.E. Bach and Tosi/Agricola. It was internationally recognised as the most important manual for violin. Friedrich Wilhelm Marpurg praised it with enthusiasm. Three editions appeared before 1787 and more were to follow until 1817. Far beyond violin playing, it contains fundamental insights which his son was able to make use of in his whole career, without, however, accepting every detail as dogma.

ESSAY ON A FUNDAMENTAL SCHOOL OF VIOLIN PLAYING, AUGSBURG 1756 (VERSUCH EINER GRÜNDLICHEN VIOLINSCHULE)

[We have taken the liberty of adding some emphases]

Chapter 1, second section: Of Metre, or the Measurement of Musical Time. p. 30-35

§ 1 **Metre makes the melody, therefore metre is the soul of music.** Not only does it give it life, but holds all its component parts in their order. **Metre** determines the moment when the various notes must be played, and is that which is often lacking in many who have otherwise come quite far in music [...] This lack is due to their having neglected metre from the beginning. **Therefore everything depends on the measurement of musical time.** [...]

§ 3 **In ancient music there were differing opinions** [about the notation of metre], **and everything was in great confusion.** They notated the metre by full circles and half circles which 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 down such mouldy stuff, musiclovers are referred to the ancient writings themselves.

§ 4 Nowadays metre is divided into even [simple or common] and uneven [triple]. [...] Even metre has two parts; uneven has three parts. [...] Here now are all the usual kinds of metres:

Even metre: C; 2 or 2/4; \mathcal{C} .

Uneven metre: 3/1; 3/2; 3/4; 3/8; 6/4; 6/8; 12/8.

These species of metre are already sufficient to show to some extent the natural difference between a slow and fast melody, and also to make it comfortable for whoever beats time.⁷²⁶ [...]

§ 6 **Allabreve** is a contraction of common metre. It has only two parts, and is nothing other than 4/4 metre arranged into two parts. [...] The sign for Allabreve is the letter C with a line drawn through it: \mathcal{C} . **In this metre one adds few ornaments.**⁷²⁷

§ 7 This is, however, only the typical mathematical division of the bar, which we call the metre and the beat. Now we come to a major point, namely, the **kind of tempo.** One must not only be able to beat time correctly and evenly, but one must also know how to **recognize from the piece itself whether it calls for a slow or a somewhat faster tempo.** At the beginning of every piece, it's true, specific words are written that characterize it, such as: *Allegro* (merry), *Adagio* (slow), and so on. **But both slow and fast and merry have their degrees.** And even if the composer takes the trouble to explain more clearly the kind of movement required by using yet more descriptive and additional words, it is still impossible for him to describe exactly the tempo he desires for the **execution** of the piece. So **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.

⁷²⁶ [footnote e:] „The good gentlemen critics will not be startled if I omit the time signatures 4/8, 2/8, 9/8, 9/16, 12/16, 12/24, 12/4. In my eyes they are worthless stuff. One finds them seldom or not at all in the newer pieces; and there is really enough variety of metres for expressing everything, to be able to do without these.“ [...]

⁷²⁷ [footnote f:] „The Italians [*Welschen*] call the even metre: *Tempo minore*; and the Allabreve: *Tempo maggiore*.“

Every melodic piece has at least one passage from which one can recognize with certainty what manner of tempo the piece demands. Often, if one looks carefully, it drives forcibly into its natural tempo. This should be noted, but also that for this perception long experience and good power of judgement are required. Who then will contradict me if I count this among the principal perfections in the art of music?

§ 12 The pupil must especially take great pains to end every piece that he plays in the same tempo in which he began it. [...] He must practise the difficult passages in particular and often, until he finally achieves the skill to play the whole piece at the correct and unwavering tempo throughout.

Chapter 1, third section. Of the Duration or Value of the Notes, Rests, and Dots, together with an Explanation of all Musical Signs and Technical Terms:

§ 11 There are certain passages in slow pieces where the dot must be held still a little longer than the rule mentioned above demands, if the performance is not to become too drowsy. [...] *In general the dot must always be held somewhat longer.* For not only does the performance in this way become more lively; but also it puts a stop to rushing, a fault that is almost universal; by not holding the dot long enough, however, the music too easily hurries. It would be very good if this longer holding of the dot could be decidedly settled on. For my part, at least, I have often done so, and I have made my opinion known by the use of two dots together with shortening the note that follows. True, it appears strange at first. However, what does that matter? The rule has its reason; and through it musical taste is promoted. [...]

p. 48 Musical Technical Terms [a selection concerning Tempo, as far as they appear in W.A. Mozart]:

- **Prestissimo** indicates the fastest tempo, and **Presto assai** is almost the same. This very rapid tempo requires a light and somewhat shorter stroke.
- **Presto** means fast, and **Allegro assai** is only a little different.
- **Molto Allegro** is somewhat less than *Allegro assai*, but is still faster than
- **Allegro**, which indeed indicates a merry, though not too hasty tempo, especially when moderated by additional words and phrases, such as:
 - **Allegro, ma non tanto**, or **non troppo**, or **moderato**, which is to say that one should not exaggerate the speed. For this a lighter and livelier bow-stroke is called for, yet certainly more serious and never as short as in the fastest tempo.
 - **Allegretto**, is rather slower than *Allegro*, usually having something pleasant, charming and playful, and much in common with *Andante*. It must therefore be performed in a charming, trifling and playful manner, which charm and playfulness can be more clearly defined in this and other tempos by the word *Gustoso*.
 - **Vivace** means animated, and **Spiritoso** means that one should play with understanding and spirit; and **Animoso** is almost the same. All three terms form a midpoint between fast and slow, which the piece must itself make more apparent.
 - **Moderato**, moderated, unassuming; not too fast and not too slow. Precisely this is indicated to us by the piece itself: we must recognize this moderation from the way it proceeds.
 - **Tempo commodo**, and **Tempo giusto**, similarly lead us back to the piece itself. They tell us that we must play the piece neither too fast nor too slowly, but in its own correct and natural tempo. We must therefore look for the true pace of such a piece within itself. [...]
 - **Sostenuto** means sustained, or, even more, held back and not driven forwards. Therefore in such circumstances the bowing must be serious, long and sustained, linking [the notes of] the melody together.
 - **Maestoso**, with majesty, deliberately, not hurried.
 - **Andante**, walking. The word itself tells us that the piece must be allowed *its own natural pace*; especially when **ma un poco** [!] **Allegretto** is added. [...]
 - [*Andantino* is missing!]
 - **Lente** [*Lento*] or *Lentement*, quite leisurely.
 - **Adagio**, slowly.
 - **Largo**, a still slower tempo, to be performed with long bowstrokes and much composure.

To these words that have now been explained others are added to slow pieces, such as:

- **Cantabile**, singable, in a singing style. That is: we should endeavour to produce a singing style. This must be natural, not too artificial, and therefore played so that the instrument, as far as at all possible,

imitates the art of singing. And this is music's greatest beauty.⁷²⁸

Chapter 12. Of Reading Music correctly, and of Good Performance in general.

§ 3 Reading the musical works of good masters correctly according to their instructions, and playing them in accordance with **the dominant affect of the piece**, is far more artistic than studying the most difficult solo or concerto. For this latter, one needs only a little good sense. And if one has sufficient ability to devise the fingering, one can with determined practice learn the most difficult passages for oneself. The former, on the contrary, is not so easy. For not only must one observe precisely everything indicated and decreed, not playing otherwise than has been written; but one must also **play with a certain sensitivity; one must sink oneself into the affect to be expressed** and with a certain good style render and perform all the *features, slurs, separation of the notes, the piano and forte*; in a word, everything that belongs to the tasteful performance of a piece, which can only be learnt from **sound judgement acquired through long experience**.

§ 7 Before beginning to play a piece, one must thoroughly look over and consider it. One must investigate the **character, tempo, and kind of movement** demanded by the piece, carefully observing whether there is not a passage which may often seem at first sight of little significance, but because of its special style of execution and expression is not quite so easy to play. Finally, every care must be taken when practising to discover and render the **affect** which the composer wished to display; and as the sad and joyful often alternate, each must be assiduously depicted according to its nature. In a word, it must all be **so played that the player himself is moved by it**.

§ 8 It follows from this that the indicated **piano and forte** must be observed most precisely, not playing endlessly with the same tone like a hurdy-gurdy. Indeed, we must know how to change from *piano* to *forte* **without instruction** and mostly of our own accord, playing each **in the right place**; for this means, according to the well-known painters' maxim, **Light and Shade**. The **notes raised** by a \sharp and \natural should always be played rather **more strongly**, then diminishing the tone again as the melody proceeds [mus. ex.] Similarly a sudden lowering of a note by a b and \flat should be marked out by a *forte*. [mus. ex.] One always accents half notes if they are mixed with short notes, and then relaxes the tone again afterwards. [mus. ex.]

§ 9 Usually, the emphasis or stress of tone falls on the **ruling or struck** note which the Italians call *nota buona*. These **struck or 'good' notes**, however, are noticeably different from one another. The especially ruling notes are these: in every bar, **the first note of the first quarter; in 4/4, the first note of the half-bar or third quarter; in 6/4 and 6/8, the first note of the first and fourth quarter** [resp. eighth]; and in 12/8, the first note of the **first, fourth, seventh, and tenth eighth**. [...]

§ 10 The other **good notes** are those which, it is true, are always differentiated from the others by a small accent, but which must be stressed with *great moderation*. [...] If several notes of this kind now follow each other, over pairs of which a **slur** is placed, then the **accent** falls on **the first** of the pair, and it is not only played somewhat more strongly, but is also **held a little longer; the second**, however, is slurred on to it quite gently and quietly, and **somewhat delayed**. [...] But often 3, 4, and even more notes are bound together by such a slur and half-circle. In this case **the first** of them must be accented **rather more strongly and held longer**; the others, however, must be slurred on to it in the same stroke with diminishing strength, more and more softly and without the slightest emphasis. [...]

§ 13 In merry pieces the accent is mostly placed **on the highest note**, in order to make a very lively performance. In this case the emphasis may fall on the last note of the second and fourth quarter in 4/4, or on the end of the second quarter in 2/4; especially when the piece begins with an **upbow**. [mus. ex.] In slow and sad pieces, however, this cannot be done, for then the upbow's note must not be detached, but **held and played cantabile**.

§ 17 [...] wherever a **forte** is written, one must make use of the loudness *with moderation*, not crazily tearing at the strings, especially when accompanying a concerto solo. [...] Often a note demands a **stronger** accent, sometimes a *moderate* one, and often one that is *barely noticeable*. [...]

§ 20 Many, who have no conception of taste, never hold the **steadiness of tempo** when accompanying a concertante part, but always strive to **give in** to the main part. These are accompanists for bunglers and

⁷²⁸ [footnote:] „Many imagine themselves bringing something wonderfully beautiful into the world when they thoroughly wrinkle the notes of an *Adagio Cantabile*, making out of one note a few dozen. In this way such music-murderers expose their bad judgement to the light of day. [...]“

not for masters. [...] But when one accompanies a true virtuoso, one who is worthy of the name, then one must not allow oneself to be led astray by the **delaying** or **anticipating** of notes [*rubato*], which he knows how to do so skilfully and movingly, into hesitating or hurrying, but must continue to **play always in the same kind of tempo**; otherwise one would by the accompaniment tear down what the soloist wanted to build up.⁷²⁹

§ 21 Moreover, in making music, if it is to be otherwise good, all the players in the ensemble must observe each other well, and especially watch their leader; not only so that they begin together, but so that they may play **constantly in the same tempo** and with the same expression. [...] **Maintaining an even tempo** has been impressed on the reader more than once in Chapters 6 and 7. [...]

§ 22 [...] All the effort that I have made in writing this book has for its aim: to bring beginners to the right way and prepare them for the knowledge of and feeling for good musical taste. I will close here, although I have much still to say to our esteemed concert artists. [...]

JOHANN PHILIPP KIRNBERGER (1721-1783)

Kirnberger had rich practical experience as harpsichordist, violinist, *Kapellmeister* - ultimately at the court of Frederick the Great in Berlin - and as composer. His importance today lies in his theoretical writings about music. He wrote the musical articles in Georg Sulzer's *„Allgemeine Theorie der Schönen Künste“* (from 1771) as far as *„Mittelstimmen“* („middle voices“) on the basis of a deep knowledge of J.S. Bach's works (though actual instruction by him cannot be proved). The subsequent lemmata were written together with his student JOHANN ABRAHAM PETER SCHULZ (1747-1800), a talented writer influenced by the ‚Enlightenment‘, until Schulz took over alone from the entry *„Sarabande“* onwards. In the second part of his *„Die Kunst des reinen Satzes in der Musik“* (1776) (*„The Art of Strict Musical Composition“*) Kirnberger progressed under the influence of Schulz from the principles in C. P. E. Bach's *„Versuch über die wahre Art, das Clavier zu spielen“* (1759/62) (*„Essay on the True Manner of Playing the Clavier“*) to his own independent development of a theory of melody and rhythm for the second half of the century. It became one of the bases of Heinrich Christoph Koch's theory of composition (1782 ff, see below). **Mozart knew Kirnberger's work**⁷³⁰, and his close friend Stadler recommended it still in 1800 as a fundamental textbook.⁷³¹

⁷²⁹ [footnote 3:] „A skilful accompanist must also be able to assess a concerto soloist. He certainly must not give way to a sound virtuoso, for he would then ruin his *tempo rubato*. What this ‚stolen tempo‘ is, is more easily shown than described. [...]“

✦ About Mozart's *rubato* see letter no. 355, [p. 260 and the second part of ✦ Koch's article *Tempo rubato* in his *Musical Dictionary* [app. p. 317, and footnote 792], where he also ascribes this manner of playing to Franz Benda, concertmaster to Frederick the Great.

⁷³⁰ In 1782 he copied Kirnberger's canon on the copperplate engraving of the 2nd edition of the first part of *„The Art of Strict Musical Composition“* (*„Die Kunst des reinen Satzes in der Musik“*, 1774).

⁷³¹ Siegbert Rampe, *Mozarts Claviermusik*, 1995, p. 76 f.

JOHANN PHILIPP KIRNBERGER (1721-1783)

THE ART OF STRICT MUSICAL COMPOSITION

(Die Kunst des reinen Satzes in der Musik)

[Collaborator: Johann Abraham Peter Schulz]

Berlin and Königsberg, 1776-79

Translated by DAVID BEACH and JURGEN THYM, London 1982

[Emphases added]

Volume II, Section 4.

Tempo, Metre, and Rhythm⁷³²

[...] Thus *tempo*, *metre*, and *rhythm* give melody its life and power. **Tempo** defines the rate of speed, which by itself is already important since it designates a livelier or quieter character. **Metre** determines the accents in addition to the length and brevity of the notes and lighter or more emphatic delivery; and it shapes the notes into words, so to speak. But **rhythm** establishes for the ear the individual phrases formed by the words and the periods composed of several phrases. Melody becomes a comprehensible and stimulating speech by the proper combination of these three things.

But it must be kept in mind that none of these elements is sufficient by itself to define any character of the melody exactly; the true expression of the melody is determined only by their synthesis and their interaction. Two compositions may have the same degree of *allegro* or *largo*, yet still have an entirely different effect; according to the type of metre, **the motion is - at the same speed - more hurried or emphatic, lighter or heavier**. From this it is clear that tempo and metre must combine their forces. It is the same with rhythm [i.e. periods]: the same parameters of which the song consists can, depending on metre and tempo, assume a quite different expression.

He who wants to set a melody must necessarily at the same time pay attention to the united effect of tempo, metre and rhythm [see above] and not regard any of them without respect to the other two. [...]

I. TEMPO (*Von der Bewegung*)

The composer must never forget that every melody is supposed to be a natural and faithful illustration or portrayal of a mood or sentiment, insofar as they can be represented by a succession of notes. The term **Gemüthsbewegung**, which we Germans give to passions or affections, already indicates their analogy to tempo. (The German words used by Kirnberger for tempo are *Bewegung* and *Taktbewegung*. The former also has a more general meaning that has been translated throughout as „*motion*“.) [...]

Furthermore, he must have acquired a correct feeling for the **natural tempo of every metre**, or for what is called **tempo giusto**. This is attained by diligent study of all kinds of dance pieces. Every dance piece has its definite tempo, determined by the metre and the note values that are employed in it. Regarding **metre**, those having longer values, like *alla breve*, 3/2, and 6/4 metre, have a heavier and slower tempo than those of smaller values, like 2/4, 3/4, and 6/8 metre, and these in turn are less lively than 3/8 or 6/16 metre. Thus for example, a loure in 3/2 metre has a slower tempo than a minuet in 3/4 metre, and the latter is in turn slower than a passepied in 3/8 metre.

Regarding **note values**, dance pieces involving sixteenth and thirty-second notes 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.

Thus the **tempo giusto** is determined by the **metre** and by the **longer and shorter note values** of a composition. Once the young composer has a feeling for this, he will soon understand to **what degree the adjectives *largo*, *adagio*, *andante*, *allegro*, *presto*, and their modifications *larghetto*, *andantino*, *allegretto*, *prestissimo*, add or take away from the fast or slow motion of the natural tempo**. He will soon be able not only to write in every type of tempo, but also in such a way that this tempo is captured quickly and correctly by the performers.

However, tempo in music is not limited just to the different degrees of slow and fast motion. There are passions in which the images flow monotonously like a gentle brook; others where they flow faster with a moderate noise, but without delay; some in which the succession of images is similar to wild brooks swollen by heavy rains, which rush violently along and sweep with them everything that stands in

⁷³² Rhythmic units. See the clear formulation of Hiller in his „Dictionary as Appendix“ p. 353.

their way; and again others in which the images are similar to the wild sea, which violently beats against the shore and then recedes to crash again with new force. Similarly, tempo in melody can also be violent or tender, skipping or monotonous, fiery or bland even when the degree of fast or slow motion is the same, depending upon the type of **note values** chosen for the melody. [...]

Each of these examples is distinguished from the others by a characteristic motion that is felt first of all through the differences of tempo and metre, and in those that have the same tempo and metre through the difference of note values from which the melody is composed. The young composer must pay particular attention to this and must, by diligent study of the works of excellent masters, gain sufficient experience in the **particular effect of each type of note value in every metre**. Assuming he has a correct feeling for this, he will thereby obtain control over the means by which he incorporates into his melody exactly that type of motion which allows the mood of the chosen passion to be perceived most clearly.

Thus the composer, in constructing a piece, has to consider two things regarding tempo: (1) the slow or fast pace of the **tempo**; (2) the characteristic motion of the **parts of the measure [bar]**, or the type of rhythmic⁷³³ changes. Lively sentiments generally require a fast tempo; but the expression can become playful, or flirtatious, or happy, or tender, or pathetic by means of the type of characteristic motion of the parts of the measure [bar], or the rhythmic steps. Likewise, a slower tempo generally is appropriate to the expression of sad sentiments, but through the second type of motion the expression can become more or less agitated, tender or violent, gentle or painful. Of course, it is not the motion alone that has this effect; the remaining good qualities of an expressive melody must be united with it, but then it contributes most forcefully to the expression. [...]

He [the young composer] must be careful **in writing a piece not to hurry or drag**. Although these words are common only in the theory of performance, they can also be applied to **composition**. It can easily happen that a composer, without noticing it, rushes the tempo in writing a fiery allegro, or lets it drag in a sad largo; or, out of fondness for a phrase, he may unwittingly become lax about the tempo, so that the phrase becomes vague because of its fast rate of rhythmic motion or dull because of its slowness. The composer suffers in the performance of such a piece, but through his own fault.⁷³⁴

He must not overstep the limits of fast or slow tempo. What is too fast cannot be performed clearly, and what is too slow cannot be comprehended. This applies mainly to pieces where the composer himself indicates the tempo.

Because of the long period of vibration of low notes, all short note values must be avoided in the low register; but in the high register they are more effective than long sustained notes. [...]

Finally, the composer must not neglect to designate the tempo of his piece as precisely as possible whenever it cannot be determined from the features given above. He must use the terms *allegro assai*, *allegro moderato*, *poco allegro* &c. wherever the word *allegro* would indicate a tempo that is too fast or not fast enough. The same is true of slow pieces. The words that refer to characteristic motion, such as *maestoso*, *scherzando*, *vivo*, *mesto* &c. are often of the greatest significance in expressive pieces, and not meaningless for those who want to perform a piece well. Hasse⁷³⁵ is so precise in the designation of his tempi that he often makes lengthy descriptions of how the piece is to be performed: „*Andantino grazioso, ma non patetico, non languente*; - *Allegretto vivo, e con spirito*; or *allegretto vivo, che arrivi quasi all'allegro intiero*; - *Un poco lento, e maestoso, ma che non languisca, e abbia il dovuto suo moto*.”

II. METRE (Von dem Tackte)

Everything that can be said to a composer about this subject beyond what I have already stated about tempo is contained in the following main topics: (1) that all types of metres invented and in use up to now be described to him, each according to its true structure and its precise execution; (2) that the **spirit** or **character of each metre** be defined as precisely as possible; (3) finally, for the situation where the melody is to be written to a given text, that directions be given how the best or at least a suitable type of metre is to be chosen for it. [...]

1. If one hears a succession of equal pulses that are repeated at the same time interval, experience teaches us that we immediately divide them metrically in our minds by arranging them in groups containing an equal number of pulses; and we do this in such a way that we put an accent on the first pulse of each group or imagine hearing it stronger than the others. This division can occur in three ways, that is,

⁷³³ „rhythmic“ here in the modern sense.

⁷³⁴ [Very interesting! The printed scores of less disciplined composers could possibly be more rigid than the music was actually intended by them!]

⁷³⁵ Johann Adolf Hasse, 1699-1783.

we divide the pulses into groups of two, three, or four. We do not arrive at any other division in a natural way. [...]

The measure [bar] consists of two, three, or four equal beats; besides these, there is no other natural type of measure [bar].

To all appearances, only three time signatures would be required to indicate these metres, namely, one that indicates a measure of two, another that indicates a measure of three, and a third that indicates a measure of four beats. However, from what we have stated already [...] about *tempo giusto* and the natural motion of longer and shorter note values, it becomes clear, for example, that a measure of two quarter notes and another of two half notes, and likewise a measure of three quarter notes and another of three eighth notes, indicate a different tempo, even though they have the same number of beats. In addition, **longer note values are always performed with more weight and emphasis than shorter ones; consequently, a composition that is to be performed with weight and emphasis can only be notated with long note values, and another that is to be performed in a light and playful manner can only be notated with short note values.** [...]

From this the necessity of different metres with the same number of beats becomes apparent. [...] In general, metres are divided into even and odd: *even* are those of two and four beats; and *odd*, those of three beats, which are also called triple metres. Furthermore, a distinction is made between simple and compound metres: *simple* metres are constituted in such a way that each measure amounts to only one foot, which cannot be divided in the middle; however, **compound metres can be divided in the middle of each bar**, since they are composed of two simple metres. [...]

OBSERVATIONS ABOUT SIMPLE EVEN METRES OF TWO BEATS

(Anmerkungen über die einfachen geraden Tackarten von zwey Zeiten)

- 1) 2/1 metre, which is also called **large alla breve** by some, consists of two whole notes or semibreves [per measure]. However, [...] it is no longer used.
- 2) **2/2 metre**, or rather **alla breve**, which is always designated by ϕ or 2 [crossed through], is most often used in church pieces, fugues, and elaborate choruses. It is to be noted about this metre that it is very serious and emphatic, yet is performed twice as fast as its note values indicate, unless a slower tempo is specified by the adjectives *grave*, *adagio* &c.
- 3) **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 a piece is written in ϕ or in 2/4.

(Example in Kirnberger's 'The Art of Strict Musical Composition', p. 387)

If this phrase is performed correctly, everyone 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.

2/4 metre as well as the **6/8 metre** that is derived from it are most often used in chamber and theater pieces. In their natural tempi, sixteenth notes and a few thirty-second notes in succession are their shortest note values. But if the tempo is modified by the adjectives *andante*, *largo*, *allegro* &c., more or none of these note values can be used, depending on the rate of speed.

- 4) **2/8 metre** would be appropriate only for short amusing dance pieces because of its fast tempo and its all too great lightness of execution. However, it is not in use, and we would not have mentioned it if **6/16 metre** - which is derived from it and in which many pieces have been written - did not have to be listed. It differs greatly from 6/8 metre in the hurried nature of its tempo and the lightness of its execution. [6/16 was used by J.S. Bach and Couperin among others] [...]

On the violin, pieces in this and other similarly light metres are to be played just with the point of the bow; however, weightier metres require a longer stroke and more bow pressure. The fact that these and several other metres that we shall list are considered superfluous and obsolete today indicates either that good and correct execution has been lost or that an aspect of expression which is easy to obtain only in these metres is entirely unknown to us. Both [of these conclusions] do little credit to the art, which supposedly has reached its peak in our time.

It is now to be noted in particular about these duple metres that each measure amounts to one foot of two parts, the first of which is ‚long‘ [accented] and the second ‚short‘ [unaccented], and that each main note of a melodic phrase must fall on the first beat of the measure, or, as is said, on the downbeat. [...]

OBSERVATIONS ABOUT SIMPLE EVEN METRES OF FOUR BEATS

(Anmerkungen über die einfachen geraden Tacktarten von vier Zeiten)

2) **4/4 metre**, which is designated by C, is of two types: either it is used with the adjective *grave* in place of the 4/2 metre just mentioned, in which case it is called **‘large’ 4/4 time**; or it is the so-called common even metre, which is also called **‘small’ 4/4 time**.

‘Large’ 4/4 time is of extremely weighty tempo and execution and, because of its emphatic nature, is suited primarily to church pieces, choruses, and fugues. Eighth and a few sixteenth notes in succession are its fastest note values. To distinguish it from small 4/4 time, it should be designated by 4/4 instead of C. The two metres have nothing in common except for their signatures.

Small 4/4 time has a more lively tempo and a far lighter execution. It tolerates all note values up to sixteenth notes and is used very often in all styles.

The same is true of **12/8 metre** of [four] triple beats that is derived from 4/4 metre. A few older composers who were very sensitive about the manner in which their pieces were performed often designated pieces consisting only of sixteenth notes by 24/16 instead of 12/8 to indicate that the sixteenth notes should be performed lightly, quickly, and without the slightest pressure on the first note of each beat. Composers and performers today seem to know so little about these subtleties that they believe, on the contrary, that such metre designations were only an eccentricity of the older composers.

3) **4/8 metre** is the lightest of the quadruple metres in execution and tempo. It is distinguished from 2/4 metre by the weight of its beats, all of which are equally stressed⁷³⁶; (in 2/4 metre the first and third beats are emphasized.) Therefore, it has a somewhat slower tempo than 2/4 metre. Yet, since the liveliness of the tempo makes the stress of the beats less noticeable in both metres, the two are not as different from one another as are 4/4 metre and *alla breve*. Furthermore, today’s composers no longer designate pieces with 4/8, but always with 2/4 instead. [...]

In quadruple metre, the first and third beats are accentuated [intrinsicly ‘long’], but the second and fourth unaccented [intrinsicly ‘short’]. The former are also called **‘strong’** [‘good’] and the latter **‘weak’** [‘bad’] beats. Of the accented beats, the first is in turn stressed more than the third: [= v - v].

Therefore the principal notes of the melody must always fall on the first beat; the other notes receive more or less weight depending on the intrinsic ‘length’ and ‘shortness’ of the other beats. In these metres, the closing note always falls on the first beat and must last four beats, except in pieces where the phrase begins on the upbeat. [...]

OBSERVATIONS ABOUT ODD METRE OF THREE BEATS

(Anmerkungen über die ungeraden Tacktarten von drey Zeiten)

2) **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; C.P.E. Bach has even begun a symphony in this metre with many thirty-second notes in a row. With such note values, the three beats of this metre must be indicated most clearly in the other voices; otherwise the melody would remain fuzzy and incomprehensible to the listener. [...]

3) **3/4 metre** is because of its lighter execution not as common in the church style as 3/2; but it is used very often in the chamber and theatrical styles.

Its natural tempo is that of the minuet, and in this tempo it does not tolerate many sixteenth notes, even less thirty-second notes, in succession. However, since it assumes all degrees of tempo from the adjectives *adagio*, *allegro* &c., all note values that fit this tempo can be used, depending on the rate of speed. [...]

4) **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. [...]

OBSERVATIONS ABOUT COMPOUND METRE

(Anmerkungen über die zusammengesetzten Tacktarten)

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 measures 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

⁷³⁶ This kind of 4/8 metre doesn’t occur in Mozart’s works.

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.

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. [compound 2/4 from two combined 2/8 bars and - according to Marpurg - even compound 3/4 from three combined 2/8 bars.]

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**. These metres - for example, the compound 4/4 and the simple common 4/4 - can easily be distinguished, since, in the former, the cadences fall naturally on the second part of the bars and last only half a bar, which would not be possible in simple 4/4 metre. Likewise, in compound 6/4 metre the close can occur on the fourth quarter, which is not possible in simple 6/4 metre.

Otherwise, compound metres are no different from the simple ones with regard to weighty and light execution and tempo.⁷³⁷ [...]

The most useful compound metres are given in the following table:

1.	Compound 4/4 metre, combined from two	2/4 measures,				
2.	"	12/8	"	"	"	6/8
3.	"	12/16	"	"	"	6/16
4.	"	6/4	"	"	"	3/4
5.	"	6/8	"	"	"	3/8
6.	"	6/16	"	"	"	3/16

According to the outline presented above, I now have to consider:

2) the *spirit* or actual *character of each of these metres* from the standpoint of their power to express sentiments and passions.

Here it is not so much the even or odd number of beats in a bar that matters as the *slower or faster tempo* and the *heavier or lighter gait* of the bar. One metre can be used for contrasting passions, depending upon the tempo and other factors. However, since each metre has a treatment that is most suitable and natural to it, or, if one wants, most common, then it also has to this extent a **special character** that can, of course, be taken away from it by a strange and unusual treatment.

Thus, what I have to say here concerns the special ease with which this or that metre can assume a certain character.

It is to be noted in general that, among the metres which have the same number of beats, the one that has larger or longer beats is naturally somewhat more serious than the one of shorter beats. Thus 4/4 metre is less lively than 4/8 metre; 3/2 metre is more ponderous than 3/4, and the latter is not as lively as 3/8.

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.

3/2 metre is emphatic and very serious as long as not too many short notes are used.

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.

The character of 3/4 appears to be gentle and noble, particularly when it consists only, or at least mostly, of quarter notes. But 3/8 metre has a liveliness that is somewhat frolicsome.

These general characters are defined even more specially by the *particular note value that prevails* and by rules that determine progression by larger or smaller *intervals*. The character of 3/4 metre is entirely different when quarter notes are used almost exclusively throughout than when many eighth and even

⁷³⁷ The formulation of Kirnberger's co-author J.A.P. Schulz in Sulzer's, „General Theory“ is clearer: „Tempo and execution of compound metres correspond to the simple ones from which they are composed.“ (vol. IV, p. 501 [see app. p. 291]). Compare also ✧ G. Weber, *Theory of Composition* (*Tonsetzkunst*), p. 111/112): „Since a compound metre is nothing else but a group of two simple metres it follows that the beats of a compound measure move neither faster nor slower than in a simple one - under otherwise equal circumstances - for example the quarter notes in 4/4 metre move exactly like those in 2/4 metre, the eighth notes in 6/8 metre like those in 3/8, 9/8, or 12/8 metre, etc.“

still smaller notes occur, and when it progresses mostly by small intervals than when leaps occur more often. [...]

From the few remarks that I have made here about the different characters of the metres, it is evident that this difference of metres is very well suited to express particular nuances of the passions.

Each passion has its own degrees of strength and, if I may say so, its own deeper or shallower character. Joy, for example, can be solemn and almost exalted; it can be overwhelming, but also leaping and frolicsome. Joy can have these and even more levels and nuances, and such is the case with the other passions as well. Above all, the composer must have a definite idea of the particular impression of the passion that he has to portray and then choose a *more ponderous or lighter metre* depending upon whether the affect in its particular nuance requires one or the other.

3) How is one to approach vocal pieces with regard to metre? First of all, one must pay attention to the sentiment contained in the words, and, depending upon its nature, select one of the more serious or lively types of metre. Everything that is sung in *alla breve* time, for example, can also be sung in 2/4 metre, but in performance such a piece would sound far more *serious* in the first metre and far more *lively* in the second.

Second, one must investigate whether the text requires a metre of two, three, or four beats. That is, each long syllable must fall on an accented beat, and each short syllable on an unaccented beat. The key word of a line must fall on the first beat:

2/4: / Wei-ser / Da-mon, / des-sen / Haupt / Lor-beer / um und / um be- / laubt.

Here a weak syllable always follows a long one, and [the line] could also be set in 3/8:

3/8: / Wei--ser / Da--mon /

But, since the line has a serious character, 2/4 is preferable to 3/8. However, the following lines have a lively character, although long and short syllables alternate just as above:

6/8: „Ein / klei-nes Kind mit / Flü-geln, das / ich noch nie ge- / sehen“ etc.

but they must not be written in 3/8, because then the last syllable of the word „Flügeln“, which is weak, would fall on the first beat and therefore would be accented. Since the close always falls in the middle during the course of these lines, this is indicative of *compound 6/8* metre.

[...] It can be seen from these few examples that different metres and rhythmic progressions can be chosen for the same words, and yet the long and short syllables always be treated correctly. Here we are talking only about those melodies where each syllable is set to one note. However, since many notes and even whole passages can be written to one syllable in an embellished melody, it becomes clear that almost all metres can fit the same words. Therefore, when writing large vocal compositions involving an embellished melody, one must have a feeling for the *special effect of each metre* and choose the one that best represents the expression to be portrayed.

III. Rhythm⁷³⁸ (*Von dem Rhythmus* [= Periodik])

Melody receives its character from tempo and metre, through which a gentle or violent, a sad or joyful sentiment is expressed. The flow of the melody is divided into larger or smaller phrases by the rhythm [see footnote 738], without which the melody would progress monotonously; each of these phrases has its special meaning, like phrases in speech. Melody becomes diversified in this way and, with its other properties, becomes a speech that entertains the ear and senses with manifold phrases, some of which taken together form a complete sentence.

Anyone with an average ear will have noticed that the greatest power of melody comes from rhythm [see above]. It unites both the melody and the harmony of *several measures into a single phrase* that is immediately grasped by the ear; and several small phrases are again combined as a larger unit to form a complete sentence with a rest point at its end, which allows us to comprehend these individual phrases as a unit. [...]

In speech one comprehends the meaning only at the end of a sentence and is more or less satisfied by it depending on whether this meaning establishes a more or less complete statement. The same is true in

⁷³⁸ [Kirnberger's Footnote:] This word has two meanings: sometimes it means what the ancients called „rhythmoponie“, that is, the rhythmic character of a piece; at other times it means a *phrase* or *segment*. It has the first meaning when one says, „This piece is incorrect rhythmically, or the rhythm is no good.“ It is used in its other meaning when one says, „a rhythmic unit (phrase) of four measures.“

music. Not until a succession of connected notes reaches a point of rest at which the ear is somewhat satisfied does it comprehend these notes as a small unit; before this the ear perceives no meaning and is anxious to understand what this succession of notes really wants to say. However, if a noticeable break does occur after a moderately long succession of connected notes, which provides the ear with a small rest point and concludes the meaning of the phrase, then the ear combines all these notes into a comprehensible unit.

This break or rest point can be achieved either by a complete cadence or simply by a melodic close with a restful harmony, without a close in the bass. In the first case, we have a complete musical statement that is equivalent to a full sentence in speech, after which a full stop is placed. But in the other case, we have a phrase that is indeed comprehensible, yet after which another or several more phrases are expected to complete the meaning of the period. The musical statement that is complete and ends with a formal cadence we will call a *'section'* or *'period'*; but the incomplete one that ends only with a melodic break we will call a *'phrase'* or a *'rhythmic unit'*.

One can easily understand that every good melody must consist of various periods and these in turn of several phrases. I first want to discuss here what is to be observed regarding these periods and phrases so that the ear is never offended or loses interest.

A musical period, then, is a succession of connected notes that concludes with a complete formal cadence. The effect of this cadence is so satisfying to the ear that it permits it to comprehend the entire succession of notes combined in this period as a unit, without being disturbed in this sensation by the expectation of what might follow. If this close occurs in the principal tonic of the piece, the satisfaction is complete and nothing further is expected, since the entire musical speech has reached its goal. But if it occurs in a key other than the main key, the satisfaction is incomplete, since the ear wants to hear the main key again.

A series of such periods, none of which but the last closes in the main key, forms an entire composition. However, if one or more periods were to conclude with a cadence in the main key before the end of a composition, one would no longer have an entire melody, but a composition that is made up of two or more similar melodies.

Therefore, it should be a principal rule not to conclude any period but the last in an entire piece with the principal tonic. For when this happens, the entire piece really comes to an end. However, this natural rule is often broken. In concerti and arias, the tutti and ritornelli normally close in the main key and are thus complete independent pieces. [...]

Just as the ear soon perceives the *metre* in every composition and wants it to be retained for the entire piece, the ear is also soon taken with the *rhythmic* organization and is inclined always to count the same number of measures for each phrase; it is actually somewhat offended if this uniformity is broken. There are, of course, situations where individual phrases of more or fewer measures than all the others are very appropriate for the sake of a particular expression. But this must be considered as an exception to the rule. [...]

There are also cases where a short segment of one measure can even be inserted among longer ones without disrupting the grouping of the remaining units of equal length; it is not counted, since it is heard as something foreign that attracts the attention in a very special way [for instance echo-bars]. [...]

The best melodies are always those whose phrases have four bars. A few of two bars may enter in among them, but they must occur in pairs, since they are then heard as phrases of four measures with a caesura in the middle.

It deserves to be noted here as something special that there are situations where a phrase of four measures can be transformed into rhythmic units of five measures by extension of certain principal notes that are to be given a special emphasis. The ear is not only not offended by it, but the excessive length of such a phrase often has great impact.

JOHANN PHILIPP KIRNBERGER

GUIDE TO VOCAL COMPOSITION

with odes in various metres, Berlin 1782

(Anleitung zur Singekomposition mit Oden in verschiedenen Sylbenmaßen)

[emphases added]

[...] Even metre has the following features: it has four beats [...]; the first beat is long [accented], the second short [unaccented], the third long and the fourth short. **The weight of the third beat is less than the weight of the first heavy beat.** This rule can thus be a guideline, if one wants to make a difference between long and long, short and short, according to the greater or lesser weight and emphasis. [...]

Also deserving attention is the choice between a metre of four and of two beats, or a 4/4 metre compounded of two 2/4 metres. This last is suitable when the poet has closed the line with a feminine ending so that the last syllable, being short, falls into the middle of the 4/4 bar. The same applies to the uneven metre if one wants to have a feminine ending: one chooses 6/4 metre, compounded of two 3/4 bars, whereby the composer gets a formal closure [on the second half of the compound bar] which is felt almost as strongly as the downbeat of the first half. However, it is absolutely wrong to apply a closing note on the last beat of a bar, whatever the metre may be.

12/8 metre must be regarded as if it were an even 4/4 metre; it 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.

The **strength and weakness** of a tone can be known by the following: namely, the quality of the place in a line onto which it is to fall; moreover, whether the lines are in **even or uneven metre**; whether the even or uneven metre is **born** [simple] or **compound**, and whether a note appears as a regular or irregular passing note.⁷³⁹ The strength and weakness of a tone cannot be determined by the consonant chords and essential dissonances since both can appear on each beat of the metre. [...]

[...] Even though containing the same number of 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 ascribed to error or ignorance if sublime hymns (e.g. those addressed to God) are set in 2/4 time, and if frivolous things, where sixteenth and even thirty-second notes appear, in ♩ metre.⁷⁴⁰ [...] 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.

KIRNBERGER'S MUSICAL ARTICLES (until letter R) in:
JOHANN GEORG SULZER: General Theory of the Fine Arts
(Allgemeine Theorie der Schönen Künste), vol. I-III,
Leipzig 1771-74 (see below)

⁷³⁹ [Kirnberger's Footnote:] „The rule that the first note of a piece must always be strong is all the more wrong since [...] every melody allows the expression of passion at one moment to rise, the next to fall.“

⁷⁴⁰ In the *Adagio cantabile* ♩ of Variation XI of the „frivolous“ Piano Sonata in D, K 284, Mozart wrote even 64th notes! There are 32nd notes in seven of his ♩ movements.

JOHANN ABRAHAM PETER SCHULZ (1747-1800)

In 1765, on the basis of a recommendation by C.P.E. Bach, J.A.P. Schulz became a student of Johann Philipp Kirnberger in Berlin. On journeys between 1768 and 1772 he got to know the musical life of Austria, Italy and France. In 1770 in Danzig he made friends with Johann Friedrich Reichardt, in Vienna he met Gluck and Joseph Haydn, in Paris Grétry. Back in Berlin from 1773 Georg Sulzer and Kirnberger appointed him **co-author of the musical articles in Sulzer's „Allgemeine Theorie der Schönen Künste“** („General Theory of the Fine Arts“) beginning with the lemma „modulation“ (although the articles „Musik“, „Oper“ and „Rhythmus“ are probably by Sulzer himself). The 67 articles from „Sarabande“ onwards that then took up newer developments were assigned to Schulz alone; unsurpassable among them are those about „Tact“ (metre) and „Vortrag“ (execution). Kirnberger, who found it difficult to formulate his ideas stylistically well, then made use of Schulz's systematic thinking and literary skill to bring the second volume of his „Die Kunst des reinen Satzes in der Musik“ (1776) („The Art of Strict Musical Composition“) into its present clear form. Schulz's contributions to both works „left a significant mark on the way music was viewed in the age of the Viennese classics.“⁷⁴¹

As music director of the newly-established Berlin *Comédie française* and the princely theatre in Rheinsberg he staged - disapproved of by Kirnberger - his own theatre works in ‚light style‘ as well as Paris productions of what he referred to as „the best French operettas“ and „all grand operas by Gluck, Piccini and Sacchini“. ⁷⁴² However, he achieved his greatest fame as composer of his „Lieder im Volkston“ („popular songs“) that included „Der Mond ist aufgegangen“. In 1787 he was appointed Royal Danish State ‚Kapellmeister‘ in Copenhagen where he was artistically very successful and socially beneficial until he was forced to resign in 1795 because of an outbreak of tuberculosis.⁷⁴³ From 1790 he also composed numerous lyric oratorios and church music. Johann Friedrich Reichardt (cf. below) wrote a very touching obituary for the Leipzig AmZ that was informative about them both.

JOHANN GEORG SULZER (1720-1779)

The Swiss theologian, mathematician and philosopher of the Enlightenment, J. G. Sulzer worked from 1747 as a high school professor in Berlin; in 1765 Frederick the Great appointed him professor of philosophy, and in 1776 director of the philosophy class of the Prussian Academy of Sciences. The „Allgemeine Theorie der Schönen Künste“ („General Theory of the Fine Arts“) in two volumes (later divided into 4) of 1771-74 is his magnum opus, the fruit of 20 years' work. It is the first encyclopedia in the German language that comprehensively covers all aspects of the aesthetics of all arts, for the first time also on the basis of observations of the psychology of perception. Sulzer, who had no musical education, called on **JOHANN PHILIPP KIRNBERGER** (1721-1783) as author of the musical articles and edited the perspicacious, but obviously somewhat chaotic, texts of the same, until from the lemma „Modulation“ Kirnberger's analytically and literary talented student **JOHANN ABRAHAM PETER SCHULZ** (1747-1800) helped him and contributed newer conceptions of music theory. (The articles „Musik“⁷⁴⁴ „Oper“ and „Rhythmus“, however, are probably by Sulzer himself.) From „Sarabande“ the articles - outstanding are those about „Tact“ (metre) and „Vortrag“ (execution) - come from Schulz. Later dictionaries - like that of Koch - quoted extensively from this work and thereby increased its influence.

⁷⁴¹ See: *Musik in Geschichte und Gegenwart* II.

⁷⁴² in: C. von Ledebur, *Lexikon der Tonkünstler Berlins*, Berlin 1861, p. 528 ff.

⁷⁴³ In the spirit of his „Thoughts about the influence of music on the education of a people“ he worked towards making music a part of the Danish school curriculum. In 1789 he initiated a royal insurance for the widows of orchestra members.

⁷⁴⁴ With 43 pages of bibliography!

GENERAL THEORY OF THE FINE ARTS (1771-1774)

(Allgemeine Theorie der Schönen Künste)

Vol. I, Leipzig 1771, vol. II-IV 1774, ²1792-94

(Music Articles as far as „Modulation“ by J.Ph. Kirnberger and Sulzer; subsequent articles by Kirnberger and J.A.P. Schulz; from „Sarabande“ by Schulz alone)

[emphases added]

Selection of lemmas relevant for Mozart:

1/23 ADAGIO (music)

This Italian word means something that is *moderately slow* and is set before pieces which are to be played or sung with a languishing and tender affect. [...] *Adagio* is appropriate for a slow and deliberate expression, for affectionate, melancholy passions. Since every tone thereby is played clearly and deliberately such a piece must necessarily be simpler and less contrived than faster ones. All passions whose language is slow and deliberate are touching. Therefore the composer must work in an *Adagio* more for the heart than for the imagination. Artificially invented figurations are not suitable for that. For the more the heart is moved the less the wit is apparent. *Adagio* needs a particularly good execution: not only because at such a slow tempo each mistake is easily noticed, but also because it becomes dull through a lack of richness unless an emphatic and strong expression makes it tasty. The player who cannot settle himself into a gentle, tender affect, which indicates to him the true tone of this genre by itself, will not be successful in it.

1/72 ALLA BREVE

These words heading a piece indicate a special kind of tempo whereby a bar must be played just *twice as fast* as normally. [...] Thereby the entire song receives not only a faster pace, but equal feet, all of them consisting of two beats [...] one heavy and one light - v | - v |, which makes the singing simpler and more serious than if it were executed in the same tempo by shorter notes.

1/112 ALLEGRO

Means swift, and is given to such pieces that are to be played somewhat speedily and with liveliness. But since there are various degrees of swiftness before one arrives at the fastest, these are indicated by additional adjectives. *Allegro di molto*, or *allegro assai*, indicates the very swift tempo which comes close to the really fast or *Presto*; *Allegretto* is less swift. But nearly every piece which is indicated by *Allegro* has nevertheless its own degree of speed which a skilled player must guess from the expression and *from the kind of notes*.

Allegro, or swift melody, is suitable for the expression of lively passions, of not yet entirely rollicking joy, of moderate anger, of mockery, and if need be for mere chatter, cheerful joking. There is, however, a noticeable difference between the various kinds of *Allegro* not only concerning the speed but also the expression; since a piece can be executed merrily, perkily, magnificently or coaxingly - *at the same speed*. [...]

1/112 ALLEMANDE

This term names two kinds of small pieces. The *first* kind is part of so-called suites for piano and other instruments. It is set in four-four metre, has a somewhat serious pace, and is supported by a full and indeed elaborate harmony.

The *other* kind⁷⁴⁵ is a dance melody in two-four metre with a very lively and somehow skipping motion which expresses the character of cheerfulness. It is very similar to the French *tambourin*.

The name Allemande is also used for the Swabian dance [...] This one has 3/4 metre. It has something very pleasant, merry. [...] This Allemande is a true dance of merriment. (See p. 249, mus. Ex. 424)

1/139 ANDANTE

Means in music a pace of the bar which keeps *the mean between swift and slow*. In *Andante* all tones are played clearly and well separated from each other. This pace is proper for a composed, calm content, likewise for processions and marches.

1/272 EXPRESSION in music

The right expression of the emotions and passions in all their particular shadings is the noblest if not the only merit of a piece of music. [...] Expression is the soul of music: without it it is merely an enjoyable musical box; by expression it becomes emphatic speech which irresistibly affects our heart. [...] Within every passion we find a succession of ideas which has something in common with *motion*, as the mere

⁷⁴⁵ This refers to the *Contredanse allemande*.

word *emotion* shows, whereby every passion is expressed. There are passions in which the imagination's ideas flow uniformly; in others they stream faster, leaping and making quite some noise; in some the succession of ideas rushes along like a wild brook swollen by strong rain and sweeps away whatever is in its way. Sometimes the mind in its imagination is like the wild sea which now powerfully crashes against the shore and then recedes only to crash again with new force. [*This almost expressionistic description was written in 1771, when Mozart was 15.*]

Music is perfectly suited to depict all these kinds of motions, thus to make the *motions of the soul* sensible for the ear - if they are only sufficiently familiar to the composer and if he has enough knowledge to imitate every motion by harmony and melody. For this he is in control of many different means - if he is not lacking in art. These are:

- 1) the mere progress of the *harmony*, irrespective of the metre, either in gentle and agreeable affects, lightly and naturally, without great complexities or grave retardations; or in adverse and particularly violent affects, with, however, interruptions, frequent modulations into distant keys, greater complications, many and unusual dissonances and retardations, and fast resolutions.
- 2) the *metre*, by which alone the general character of all kinds of motions can be imitated.
- 3) the *melody* and the *rhythm* which, regarded by themselves, are equally capable of depicting the language of all passions on their own.
- 4) the modifications in the *strength and weakness* of the tones which contribute very much to the expression;
- 5) the *accompaniment* and especially the choice and alternation of the accompanying instruments; and finally
- 6) the *modulations* and lingering in other keys.

1/386 TEMPO

Speaking about the movement [tempo] of a piece one means the degree of *speed* in which the *bars* are played according to the *character of the piece*. [...] The fast movements [tempos] are expressed by *Prestissimo, Presto, Allegro assai* [!], *Allegro di molto, Allegro, Allegretto*, the moderate by *Andante, Andantino*, the slow by *Largo, Larghetto, Adagio*. These degrees of tempo will be further elaborated below in individual articles.⁷⁴⁶ [...]

Only the composer himself is capable of indicating the fully correct degree of tempo for it. A small degree above or below can do much harm to the effect of the piece. As many words as one has thought of for this, they are still not sufficient. [...]

1/440 CHAMBER MUSIC

[...] Since chamber music is for connoisseurs and music lovers the pieces can be more learned and artificial than those intended for public use, where everything must be simpler and singable so that everybody may understand it. Also, in the church and theatre many a detail is not heard and the composer does not always need to calculate each single note, also in the secondary parts, so exactly; in chamber music, however, because of the fewer players and parts everything must be much more exactly considered since every detail is perceptible. Generally, in public music, where one always has a certain purpose, one must make sure that the expression is achieved in the simplest and most certain way; in chamber music one must make use of the most strict setting, a more refined expression and more elaborate phrases. [...] Since chamber music should not be as penetrating as church music the instruments are generally tuned somewhat less high; therefore the *Chamber tone*' is distinguished from the *Choir tone*'.

1/449 CAPELLE

For a good *capelle*' singers of every kind of voices are necessary, both solo-singers and others for multi-voiced pieces, and a sufficient number of good players for all usual instruments. Therefore a *well-manned capelle*' will consist of no less than *one hundred* people [!] [including the chorus].

The director or the most eminent member of such a company is called the *Capellmeister*. His duty is to provide everything which is to be performed, unless he composes the pieces himself or has taken them from somewhere else; moreover he is obliged to conduct the entire performance of the music; therefore he generally plays the *organ* or the *principal harpsichord*.

1/475 CIACONNA

A piece in 3/4 time made for dancing. Its tempo is moderate and the metre most clearly expressed.

II/35 PHRASES

[...] A *melody* consists of *periods*, the *periods of phrases*, the *phrases* [...] of *motifs*.

⁷⁴⁶ With the exception of „*Andantino*“, which in Sulzer's work is not described in detail.

Phrases are in singing what the line is in poetry; each of them consists of a short series of exactly coherent tones which the ear can take together and understand in one go as a whole inseparable member. They must be of the kind that one cannot hold still on any tone, or feel a resting point, until one has come to the last one which allows the ear to feel a noticeable drop.

Both are obtained by avoiding perfect consonances in the melody and triads in the harmony in the middle of the member or phrase; at the end of the same, however, either by means of such consonances or by the triad [...] a little calmness can be sensed.

Since the phrase must be grasped as one single member in one go it cannot exceed a certain length; for at its end its beginning must not yet be extinguished in the ear. In poetry the longest line has six feet because it has been noticed that the ear cannot grasp more feet in one go. The longest phrases of the melody are those of five, at most seven bars, and even in this case they must have *caesuras* like the longer lines. The shortest lines are of two feet, the shortest phrases of two bars. But in the same way that a succession of so many short lines would soon become tedious, the singing of such short phrases would not be agreeable. Those of four bars are the most normal and best. One can also make them of three bars; however, if they are to sound well two members of three bars each must always be combined so that they are felt as phrases of six bars with a *caesura* in the middle. [...]

In so far as only the melodiousness is concerned phrases of equal length throughout the entire melody are the best. And they are like that in all dance melodies. But where a special expression of feeling is to be achieved single phrases which are longer or shorter than usual in the piece make a good effect. [...]

In pieces for singing it is absolutely necessary that the phrases of the melody go exactly together with the phrases of the text; for singing must express the thoughts of the text, which is why in singing no break can occur until in the text there is a break in the thought. [...]

II/66 ENGLISH DANCES

They are also called *contre dances* from the English word *Country-dances*, which means dances usual among the country people in the different provinces. These dances which probably have spread from England and Scotland across Europe 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*, and have mostly something rather moderately merry whereby they unite enjoyment and courtesy with each other. It seems that no nation dances more than the English; since every year huge numbers of new dances are invented and made known by printing in London. Below the music one finds there the dance described in part by *choreographic* signs and in part very briefly by technical terms. [...] It is charming that most of the melodies are made from well-known English songs so that in English dances poetry, singing and dance are united with each other and the songs are not only sung but also danced, whereby they naturally impress much more.

The music for the English dances, which are called *Angloises* in Germany, is in its great naivety generally *very lively*, with uncommonly clearly marked phrasing, and has often the specific characteristic that the cadences fall on the upbeat.

II/226 FERMATAS

appear in one or more instrumental or vocal parts of a piece where the tone is held *at will* beyond the nominal value of the note, and drawn out with various embellishments. [...] The fermata serves to support the expression of powerful passions at the places where they have increased to the utmost, also for astonishment, like an exclamation. It interrupts the singing, as when in a strong affect one pauses a little in one's speech after an exclamation in order to continue all the more impetuously afterwards. On a fermata the singer must either sustain the tone evenly or diminish it gradually, [...] according to the required affect.⁷⁴⁷

II/309 GAVOTTE

A little piece of music made for dancing of a moderately cheerful and agreeable character. It is in even four-four metre which, however, is indicated by ϕ in the way of the *alla breve*, and is also conducted in only two beats. It begins with an upbeat or in the second half of the bar with the third quarter note, and its phrase breaks are every two bars, consequently always in the middle of the third bar. The fastest notes are eighth notes. The piece is organized in two parts, each of eight bars. If the *Gavotte* is not used for dancing but for piano pieces and so-called suites one is not bound to that length.

⁷⁴⁷ Here follows a reference to the textbooks of Quantz and C.Ph.E. Bach.

III/154 LARGO

Means the slowest movement of the metre, where the main tones of the melody follow each other in solemn slowness, brought up deep from one's breast, so to speak. This tempo is suitable for passions which manifest themselves with solemn slowness, for melancholic sadness and a somewhat gloomy devotion. In order not to become boring a *Largo* must be short, as it is not possible to continue for long with the utmost degree of attention which is necessary for it.⁷⁴⁸ [...] (see p. 39, Ex. 013 *Mass in C minor*, K 427 *Qui tollis*)

III/371, 374, 376/77 MELODY

[...] The essence of melody is expression. It must always portray some passionate feeling or a mood. Everybody who hears it must have the impression of hearing the language of someone who - imbued with a certain feeling - expresses it in that way. However, in so far as it is a work of art and taste, this passionate speech like every other work of art must form an entity in which unity and variety are combined. [...]

The passionate expression depends, however, to some extent also on the key and other things belonging to harmony; but what can be brought about by *metre* and *rhythm* [periods] is much stronger. [One must discriminate here:]

First the *tempo* as such must be regarded, whether it is slow or swift; thereafter its *kind*, according to which it can *at the same speed* be softly flowing or skipping, according to whether the tones are slurred, or strong or weaker; third, the intervals, larger or smaller, consonant or dissonant; fourth, the type of metre, if it is even or uneven, and the accents arising from that; fifth, its particular kind, or the number of its parts; sixth, the distribution of the tones within the bar according to their length and shortness; seventh, the relationship of the paragraphs and phrases to each other. Each of these points contributes in its own way to the expression. [...]

For the truth of the expression the composer must also consider the different character of the two kinds of *metre*. The even metre is suitable for a staid, serious and pathetic expression; the uneven one has something light, which according to the other circumstances can be used for cheerful or playful, or also for more gently tender expressions. Because of the dissimilarity of its parts, however, it can also be used for vehement passions that manifest themselves so to speak by jolts.

However, the *particular kind of metre* [...] is important for the expression. Out of the *even metres* 2/4⁷⁴⁹ is gentler and calmer than 4/4 metre⁷⁵⁰ which, depending on the tempo, can express either more seriousness or more cheerfulness than the former.

Among the uneven metres 3/4 can be used for various expressions, from the noble propriety of gentle emotions to the impetuosity of violent passions, depending on other factors, especially syncopations, lengths and accents, which are connected with it. 3/8 metre is capable of the greatest cheerfulness and has always some merriment. That is why most merry dances of all peoples are set in this metre. 6/8 is suitable mainly for the expression of a gentle innocent pleasure since it mixes into the merriment of the 3/8 metre *some of the seriousness of the even metre* by duplication of the number of smaller steps.

III/388 MINUET

A small piece in 3/4 metre set for dancing which consists of two parts, each of which has eight bars. It begins with a downbeat and has its incisions every two bars on the last quarter note; just in the middle of each part they must be a little more distinct. [...]

The expression must be noble and encourage a feeling of charming decency, but combined with simplicity. The fastest notes are eighth notes. It is very good, however, if one part - be it the bass, or the melody - proceeds in mere quarter notes so that the movement of the metre becomes the more noticeable for the dancers; which must generally be observed also in all other dances. An odd sixteenth note, however, can follow after a dotted eighth note. [...]

When only intended for playing, minuets of 16, 32 or even 64 bars are also composed. There are such as begin with an upbeat where one feels the incisions at the second quarter note of every second bar. Others begin with the downbeat but set the incision now at the second, now at the third quarter note. [...] One must be cautious with such mixing of the incisions, though, in order not to make the rhythm lose its nature.

⁷⁴⁸ The *Largo* of Mozart's „*Qui tollis*“ in his *Mass in C minor*, K 427 takes - at the right tempo - more than 6 minutes!

⁷⁴⁹ Original erroneously: „3/4“.

⁷⁵⁰ Compare *Figaro* no. 2 (Ex. 251) and no. 1 (Ex. 250) on p. 161.

In minuets intended both for playing and dancing one adds a **TRIO which agrees in tempo and rhythm with the minuet.** [...]

The minuet seems to be invented by the Graces themselves and, more than other dances, is suited to circles of persons who excel in fine manners. [...] It seems not to be of French origin, as many believe. At least it is *too staid* for the liveliness of the French nation. [Written at the time of the minuet's decline! - see p. 243]

III/652 PASSACAGLIA

A piece for dancing, for pleasantly serious and so-called *mezzo carattere*. The metre is 3/4 and begins with the third quarter note. It consists of a sentence of eight bars, *the tempo is very moderate*. The piece is made in the manner of the *chaconne* in such a way that above the same basic harmonies the melody is varied diversely; it tolerates notes of every kind. One finds also those which begin with a downbeat. [...]

III/655 PASSEPIED

A piece for dancing which indeed agrees in its character with the minuet, but has a *more lively tempo*. Its metre is 3/8, and sixteenths are the fastest notes it tolerates. The incisions are like those in a minuet that begins with an upbeat. [...] Its character is an enchanting yet noble liveliness. [...]

III/716 POLONAISE

[...] It is set in 3/4 metre and consists of two parts of 6, 8, 10 or more bars, both of them closing in the main key which is always major. [...] The tempo is faster by far than it is played in Germany, yet not quite as fast as the normal dance minuet.

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 the ‚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 by the way 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.

IV/4 RECITATIVE (see also the article „Singing“)

There is a kind of passionate rendering of speech which stands midway between real singing and common declamation; like singing it is done in exact tones belonging to a scale, but without the exact observance of all the metrical and rhythmic features of genuine singing. [...] It differs from real singing mainly by the following characteristics:

Firstly it doesn't tie itself so exactly to the tempo as vocal music does. Within the same metre whole bars and single beats are not always of the same length; not seldom one quarter note is sung shorter than another. [...] The recitative has secondly no exactly determined phrase structure. Its longer and shorter phrases follow no other rule than speech itself. From that comes, thirdly, the difference that the recitative has no real melodic ideas, no genuine melody [...]. Fourthly, the recitative doesn't tie itself to a regularity of modulation into other keys which is prescribed in real singing. Finally, the recitative differs from true singing in never holding a tone noticeably longer than would happen in declamation, not even in perfect [full] cadences. [...] Generally in a recitative the tones are indeed performed cleanly, according to the scale, yet somewhat shorter than when singing. [...]

IV/8 Features of a perfectly composed recitative are:

1) The recitative has no regular melodic phrase structure but observes only the sentences and sections of the text without caring for melodic regularity. In Germany and Italy recitatives are always set in 4/4 time. In the French recitative various metres appear in succession, and are therefore very difficult to accompany and still more difficult to grasp. [...]

3) Since the recitative is not really sung but only *declaimed in musical tones* it must have no melismatic embellishments.

IV/377 SINGING

[...] Singing is indisputably the most important and most fundamental act of music, against which everything else which music produces is a minor matter. [...] The whole art of music is an imitation of the art of singing. [...]

Since **recitative** is made just for the voice and cannot be played on any instrument its execution is of principal concern for the singer. He must know exactly the emotion and the particular tone of every affect and his *speech must be singing*; he must notice every modification of the passion up to the finest shadings in the words and arrange his rendering accordingly; he must know the most emphatic words and the most emphatic syllables in them and lay on them the greatest emphasis, passing speedily over others which have no great importance; he must make every *comma* and the other divisions of the speech

perceptible by a suitable lowering of his voice. This belongs to the clarity of the rendering; but it must always be done in a language appropriate to the passion of the person he represents. Strength and weakness, faster and slower tempo, measure and rests, everything here depends entirely on the singer. If he doesn't put himself completely into the passion expressed by the words, instead of a touching language which nobody can resist he will give birth to something monstrous, causing his listeners disgust and boredom. *Every aria can be performed well even by a mediocre singer, but recitative is the achievement of only a complete singer who knows every passion and has control of its every tone.* [...]

IV/383 IN A SINGING MANNER

It is a principal rule for the composer to write in a singing style - in vocal as well as in instrumental music. [...] Singing is the basis by which melody becomes a language and comprehensible for everybody. [...] 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.

IV/493 METRE

[...] So, putting metres of all kinds together side by side, it would seem sufficient to have one even metre of two beats and another of four, and a third of three beats for uneven time; a precise indication at the beginning of the piece would determine the rapidity or slowness at which it should be performed: nothing more would seem to be necessary for a piece as regards metre and movement. *[This opinion, described here as mistaken, corresponds precisely with the romantic, as well as the modern, understanding.]*

But, overlooking the fact that the movement is capable of infinite degrees of rapidity and slowness which cannot be defined by words or other signs, you would still need as many signs or words to describe how the piece should be executed; i.e. should it be played *heavily* and *forte*, or *more lightly* and *mezzo forte*, or *very lightly* and, as it were, *playfully*? For this is what the whole character of the piece depends on. There is a world of difference [...] if a piece, irrespective of its tempo, is played on the violin with the full weight of the bow, or lightly and with only the tip. What we are talking about is not some artificial rendering, but one based on the character of each individual piece, without which the music would be a rigid and tedious monotone; and this character must be understood if it is to be captured in order to find the right manner of playing.

Now it has become the habit of every experienced musician to play long notes, such as half- and whole-notes, heavily and strongly, and short notes, such as eighths and sixteenths, more lightly and less strongly. He will therefore execute a piece heavily in which he sees at most but a few eighth notes as the fastest, and another more lightly in which quarters are the longest notes, whether the pieces are in even or uneven metre and even though they may have the same playing speed. Corresponding to the very long or very short notes prevailing in the piece he will play it very heavily or very lightly. Likewise he has acquired by experience a certain concept of the natural length or brevity of the different classes of notes. He will therefore play a piece which has no indication of the tempo at all, or which is indicated by *tempo giusto* (which is the same), in a slower or swifter though right tempo according to the longer or shorter note values it consists of. At the same time he will give it the right gravity or lightness of execution and know how much slowness or swiftness he must add to, or take away from the natural length and brevity of the notes, if the piece is marked with *adagio*, *andante*, or *allegro* etc. The advantages of subdividing the even and uneven metres into different kinds, with longer or shorter notes on the main beats [2/2 - 4/4 - 4/8 resp. 3/2 - 3/4 - 3/8], become in this way understandable, for in this way each metre gets its own particular tempo, its own weight in the execution and consequently its own character.

If a piece is to be played *lightly* but at the same time in a *slow tempo*, the composer will choose, depending on the degree of lightness required in the execution, a metre of short or shorter beats [for example 2/4 or 3/8], and use the words *andante* or *largo* or *adagio* etc., according to how far the slowness of the piece should exceed the natural movement of the metre. And conversely: if the piece is to be played in a *heavy* manner but at the same time at a *fast* speed, he will choose a *heavy metre* [for example 6/8] and add the words *vivace*, *allegro* or *presto*, depending on the sort of execution he wants. An experienced musician seeing the species of note values in such a piece will be in a position to capture the manner of playing and the tempo which correspond exactly with the composer's ideas; at least as exactly as could be expressed by no other signs or words, however precise they might be.

It was necessary to mention in advance [before the description of the metres] the essential influence of the various subspecies of even and uneven metres on both execution and tempo. Only few composers

know the reason for their choice of this rather than that even or uneven metre for a piece, although they immediately feel that the one they have chosen is the only right one; others, who with Rousseau consider the multiplicity of metres to be arbitrary inventions [...], have either no feeling for the particular execution of each metre, or deny it, and therefore run the risk of composing pieces which - as they are not set in the metre appropriate for their character - are performed quite differently from how they were conceived.

How is it that every experienced musician, listening to a piece, regardless of whether its metre is even or uneven, knows at any moment exactly in which metre it is notated, if each metre did not have something characteristically its own?

IV/495 [Even metres:]

1) Two-two or so-called **alla breve metre**, \mathfrak{C} , [...] is played heavily but twice as fast as its note values indicate; therefore it is mainly suited for a serious and fiery expression, and particularly fugues, and tolerates in this typical style and tempo note values no faster than eighths. [...]

2) **Two-four metre**, $2/4$. It has - if no special tempo is indicated - the tempo of the preceding metre [\mathfrak{C}] but is executed *far more lightly*, and tolerates all kinds of note values from half notes up to sixteenths and also some groupings of thirty-second notes. It is suited to all lighter and agreeable emotions, which, according to the kind of expression, can be moderated by *andante*, *adagio*, etc. or made still more lively by *vivace* or *allegro*, etc. Every specific tempo in these and all other metres depends on these adjectives and the class of note values. If a piece in $2/4$ metre is indicated by *allegro* and contains only few or no sixteenth notes at all, then the tempo is faster than if it is filled with them; it is the same with slower tempos.

3) **Two-eight metre**, $2/8$. This metre would have the lightest rendering and would be suitable only for the most lively expression in merry dance melodies. [...]

Each of these indicated metres [\mathfrak{C} , $2/4$, $2/8$] consists of two beats or parts of a bar. It is well known that every beat can be divided as easily into three as into two [...]. That is why besides these the following metres with two beats are formed, each of which, however, is divided into *three* parts. Their tempo and expression are generally more lively than the preceding ones because of the so to speak hopping character of their movement. These are:

1) **Six-four metre** $6/4$, *rendered heavily*. It has, because of its serious though lively stride, a church-like character in common with the *alla breve* metre. [...] Each part of the bar contains three quarter notes.

2) **Six-eight metre**, $6/8$, *light and agreeable in rendition and tempo*, like $2/4$ metre. Sixteenths are its fastest notes.

3) **Six-sixteen metre**, $6/16$, which has the *very lightest rendition and tempo*, and seldom tolerates faster notes than sixteenths. Joh. Seb. Bach and Couperin, who were indisputably in control of the most correct manner of performance and did not without reason write fugues and other pieces in this nowadays unusual metre confirm by it that *every metre has its own performance style and its own natural tempo*, and that it is consequently not at all unimportant in which metre a piece is written and played.

Even metres with four beats are the following:

1) **‘Large’ four-four metre**, the beats of which are quarter notes; it is indicated either by C , or better by $4/4$ to distinguish it from the following C metre. Its swiftest notes are eighths which like the quarter notes and all longer notes are executed on the violin with the *full weight of the bow without the least shading of piano and forte* except the particular stress on the first note in every bar which is necessary in all metres. Because of its *grave and solemn* pace it is therefore appropriate only for Church music and especially for the magnificent and majestic expression of many-voiced polyphonic choruses and fugues. [...] Some, instead of this metre, use $4/2$ time [...] where the heavy execution is shown still more clearly by the doubly long notes. [...]

2) The small or **common even metre**. It is generally indicated by C and differs from the preceding metre by its *lighter execution* and by its tempo, precisely twice as fast. Quarters are its main notes which in execution - except for the preferential treatment of the first note - are marked equally as in the ‘large’ four-four metre, namely like this: [= v v v], not like this: [= v - v] which is the execution of the **compound four-four metre** which *will be described later*. However, it is often - particularly in slow pieces - confused in execution with the compound one, and arranged in two parts, each with two quarter notes, which are marked in the latter way. It tolerates all classes of note values, and has certainly a serious and staid, but not a heavy and grave, pace; it is used in manifold ways in writing for the chamber, the theatre and for the church as well. -

[Schulz is here not clear: there was certainly never a ‘small’ $4/4$ metre which was ‘twice as fast’ as the ‘large’ $4/4$ metre. Unfortunately he has actually failed to ‘describe later’ the *classical compound four-four metre* which is the only relevant one for Mozart.]

IV/497 With the uneven or triple metres it is the same as with the even ones. Manner of playing and tempo are defined by the longer or shorter note values which are individual to each metre; i.e. heavy and slow in the former, lighter and livelier in the latter. *Because of the triplet-like progress of its main beats, the uneven metre brings a generally greater vivacity to every expression*, and is therefore more suitable for the depiction of lively emotions than the even metre. It consists of the following metres:

1) **Three-two metre**, 3/2; 2) **three-four metre**, 3/4; and 3) **three-eight metre**, 3/8.

IV/499-501. Now it remains for us to indicate 1) how two bars are compounded to one, 2) the necessity of **COMPOUND METRES** and 3) how they differ from simple metres. [...]

[...] if the melody is organized in 2/4 metre, yet has the main accent not on the first note of every bar but only every two bars, it must be written in the even metre [4/4] which is compounded of two 2/4 metres [mus. ex.].



Sulzer, Theory, vol. IV, p. 500

If this melody were written in 2/4 metre the notes marked by x would receive a heavy bar accent and equally cause a false declamation in the execution.

From this the necessity of the **compound metres** becomes clear:

C (2/4+2/4), 12/8 (6/8+6/8), 4/8 (2/8+2/8), 12/16 (6/16+6/16), 6/4 (3/4+3/4), 6/8 (3/8+3/8), 6/16 (3/16+3/16).

Although under other circumstances each of these compound metres is simple, they are very different from one another as far as the quality of their inner organisation is concerned. Simple metre has throughout only one metrical foot; the final note can therefore only fall on the first note of the bar and last for the whole bar; compound metre, however, divides the bar into two parts, or two feet; the final note falls always on the second half of the bar and also lasts only half of the same.

The tempo and execution of compound metres correspond to the simple ones from which they are composed.

Since the mechanics of the metre is an important, difficult, but extremely effective part of the art of composition, all budding composers must be advised to practise most thoroughly dance pieces of all kinds and to take as model the compositions of the elder Frenchmen, most of all Couperin, whose manifold treatment of the different metres and whose accuracy in rhythm⁷⁵¹ is almost without equal.

IV/700 PERFORMANCE STYLE [RENDITION]

[...] Since music can generally only be communicated to the ear through presentation or performance, and as the composer in creating a piece always considers the execution of it and then takes for granted that it will be performed just as he has thought and felt it, the teaching of the art of performance is the most important in practical music; but it is also the most difficult, for it requires many skills and has as its ultimate aim the highest education of the virtuoso.

Each type of piece of music demands its own art of execution, in which the execution of the principal part differs from that of the accompanying parts. [...]

Like speech, every good piece of music has its phrases, periods and accents; furthermore it has a definite time-measure, namely the metre. These things must be made perceptible in performance: without them it remains incomprehensible to the listener. Therefore **clarity** is the primary thing to be observed in good performance. Then one must consider the expression and character of the piece: whether cheerful, pathetic, or sad; a 'Lied' or an opera aria, a dance piece, or a solo - each demands for itself an appropriate rendition; thus, in addition to clarity of execution **expression** is needed. Finally taste demands embellishments in so far as they are suitable for the character and expression of the piece; therefore also **beauty** or **delicacy** must be included in the rendering of certain pieces. [...]

To ensure clarity in the execution, it is necessary:

1) that one finds the **tempo** of the piece: the words *andante*, *allegro*, *presto* etc. indicate only generally whether a piece is to be performed slowly, quickly, or moderately slowly or quickly. Considering the infinite number of available degrees of quick and slow, however, this alone is not sufficient. The instrumentalist or singer must already have acquired, through experience, a certain measure of the natural value of each note-type; for there are pieces that have no tempo indication at all, or are marked simply as **tempo giusto**. In this case, he must assess the classes of **note values** in the piece. *A piece marked **allegro**, most of whose notes, and the fastest, are eighth notes, has a faster tempo than if these notes are sixteenths, but*

⁷⁵¹ i.e. Periods.

a more moderate one if they are thirty-second notes; so also for all other kinds of tempo. In this way the performer is capable of judging the proper tempo of a piece rather exactly. Even so, in order to find it really accurately, it is at the same time necessary for him to turn his attention to the piece's character and expression; what is necessary concerning that will be dealt with below on the subject of expression in performance. For the *clarity* of the execution it is enough if one finds approximately the *right tempo* of the piece.

2) that every tone is played cleanly and distinctly. [...] In fast pieces or runs every tone must be heard full and clearly separated from the others: otherwise the execution becomes indistinct, which happens primarily when, for lack of skill, one or several tones are left out or, so to speak, swallowed.

3) that the **accents** in the melody are made perceptible. Among these are, first, the notes that fall on the strong beats of the bar. Of these the first note of a bar receives the greatest stress in order to maintain the feeling of the metre, without which nobody could understand the melody. After the first note in the bar the other beats are marked, though less strongly. However, the difference that the *phrases* make to the bars must be well observed. The first note in a bar which is only *part of a phrase* cannot be accented as strongly as when the *whole phrase begins* with it or when it is the main tone of a phrase.⁷⁵² 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. [...] Weak beats are only to be marked if a new phrase begins on them. [...]

Secondly, certain notes are counted among the accents which in every phrase demand a special emphasis. In speech, many words serve only as connections, or they relate somehow to the main word of the sentence, which the speaker pronounces without noticeably raising his voice in order to make the principal word more readily noticeable: so every melodic sentence also contains principal and secondary notes that must be well distinguished from one another in performance. [...] [The principal notes] stand out for being generally longer or higher than those directly preceding or following them; or for being sharpened or flattened by a *#* or *b* that is foreign to the current tonality; or for being unprepared dissonances; or for preparing a dissonance that is linked to them. Moreover, they fall mostly on the strong beat of the bar, except when a new period begins with them, or when the composer in order to make them the more conspicuous syncopates them, introducing them one beat too early; in such cases they occur also on weak beats of the bar and are most noticeable in this last case because of their additional length. [...]

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

4) that the **phrase breaks** are most clearly and correctly marked. These breaks are the *commas* in singing which as in speech must be made perceptible by a small resting point. This can be done either by shortening the last note of a phrase a little and making the first note of the following phrase come in firmly; or by letting the tone fade a bit and raising it again with the beginning of the new phrase. [...] It takes more art correctly to mark the ending of a phrase that finishes without a rest, since in this case the ending is harder to detect. [...]

The main rule to be observed here is this: that one should follow the example of the beginning of the piece. A completely regular piece of music observes equal phrase lengths throughout: namely, when the first phrase begins on a certain beat of the bar, all subsequent phrases will begin on this beat as well. [...]

It is unbelievable how misshapen and indistinct the melody can become if the phrase breaks are marked incorrectly or not at all. To prove this to oneself one has but to play a *gavotte* without observing the mid-bar breaks. This dance, otherwise easy to understand, will make no sense to anybody. This rule is most often broken in those pieces where the phrases begin in the middle of the bar (and therefore on a weak beat), since from the beginning everybody learns to mark preferably only the strong beats of the bar on which the various accents of the singing fall, and generally let the weak ones pass unnoticed. Thereby in such cases the phrase is broken and a part of it tied either to the preceding or the following one, which is as absurd as if one would make the resting point in a speech in the middle of a phrase. [...]

5) **Keeping in time** also belongs to clarity in execution. Nothing is as disruptive to the listener as an irregular metrical pulse. [...]

⁷⁵² Compare Türk, *School of Clavier Playing* („*Klavierschule*“, 1789, p. 336, chap. 6, sect. 2, § 14) [app. p. 302]

These are the most essential things that must be observed in the execution of a principal voice, if the melody is to be intelligible and enjoyable to everyone. They are, however, only a single aspect of good execution, namely that involving pure and right melodic declamation. This aspect is, so to speak, only the *body* of good performance, as yet lacking a soul if *expression* is not added. Only expression gives real life to performance and makes the piece all that it should be. [...]

In what, however, does true **expression** in performance consist? It consists in the perfect realization of the character and expression of the piece. Both the whole piece, and every section of it, must be rendered in the very tone, spirit, and affect, and with the same shading and light, as that in which the composer has thought and set it. [...] Every good piece of music has its own character and its own spirit and expression, and these permeate all sections of it; the singer or player must transfer these so accurately into his rendition, that he plays, as it were, from the composer's soul. It can be easily understood that this is not a matter of a merely correct reading of the notes.

The signs used for indicating the expression of a piece are very few and vague. There is *metre*, *tempo* indication, the words *affettuoso*, *mesto*, *spiritoso* etc., which are not even marked in every piece, and a few other indicators for the rendering of single notes or movements; but these are vastly insufficient considering the range of shadings that expression is capable of. A virtuoso is still required to know the **peculiarly of the metre**, to hit exactly the right tempo, and to know how best to execute *mesto*, *spiritoso* etc. so that the music will really sound as melancholy, fiery etc., as the composer has felt it.

Concerning expression in performance, both singers and players must necessarily have not only technical skill and right feeling, but also sufficient fluency in musical language itself. This means that, in addition to being able to read notes, phrases and periods perfectly, they must also understand their meaning, feel their inner expression, perceive the relationships among them and to the whole; they must also know, from experience, the particular character of the piece. Some performers play a minuet like an arioso, or sing a ‚Lied‘ like an opera aria; such mistakes against the character of a piece are most displeasing for listeners with a right feeling. [...]

The means whereby expression in performance can generally be achieved [...] are:

1) The absolutely right **tempo**. Without this a piece cannot at all fulfill the true expressive aims of the composer. It is therefore of primary importance to find the exact tempo. [...] In addition to the natural value of the notes it is necessary that one has a feeling for *the natural tempo of every metre*. Thus for instance *the eighth notes in 3/8 metre are not as long as the quarter notes in 3/4; but they are also not as short as the eighth notes of the same*. Therefore, a piece indicated as *vivace* in 3/8 metre is faster than a *vivace* would be in 3/4. [...] Moreover the **character** and the **style** of the piece must be considered as well.

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 [!]. Once the artist has the necessary experience and understands also how to grasp the meaning of the notes he will be capable of giving the right tempo to every piece with which he is presented, once he has looked through it with some reasonable attention. Pieces with a very lively and merry expression often take on an even faster tempo than the composer had originally given them, and thus gain in expression, particularly if they are repeated several times. Still, the speed must not be increased to the point that the clarity is lost.

However, those very slow pieces that already display expressions of pathos and sadness can easily lose all meaning if they are played too slowly. In some German towns it has become fashionable to play *Adagios* so slowly that one has trouble sensing the beats. Such a rendering makes even the most excellent piece boring and tiring and resembles the lecture of a schoolmaster spelling out the psalm.

2) The **heaviness or lightness of the execution** appropriate for the character and expression of the piece. A large part of expression depends on this. A piece with the expression of great pathos must be rendered most heavily and emphatically: this happens when each note is played firmly and sustained, almost as if ‚*tenuto*‘ were written above it. In contrast, pieces with a pleasant and gentle expression are rendered more lightly; here, every note is played more lightly and not held so steadily. A really merry and playful expression can only be achieved by the lightest possible rendition. If this diversity in the execution is not observed, an essential expressive feature of many pieces will be lost; yet it seems that today little attention is paid to it. It is, in any case, certain that the manner of taking everything lightly and so to speak triflingly has become so widespread that it is even affecting the art of composition itself: it seems that one no longer knows of any truly grand and majestic expression in music. Many composers write for the church in the same way as for the theatre, since the true rendering of good ecclesiastical pieces has been lost, and there is no difference between the performance of a church solo and an opera aria. [...]

The degree of **heaviness** or **lightness** depends chiefly on the **metre** of the piece. The longer the note values of the metre, the heavier the manner of playing must be; the shorter the note values, the lighter the manner must be. [...] We note here that one must also refer to the **tempo** and the **note values** of the piece when giving its performance the proper degree of heaviness or lightness. $3/8$ time for example 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. Furthermore, one must take note from the layout or the coherence of the melody whether there are places or phrases that demand a particularly heavy or light touch; in this way the expression can be intensified, and take on pleasing shadings overall.

Only in strict **fugues** and **church pieces** is this shading not applicable, since it is incompatible with their dignity and sublimity. In such pieces every note is played, according to its metre with equal firmness and emphasis. Generally, *the metres are all interpreted more heavily in the church than they would be in the chamber or theatre*; also, the very light metres do not occur in good church pieces.

3) The appropriate **loudness and softness**. [...] Markings such as *p*, *f*, and others serve to indicate loudness and softness, but are as incapable as the tempo words of describing all the possible degrees: they often serve only to prevent serious ineptitudes, such as playing loudly where the expression demands quiet, or quietly where one should play more strongly. To be truly sufficient they would actually have to be written *below every note of a piece* [!]. They are seldom prescribed for the singer since it is demanded of him that he will recognise the required degree of loudness and softness from the words and from the melody set over them.

In performance, **each piece demands its own overall degree of loudness or softness to which the signs *p*, *f*, etc. refer** [!]: this must be recognised by the type of its character and expression; each piece requires, moreover, a more or less noticeable modification of this in its various parts which can be determined by the quality of the melody. Some pieces must be executed only *mezzo forte* throughout; others, on the contrary, *fortissimo*. [...] **It is wrong though to believe that the pieces which must be played heavily must also necessarily be loud, and that the light ones must be soft.** [!][...]

The greatest perfection of expression, however, is a result of the most suitable modifications of loudness and softness among the various parts of a piece. Often the expression demands such a modification already within a *single note* [!]. A skilled singer or violinist often brings tears to our eyes with a single sustained tone by the mere gradual increasing and diminishing of its loudness and softness. And how much more are we enchanted when, in the same way, he gives each period, each phrase, and each note its own light or shade, with the most well-placed **nuancing** of *piano* and *forte*? Playing thus, truth and life are spread over everything; each part of the piece differs from all the others, and everything contributes to the heightened expression of the whole. Then we believe ourselves to hear a supernatural language and completely lose ourselves in delight. [...] The law the painter observes in distributing light and shade must also be the law of the virtuoso. He must place the *main notes*, the *main phrases*, and the *main periods* in the light, that is he must make them heard with particular strength; to all the rest, however (depending on its degree of difference from the main part) he must give more or less shadow, that is execute it with varying levels of weakness. [...]

This and everything else the artist uses to [...] give expression to his rendering is encompassed by this one single rule: he must envelop himself in the **affect** of the piece. Only when he has understood well the **character** of the piece and feels his whole soul imbued with its expression will he make full use of these tools for his ultimate purpose, as well as for a thousand other subtleties which often *raise* the expression **beyond the expectation of the composer** [!], and which are impossible to describe. They will manifest themselves to him while he is playing or singing. He will look upon the notes like a moved speaker looks upon his text; not as signs for the tones he is to make audible, but as a number of them taken together will help him form an image of this or that expression that he feels, and wants to make as equally perceptible to his listeners as it is to himself. He will slur some notes, and detach others; vibrate some and hold others firmly; sometimes allowing the tone to weaken, sometimes increasing it. He will feel those places where he must hold a note longer than its value, and others where he will shorten it before its time; he will even hurry or drag [!] where it serves to enhance the expression; in a sad *Adagio*, his instrument or his throat will produce nothing but moving, lamenting tones and progressions, and in a cheerful *Allegro* he will herald joy with every tone. Will a listener with feeling not be carried away by such a performance of an expressive piece? It is this kind of rendition that can often give power and expression even to mediocre pieces - but that is most seldom the case. [...]

IV/711 Nothing is more effective in perfectly cultivating a player's performance style as regards expression, than diligent practice in all kinds of **dance pieces**. We are of course speaking here about the right

and characteristic rendering of the same; because the way one hears an overture or the dance pieces of a ballet performed today [...] one does not recognise the *splendour of the overture* which is apparent when the first movement of the same is played with the greatest weight, the short notes most sharply pulled apart and detached, instead of being bound together and slurred out of either laziness or ‚fine taste‘, presumably also out of ignorance. In ballets one also does not discriminate either the *passepied* from the *minuet*, nor the *minuet* from the *chaconne*, nor the *chaconne* from the *passecaille*. [...] 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. One shouldn't say that dance pieces have no taste: they have more than that, they have character and expression. [...] We advise the would-be singer to practise constantly the performance of all kinds of ‚Lied‘; they are for him in every way what dances are for instrumentalists. [...]

Beauty - the final element of good performance still left to discuss - is already partly included in every rendition that has clarity and expression. [...] It is, however, a particular quality of the execution inasmuch as it aims for certain qualities that exist independently of clarity and expression, and which generally give the execution a greater charm:

1) The *beautiful sound* of an instrument or voice, which, like clear, bright pronunciation in speaking, beautifies the rendering exquisitely. [...]

2) *Naturalness* and ease of execution throughout the piece.

3) [...] *Embellishments*. Among them: a) all ornaments not indicated by the composer, and modifications of entire movements; these should be added only in certain pieces, where they really do serve for beautifying the expression. [...] b) fermatas and cadenzas. [...] Fermatas must in themselves be so full of ‚affect‘ and be executed with such a sense of this ‚affect‘ that the suspension of the metre will feel quite natural; and finally they must not be so long that the listener loses all sense of the metre. In fermatas it is often enough to hold a single expressive tone somewhat longer than written and follow it by some shorter ones to close the fermata. [...]

IV/757 TIMES; BEATS

[...] The beats (or „times“) are long or short like the syllables of words, that is, some become heavy by the emphasis of the execution, others, by a light rendering, light. The heavy beats are also called *good*, and the light *bad*. The character and spirit of the melody depends mainly on the **exact observance of the different light and heavy beats in the bar**. [...] Nothing is therefore more important both in the composition and in the performance than that the distribution or observance of the different systems of beats be most meticulously considered and well arranged. The heaviness and lightness of the first bar must be consistently followed in all subsequent bars. It is, however, a general rule that **in all metres the first beat is heavy**.⁷⁵³

JOHANN FRIEDRICH REICHARDT (1752-1814)

Reichardt performed as a prodigy on the violin already at the age of 10. After attending the university at Königsberg for a short time he went to Leipzig as a student of Homilius and Hiller. His *„Briefe eines aufmerksamen Reisenden, die Musik betreffend“* („*Letters of an Attentive Traveller Concerning Music*“), the fruit of his early years of travelling, made him known as a brilliant author. From 1770 he was a close friend of J.A.P. Schulz⁷⁵⁴, the collaborator with Kirnberger and Sulzer. At the age of 23 he became Royal Prussian ‚Kapellmeister‘ at the court of Frederick the Great and with the *„Concerts spirituels“* founded the first civil concert-giving enterprise in Germany. From his stays in Austria, Italy, France, England and Scandinavia spread over months and years he reported with critical enthusiasm; however, his frankly expressed sympathies for the French revolution cost him in 1794 his position in Berlin. His house at Giebichenstein became now for two decades a „refuge of Romanticism“.⁷⁵⁵

Reichardt composed successful operas, Singspiels, incidental theatre music, symphonies, oratorios, cantatas, concertos, chamber music and works for piano; next to J.A.P. Schulz and

⁷⁵³ This contrary to J.J. de Momigny and Hugo Riemann!

⁷⁵⁴ See Reichardt's beautiful obituary for Schulz in AMZ no. 10, 11, 36, 38, starting from 03.12.1800.

⁷⁵⁵ Achim and Bettina von Arnim, Clemens Brentano, Eichendorff, Fichte, Novalis, Tieck, Wackenroder, Schleiermacher, Wilhelm Grimm, Jean Paul and Friedrich von Schlegel visited him there. (W. Salmen, *Joh. Fr. Reichardt*, Hildesheim 2002, p. 79).

C.F. Zelter he was the main representative of the Second Berlin School of the ‚Lied‘. His almost 1500 Lied-compositions were an essential contribution to the civic musical life of his time - from „Schlaf, Kindchen, schlaf“ to 116 settings of poems by Goethe and 46 by Schiller. - His most significant musicological work is the *Musicalisches Kunstmagazin* (1782), an influential textbook on the most varied subject matter.

JOHANN FRIEDRICH REICHARDT (1752-1814)

ON THE DUTIES OF THE TUTTI (RIPIENO) VIOLINIST, Berlin and Leipzig 1776 (Über die Pflichten des Ripien-Violinisten)

[emphases added]

p. 3, Preface:

The task of the tutti violinist is almost universally underrated: however, one may see here how much is necessary for being a *really good* ripieno player, and one will learn to value him better. [...]

II. On controlled and agile bowing

p. 11-13 [...] Although the tutti violinist must above all get used to giving the same importance to the up-bow as the down-bow there are cases where the stroke is entirely determined. With every new *period*, though not with every new *bar*, as many wrongly believe,⁷⁵⁶ the first note, if it is a downbeat, must be played with a down-bow; if it is an upbeat, though, it must be played with an up-bow. If this rule is neglected it can happen that the listener at the beginning of a piece becomes aware of the metre in which it is written only in the third or fourth bar.

So every single *chord* must be played with a downstroke since it sounds otherwise too sharp, as if ripped. Even in the case where the *upbeat* is a chord this must be played with a downstroke, but after it the bow must be taken off and the following note again be played with a down-stroke. [...]



Reichardt "Ripienist" p. 13

p. 25-29 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 string 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.

If, however, in a completely contrasting passage, several notes in an **Adagio** should be played with a very sharp *staccato*, the composer would do well to mark such a passage with a particular indication, with a word, for example, such as *furioso* (violent) or *adirato* (angry).

In **Andante** the bow must have the lightness of the **Allegro** bow without its sharpness and without its rapidity in leaving the string at an ‚*Abzug*‘. For fast notes in **Andante** the above-mentioned bowstroke where two notes are played with a short staccato in an up-bow has a very good effect.

It is the same in **Allegretto**, only now the bow acquires somewhat more liveliness and from time to time even some sharpness.

Finally in **Allegro**, however, the sharpness of the bow in detached notes and its rapidity at an ‚*Abzug*‘ is highly necessary.

The more extreme terms, such as, for example, **Allegro di molto**, **Allegro assai**, **Presto**, **Prestissimo** merely affect the tempo and alter nothing in the character of the bowstroke. For this an expression must be added which specifies the character of the piece. **Allegro e con brio**, **Allegro e con spirito**, **con fuoco**, **resoluto**, etc.

In the same way, the terms which diminish the speed of the **Allegro**, such as, for example, **Allegro mà non troppo**, **non tanto**, **moderato**, etc., make no difference to the character of the bowing, but merely affect the tempo. If, however, **cantabile**, **dolce**, or another expression which more narrowly determines the character of the piece occurs, then that has a bearing on the bow, which must be drawn more gently and smoothly.

Similarly in slow movements the term **maestoso**, **affetuoso**, **mesto**, **grave** [...] indicate 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.

⁷⁵⁶ for instance Leopold Mozart, a generation older, in his *Violin School* (*Violinschule*) from 1756 (p. 70 ff, especially p. 73, § 9! [app. p. 273]).

I refer the reader [...] to Mozart's *Violin School* and to Quantz's *On playing the Flute* where he speaks in chapter XVII particularly about the tutti violinist. One will find there several good remarks. However, I must give a warning about too frequently lifting the bow, which is faulty in my eyes as I consider it the violinist's first duty to be able to give the upbow and the downbow the same significance.

It would also be extremely faulty to mark the notes - about which Mr. Quantz says so much - 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. [...]

IV. About the signs for ornaments and appoggiaturas

[...] p. 40 The *appoggiatura* before a note having an even number of subdivisions takes half the value of the note; in the case of a note having an uneven number of subdivisions it takes two thirds. Since the expression sometimes causes exceptions to this - namely that the *appoggiatura* lasts either more or less than its normal duration - it would be better if, in order to avoid errors, composers would always specify exactly the duration of the *appoggiatura*. [...]

The *appoggiatura* of definite duration receives always a stronger pressure of the bow than the main note itself. But it is wrong for the note after an *appoggiatura* to be therefore always cut short. And so one can divide the ‚*Abzüge*‘ [i.e. *lifting of the bow*] into *virtual* and *actual*.

The *virtual* ‚*Abzug*‘ consists in the bow continuing more weakly, or even remaining stationary on the string; it is appropriate for every note that has an *appoggiatura*. - The *actual* ‚*Abzug*‘ consists in the bow being entirely lifted off the string as soon as the note has been even softly heard: it is appropriate for every note with an *appoggiatura* which is *followed by a rest*.

The lifting of the bow is appropriate principally for every note followed by a rest - only with this difference: that this note *without appoggiatura* takes its full prescribed duration before the bow is lifted off; whereas the note *with appoggiatura* - like the last syllable in speech - is heard even though quite short and soft as it is followed by a rest. Since it is the last one and consequently not obscured by one following it is always heard strongly enough. Anyway, the listener's expectation of the following note becomes so lively through the *appoggiatura* that the smallest touch of the note is enough to satisfy him.

V. About loud and soft and their various nuances

p. 59 [...] Most orchestras know and execute only *forte* and *piano* without caring for finer gradations or shadings. [...] It is difficult, very difficult, to do with a whole orchestra what even for a single soloist costs a lot of effort. But it is possible: one hears it in Mannheim, one has heard it in Stuttgart. [...]

p. 69 [...] Loudness and softness tolerate great modifications according to the characters of the pieces. *Forte* in *adagio* is very different from *forte* in *allegro*. Because of the frequent detaching and the sharp ‚*Abzüge*‘ [lifting of the bow] 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.

Similarly *forte* in an aria is also different from *forte* in a symphony or chorus. The voice of the singer must be considered most carefully as well. A tenor voice that is not particularly strong must be accompanied more softly than a high soprano voice, since the former is often almost continuously overpowered by the accompanying voices, and the highest tones always stand out. [...]

JOHANN FRIEDRICH REICHARDT (1752-1814)

Letters of an Attentive Traveller Concerning Music

(Briefe eines aufmerksamen Reisenden, Die Musik betreffend)

part I, Hamburg 1775

About music in Berlin

[Emphases added]

p. 75 *Pieces from Berlin must be played in the Berlin way*. [...] One needs a different orchestra for playing [C.P.E.] Bach than for Wagenseil and Colizzi. Therefore I have never been surprised on my travels when pieces by Bach or Benda didn't meet with approval; I didn't like them myself the way they were performed there. I except from this not a single orchestra in Germany^{75Z}. I have only ever countered people with the words: ‚I wish you could hear the pieces in Berlin‘. [...] But don't believe that I despise other

^{75Z} [Reichardt's Footnote:] „The Gotha orchestra is the only one I do not know sufficiently.“

composers and virtuosos because they don't compose and play according to Berlin taste and style. If they are only good and perfect in their own way. [...]

And now, look at the theoretical treatises about music that Berlin has produced. How much have *Kirnberger* und *Marpurg* done for music by their incisive, beautiful and profound writings! Never has a work about music appeared that can be compared with Kirnberger's *The Art of Strict Musical Composition*. [...] What order and distinction rule therein, and how clearly, how convincingly all the truths are expressed! In the same way the articles on music in Sulzer's *Dictionary of the Fine Arts and sciences*.⁷⁵⁸ *C.P.E. Bach's Essay on the true Art of Playing the Clavier*⁷⁵⁹ will always be an inestimable work for music. Never has anyone known the nature of an instrument so entirely as he; never has anyone put so much into his instrument to make it perfect as he. [...]

The first means to promote *singing* on the clavier [clavichord] is undoubtedly this, that the preceding tone is held until the following one is struck. This mixing of the sound of the two tones does then to some degree what the singer and wind player produce by means of air, and the string player by means of the bow. [...]

JOHANN FRIEDRICH REICHARDT (1752-1814)

THE ART OF MUSIC MAGAZINE

(MUSIKALISCHES KUNSTMAGAZIN), vol. 1, Berlin 1782,

About musical Execution

[Emphases added]

p. 153 Textbooks about composition are being written continually, - and yet a true composer is never brought about or educated by them. One is however entirely unconcerned about the **execution**, which can very well be taught and learned. If this were perfected or even better, if one heard the works of great composers performed truly in their spirit, all composition textbooks, which only ever comment on already existing masterworks - and often comment wrongly - would be almost dispensable. The true execution of these works would work much more effectively and fruitfully on ear and heart than all the rules made by the intellect, and the viewing of scores that is led or misled by these. **Now, with mostly mistaken execution** [1782!], the reading of scores remains almost the sole aid for the education of young composers. If this doesn't happen, though, at the side of an experienced, perceptive and sophisticated composer with deep insight it can lead down completely wrong paths. The eye can take pleasure in the sedulous, artful elaboration of a piece, can much enjoy the manifold displacements, imitations, inversions and also the characteristic pacing, the conciseness of each single part, and expect miracle-effects from them; and nevertheless the effect, even if not bad, can be of an entirely different kind. On the other hand, a score can appear to the eye empty and contemptible and yet the effect of it can still be great and purposeful. All such errors would be avoided if one got to know musical works through an exact and true execution. [...]

A rule can be entirely understandable and indeed useful only for somebody who has been frequently entirely captivated by the works from which that rule has been deduced. But this cannot happen without the truest execution. For those composers who are not lucky enough to have an orchestra on hand which they can influence personally with their whole spirit, nothing should therefore be more urgent than to reflect upon the means for a better execution of their works.

This, however, is not as easily done as said: the practising musician who is to perform a noble work entirely in the spirit of the composer must – the invention itself excepted - have almost all the capabilities and knowledges that the composer has: for he must understand the piece, realize and feel the purpose of it, know the means whereby his rendering will make it again understandable and its purpose achieved. Moreover now he must still have the skills to apply and execute all those means with ease and certainty. - If all this is to be achieved with the practising musician on the straight and narrow path, one must, starting from the cradle, deal with him differently than has been done up to now, and everyone, to the last in an orchestra of even a hundred members, must be a true artist.

⁷⁵⁸ Kirnberger's and Schulz's article in Georg Sulzer's *General Theory* (*Allgemeine Theorie der Schönen Künste*, vol. I-IV, 1773/74).

⁷⁵⁹ C.Ph.E. Bach, *Essay on the True Art of Playing the Clavier* (*Versuch über die wahre Art, das Clavier zu spielen*, 1753 and 1762).

DANIEL GOTTLOB TÜRK (1750-1813)

Türk had received a comprehensive education at the Dresden ‚Kreuzschule‘ with Homilius, a disciple of Johann Sebastian Bach, and afterwards studied at the university of Leipzig where he was particularly formed by acquaintance with the choirmaster, composer and music theorist Johann Adam Hiller (see below). Joh. W. Häßler taught him on the basis of C.P.E. Bach’s „*Versuch über die wahre Art das Clavier zu spielen*“. In 1774 he became choirmaster at St. Ulrich and teacher at the high school in Halle, 1787 organist at St. Marien and thereby *director musices* of the church music of the town. In 1779 the university of Halle appointed him its first music director, and in 1808 *doctor honoris causa* and professor of music. From 1780 until his death he arranged public concerts with the academic *Collegium musicum* and as director of the communal chorus. Into the programmes he increasingly put operas and piano concertos by Mozart, symphonies by Beethoven and oratorios by Haydn, and initiated the Handel tradition of Halle. He composed numerous works for piano in the style of the „*Empfindsamkeit*‘ (‚sentimentalism‘) as well as religious and secular cantatas and Lieder. His *Clavier School* of 1789 (²1802), based on „Sulzer, Bach, Marpurg“⁷⁶⁰, the most comprehensive one of the century, was considered to be a standard work for keyboard instruments until far into the next century - though it was actually to be applied to playing the *clavichord*.

SCHOOL OF CLAVIER PLAYING

or Instructions in Playing the Clavier for Teachers & Students, with critical annotations
(first edition) Leipzig and Halle 1789

Translated by Raymond H. Haggh, modified L.F. and H.B.⁷⁶¹

[Emphases added]

Chapter One, Section Four: About Metre

§ 55, p. 90, note 3. Each metre has strong and weak beats, that is, even though each quarter according to its outward value or duration is the same, more emphasis (value) is given to the first than to the others. [...]. For everyone feels that [...] of each group of two (resp. three) notes, the first is the most important. For this reason, strong beats are also said to be *inwardly long, struck and accented*, etc. When beating time, they fall on the downbeat (*thesis*).

Weak beats are also called inwardly *short, passing and unaccented*, etc. They are executed as the hand is lifted (*arsis*).

In every two-part metre there is only one strong beat, namely, the first; four-part metres [4/4, 4/8, 12/8] have *two* strong beats, namely, the first and the third, of which the first receives the greater emphasis. In three-part metres, the first is really the only strong beat; sometimes, however, the third is also given an emphasis, and in a few cases the second is inwardly long and so the third is short.

§ 56 Both these principal categories of metres (even and uneven) are further subdivided into *simple* and *compound*. The *simple* metres are those that contain only *one* foot⁷⁶² and which cannot be divided in the middle; *compound* metres, on the other hand, consist of *two* feet and can therefore be divided in the middle of the bar.

§ 58 Simple, even metres fall into two further subcategories: to the first belong (a) duple, and to the second (b) quadruple.

(a) Even metres which are duple are:

- 1) 2/1 or the *great alla breve*: 2/1 or ϕ [twice crossed through];
- 2) 2/2 or the *small (common) alla breve*: 2/2 or ϕ , also 2 [crossed through]
- 3) 2/4; and
- 4) 2/8

⁷⁶⁰ Türk in his preface. By „Bach“, he means C.Ph.E. Bach; „Sulzer“ should more exactly be: „Kirnberger and Schulz“.

⁷⁶¹ April 2016 we have been unable to contact Mr. Haggh’s heirs.

⁷⁶² [Türk’s Footnote:] „A ‚foot‘ (metric foot) in music is understood approximately the same as in prosody. In the same way that long and short syllables belong to one foot in poetry, so must accented and unaccented beats in music be contained within one foot (bar).“

(b) Even metres which are quadruple are:

5) 4/2 or O^{763} which is often mistaken for *large alla breve* [2/1];

6) **large 4/4: C or more exactly 4/4** (whose quickest notes are eighths), which has a **strong and heavy execution and a slow tempo**;

7) the common, weak, even, small 4/4: C;

8) 4/8. [...]

§ 59 Uneven simple metres or true triple metres are: 1) 3/2; 2) 3/4; and 3) 3/8. To these it is possible to add: 3/8 [recte 3/1] and 3/16. [...]

[...] Possibly earlier music teachers set too much value on some of these metres and may have expected far too much effect from them. But then on the other hand, as often happens, we fall into the opposite error of writing all our compositions in only a few metres.⁷⁶⁴ From this it seems rather certain that **fitting and characteristic execution cannot be as widespread among us as formerly, if we pay little or even no attention to the metre.**

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. Hopefully the difference between these two metres will be sensed and the principle applied to other cases. [...]

[Türk confirms hereby the opinion of Kirnberger and Schulz, that in compound metre the second half of the bar is less accentuated than the first.]

Chapter 1, Part 5: Concerning the Tempo and Character of a Musical Composition

[Italian tempo words, a selection:]

§ 70 **Presto**, fast; **Allegro**, swift, that is not as fast as Presto; **Vivace**, lively; [...] **Andante**, essentially walking in step, etc. In music, a moderate tempo, which is therefore neither slow nor fast; **Adagio**, slow; **Lento**, similar, but not quite as slow; **Largo**, essentially with breadth, roomy, drawn out, and consequently slow (almost still slower and usually more serious than *Adagio*). To these terms that indicate tempo, one can also add: **Alla breve**: every note twice as fast as usual.

[Derived terms, selection:]

2) **Allegretto**, somewhat fast; **Larghetto**, somewhat slowly; **Andantino**, a little walking, i.e. walking gently, consequently not walking briskly; that is, somewhat slower than *Andante*.⁷⁶⁵ [H.B.: A purely semantic interpretation of the term *Andantino*]

[Additional terms, selection:]

Assai, sufficiently (very); for example, **Allegro assai**, quite fast, or very (rather) fast, etc. [...] **Vivo**, sprightly, for example, **Allegro vivo**.

§ 72 If one knows, for example, no more than that an *Allegro* must be played more quickly than a *Largo*, one has still a very uncertain concept of tempo. The question therefore follows: how fast is the tempo of an *Allegro assai*, and relative to the tempos of other compositions? This question cannot be answered with precision because secondary circumstances make many modifications necessary. For example, an *Allegro* with thirty-second notes mixed in should not be played as quickly as one whose most rapid passages consist only of eighth notes. 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 frolicsome joy is the dominant character, etc. [...]

⁷⁶³ [Türk's Footnote:] „Formerly four-two metre was indicated by O , and for that reason a so-called cut-through semicircle was chosen for two-two metre, from which over time our above-mentioned C with the line through it [C] came into being.“

⁷⁶⁴ [Türk's Footnote:] „I make an exception for some more recent excellent composers such as Schulz and Reichardt who hold the difference between certain apparently similar metres to be fundamental, and who write compositions in 2/8, 4/8, 6/16, etc. But though the certainly astute Rousseau and his followers were not so refined as practitioners as to be able to grasp the **differences in character and tempo, etc. of the many metres which appear to be the same**, it does not at all follow that others should not be able to sense those differences.“

⁷⁶⁵ [Türk's Footnote:] „In most instruction manuals, *Andantino* is translated as somewhat faster than *Andante*. If one considers, however, that a greater degree of speed is required for *molto Andante* (a brisk walking tempo) than for *Andante*, then one may perhaps find my translation of *Andantino* - indicating only a lesser degree of walking speed or tempo - suitable in this context.“

[In the following paragraph Türk reports Quantz's method of finding the right tempo with the help of one's own pulse rate.]⁷⁶⁶

Even though, as Quantz himself remarks, many objections can be raised against this way of measuring; and, beyond that, even when the difference between *Allegro assai* and *Adagio molto* is perhaps presumed to be greater than it should be, I am nevertheless greatly inclined to recommend his rules to **beginners**, for they will at least learn from them that an *Allegro assai* must be played approximately twice as fast as an *Allegretto*, etc. Through these rules they also acquire at least to some extent a conception of how fast the tempo of one or another composition must be.

§ 73 An alternative resource, similar to that recommended by Quantz, could perhaps be a **pocket watch**, which has a moderately fast tick, approximately 260 to 270 ticks per minute⁷⁶⁷, and which can be used to determine a tempo. In this case, two ticks must be counted for every quarter note in an *Allegro assai* and four for an *Allegretto*, etc., and consequently there are eight ticks for a common four-four measure (bar) in an *Allegro assai* tempo⁷⁶⁸. The other types of notes and metres can therefore be measured from these.

§ 75 In order **to hit on exactly the right tempo** under any circumstances, **much practice is required as well as great power of judgement** together with **one's own personal genuine feeling**, and is therefore not the affair of a beginner. It is, however, largely the fault of the teacher if his more advanced students have not acquired at least a mechanical feeling for the most common types of tempo. For the student will without doubt in time achieve this feeling **to a certain extent**, if he is always required to take the most accurate possible tempo. [...]

§ 76 [...] Definitely the best way at present available is for the composer, for his part, to indicate the tempo as precisely as possible; yet, on the other hand, the player needs his own feeling, power of judgement and long practice, to light on the correct tempo, especially in compositions that are new to him; for all the possible rules which could be given concerning this would hardly be entirely sufficient. However, the player who already has some experience can, after a brief but much to be recommended survey of the work, find the right tempo with some certainty from the **note values, figures, passage work** and the like.

§ 77 Every good composition has a certain (predominant) character; that is, the composer has expressed in the composition a certain measure of joy or sorrow, jest or seriousness, anger or composure, etc. In order that the player may know beforehand what character dominates in a composition, and how he should prepare its performance as a whole, the more diligent composer takes care to indicate this character in addition to the tempo. For this reason there are a host of terms which [...] define the required manner of execution.

§ 78 [Here a limited selection from those used by Mozart:]

agitato, agitated, impetuous, anxious, restlessly; **amoroso**, tenderly; **con brio**, fiery, heatedly, glowing, noisily; **cantabile**, in a singing style; **grazioso**, pleasant, agreeable, charming, with grace; **maestoso**, majestic, sublime; **risoluto**, resolute, courageous; **sciolto**, free, separated (consequently the opposite of legato); **sostenuto**, grave, that is with sustained (not short and separated) tones; **spiccato**, distinct, notes properly separated from each other; **con spirito**, fiery, heated; **vivace**, lively.

Chapter 1, Section 6: Concerning Various Other Signs and Terms

§ 84 [...] **It is not possible to define exactly how long one should pause on a fermata**, because much depends on the particular circumstances, whether one is playing alone or together with others, whether the piece has a gay or sad character, and whether or not the fermata is embellished (that is, ornamented by extempore figurations). If it were not necessary to consider such other contingencies, for notes marked by a fermata in slow tempos I would advise holding them as long again as the actual value of the note, consequently, for a quarter note with a ♩, the value of a half note [♪], and the like. In faster tempos, this pause would be too short; therefore in such a case, a quarter note could be held approximately four

⁷⁶⁶ [Türk's Footnote:] „One must consider that Quantz's rules define the tempo only in a general way, and special cases belong among exceptions, which a music teacher can hardly specify even in the lengthiest treatise. In addition to this, composers themselves are not consistently of one opinion in their determination of tempo and in their choice of terms for this purpose, for by *allegro* one means a much greater degree of speed than another.“

⁷⁶⁷ [Türk's Footnote:] „Every tick (back and forth) is counted. [!] Because of the rather large number of ticks (260), the difference of 5 to 10 will not make very much difference. At least the differences will not be as great as are possible with the pulse's beat.“

⁷⁶⁸ Probably with 16th notes - which, however, results in an *Allegro assai* 4/4 so slow (1/4 MM=135), as occurs not even in Mozart's ‚large‘ 4/4 metre of the *stile antico* (*Dies irae* in the Requiem), much less in the *classical* 4/4 metre („Der Hölle Rache kocht in meinem Herzen“, *Die Zauberflöte* no. 14). Mozart, the virtuoso pianist, wouldn't have described the Piano Concerto in D, K 451, as one that „makes one sweat“ in such a tempo (letter no. 793, [app. p. 268]).

times its value. On longer note values with a ♩ one need pause only approximately once again as long as the value of the note. If the hold is over a short rest, provided the tempo is fast, the pause can be approximately the value of three or four quarter notes longer than the duration of the rest; in slower tempos, however, one-half of that amount would be enough. *Quantz* sets for this the following rule, that „in all triple metres, as also in Allabreve and two-four metre, one pauses, apart from the beat [Takt] over which the fermata is placed, one beat [Takt] more.“ (In some cases this could be too long⁷⁶⁹).

Chapter 5, Section 3: Concerning Extempore Embellishments

§ 24 [...] 6) *In general, the pulse must be maintained in the strictest manner*, even for the most wide-ranging ornamentation. If some individual notes are played a little too early or too late for the sake of the affect, *the tempo must not be changed in the slightest degree* as a result. However, it has become fashionable for a certain type of musician to disarrange the beats, so that many believe it is not necessary to pay much attention to the beat for these extempore elaborations, or even that it is a sign of the virtuoso's greatness that he does not maintain a steady beat when varying, etc. - The truly great masters of singing and playing adhere to the beat even in the most elaborate ornaments. However, a well thought out hesitation or speeding up can uncommonly enhance the effect of a composition in some special cases, as I shall demonstrate in the following chapter.

Chapter 6, Section 1: Concerning Execution in General and its General Requirements

[...] § 2 Whoever performs a composition so that the affect (character, etc.), even in every single passage, is most faithfully expressed (made perceptible) and that *the notes become* so to speak *the language of feeling*, of this person it is said that he is a good executant. Good execution, therefore, is the most important, but at the same time the most difficult task of making music.

§ 5 In my opinion, the following characteristics are particularly typical of good execution: 1) in general, an already achieved facility in the playing and reading of music, *security of rhythm*, and knowledge of thoroughbass as well as of the composition to be performed; but in particular 2) *clarity of execution*, 3) *expression of the predominant character*, 4) appropriate use of ornaments and other devices of the same sort, and 5) genuine feeling for all the emotions and passions expressed in the music.

Section 2: Concerning the Clarity of Execution

§ 10 The clarity of execution is chiefly dependent on 1) the mechanics of the execution itself, 2) the emphasis which certain notes receive, and 3) the proper connection and separation of musical periods.

§ 12 Whoever would read a poem, etc. in such a way that it becomes comprehensible to the listener must place a marked *emphasis* on certain words or syllables. The practising musician must make use of the same advantage. The question then arises: Which are the notes that must receive a special emphasis (accent)? It would be difficult to specify every one, but primarily they are: 1) those notes which fall on a *strong beat* or on an important part of the bar and 2) the *first notes of a section or phrase*. Besides these, there are 3) various notes to be stressed in performance which will be discussed in § 15 in more detail.

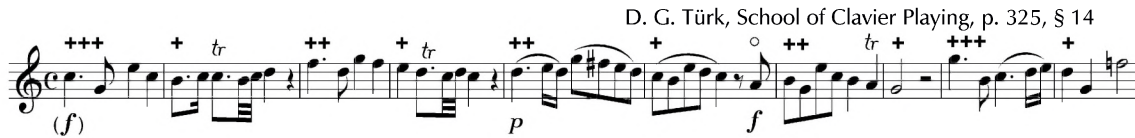
§ 13 [...] Here I would like to remark only that for a fine performance, aside from the first and most important note in the bar, the second strong beat should also be played with emphasis, although not as noticeably as the first, more important beat. [...]

§ 14 The first note of every period⁷⁷⁰ 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. Here is an example to show these points concisely:⁷⁷¹

⁷⁶⁹ Türk seems to have misunderstood Quantz, whose meaning here was surely not "Takt" ("bar") but „Takteil“ („beat“). (See Quantz, chapter XVII, section VII, p. 259, § 43, app. p. 236)

⁷⁷⁰ [Türk's Footnote:] „By period, in this whole section until § 22, I mean every greater or lesser point of rest.“

⁷⁷¹ [Türk's Footnote:] „By the larger or smaller number of added signs (+) I indicate the relatively larger or smaller degree of accentuation.“



Ex. 101: D. G. Türk, *School of Clavier Playing*, p. 325, § 14 (metrical grouping of bars)

Necessary though it is, in accordance with the above-mentioned rule, to place an emphasis on the first note of a section or phrase, the following qualification is also important: only the first tone that falls on a strong beat must be so stressed. The *a* marked with $^{\circ}$ in bar 6 should therefore not be struck as strongly as the following *b*, although that section as a whole should be played more strongly than the preceding one. Failures to observe this qualification are frequent: for a first note marked *forte* that is only transitory is often played as loudly as the following one that falls on a strong beat.

§ 15 There are still various individual notes which must be played with emphasis. To these, other than *appoggiaturas*, belong (a) especially those intervals which are *dissonant* with the bass, or (b) through which (by means of a tie) dissonant intervals may be prepared; further, (c) *syncopated notes*, (d) intervals by means of which one modulates, which do not belong to the diatonic scale of that key,²⁷² (e) notes which are distinguished by their length, height or depth, (f) intervals which become important because of the fundamental harmony, and so forth. [mus. ex.] [...]

§ 17 Another means of accent, which is to be used more rarely and with great care, is *lingering on certain notes*. [...] But this lingering, when it occurs in music, cannot, of course, always be of the same duration, for it appears to me to depend primarily upon (1) the greater or lesser *importance of the note itself*, (2) its length and relationship to other notes, and (3) the underlying *harmony*.

§ 18 [...] Which are the more important notes and how long can they be held? In § 13-15 I have tried to point out many of the notes which can be accented and these are mainly the ones which, depending on the circumstances, can be lingered over. The other notes on which a brief hesitation may take place must be felt by the player himself. [...] Regarding how long a note may be held, I would establish the rule that it should not be lengthened by more than half of its value at most. Often the dwelling on a note should be *scarcely perceptible*, for example, when a note has already become important enough through receiving an accidental, or stands out by its height, or through an unexpected harmony, etc. That the following note loses as much of its value as has been given to the accentuated note goes without saying.

Holding a note for a longer or shorter time depends also on the length of the note and its relationship to the others, for it is easy to understand that one can linger longer on a quarter note than on a sixteenth. If quicker note values follow an accented one, then a hold may be dispensed with, because in this case the longer note receives an accent automatically. [...] One should only briefly linger, or not at all, if by doing so mistakes in the harmony would occur against the bass or another voice. [...]

Regarding musical punctuation

§ 19 [...] If a keyboard player, apart from at the end of a musical period, does not join the notes together well, and consequently divides a thought where it should not be divided, then he makes the same mistake that an orator would make if the latter would pause in the middle of a word and take a breath. [mus. ex.] [...] As it would be a mistake to continue reading without interruption where a section of the speech comes to an end, so it would be for a musician to play continuously in one breath through a musical point of rest.

Since I do not remember having ever read in an instruction on keyboard playing anything about musical punctuation and its relation to execution, I will go into more detail concerning this very important subject for the musical practitioner, convinced that the following remarks could have some influence on (*logically*) *correct execution*.

§ 20 Answering the following two questions is of particular importance in the explanation of this subject: (1) How can one execute a musical thought with suitable continuity and separate two periods from one another, without doing injury to the progress of the metre? (2) How does one recognize the places of rest that exist in a composition?

§ 21 The necessary means for executing a musical idea with continuity and for separating two periods from one another by means of the execution are the following:

²⁷² [Türk's Footnote:] „But short and merely passing notes of this type are to be regarded mostly as exceptions to this.“

1) A musical thought which has not been completed may never be divided by lifting the fingers from the keys at the wrong time (or by rests). [mus. ex.] Periods must not be separated even in the bass. [...]

2) The end of a period is made more perceptible, if on its last note, the finger is gently lifted from the key and the first note of the following period is played somewhat more strongly. Consequently, through this raising of the finger there results a short rest which must always be taken out of the duration of the last note of the period. [mus. ex.] [...]

For a very refined execution, with regard to the lifting up of the finger, one must take into consideration whether the periods are longer or shorter, and whether more or less connected with each other. The finger is lifted sooner from the key at the end of a full cadence, or such a conclusive note is played with a shorter duration than when only the end of a phrase has been reached. If a passage of gentle sensitivity follows a fiery and brisk thought, then both periods must likewise be more distinctly separated than would be necessary if they were of the same character, etc. Yet deficiencies in this refined type of execution would perhaps be excusable if only players would not offend so noticeably against the proper separation of the periods.

§ 23 [...] I have already said that a complete composition could be aptly compared to a speech, for as the latter may itself be divided into smaller and larger parts or members, so is this also true of music. A *main section* of a larger composition is approximately the same as that which is understood as a complete part in a speech. A musical *period* (section), of which there can be several in a main section, would be like those in a speech that are separated by a dot (.). A musical *Rhythmus* can be compared with the smaller parts of the speech which are indicated by a colon (:), or a semicolon (;). The *phrase* [Einschnitt], as the smallest member, is like that which would be separated by a comma (,). If it is especially wished to include it, the musical *caesura* can be compared to the caesura in a line of verse.

§ 25 One of the best ways of learning how to find phrase divisions is by noticing whether a composition begins with a full bar or with two, three, or more eighth notes, or other note values (as an upbeat), because for the most part the phrase divisions fall on the same beat throughout. If the composition begins with an eighth note as an upbeat, then all the following phrase members will commonly begin with the last eighth note of a bar, etc. [...] [mus. ex.] Nevertheless, this feature is not always reliable, for in order to bring more variety into the whole, composers are accustomed in longer compositions to place phrase divisions often on other parts of the bar. [...]

Section 3: Concerning the Expression of the Dominant Character

§ 26 In spite of following everything taught in the last two parts most scrupulously, it is still possible not to perform well because what is most essential is missing, namely the *expression of the dominant character*, without which no listener can be moved to any great degree. This effect, the highest goal of music, can be achieved only when the artist is able to become infused with the dominant affect and is able to communicate his feelings to others through musical eloquence. Expression is therefore that part of a good execution in which the true master, filled with genuine artistic feeling, can be plainly distinguished from the merely average musician. For mechanical skills can in the end be achieved by a lot of practice; but apart from this mechanical facility, only expression presupposes still other knowledges, and, above all, a sensitive soul. It would therefore certainly be futile to attempt to enumerate in order everything that is required for expression and to specify with rules what no rule can teach, because expression depends namely on one's own feelings. [...]

§ 29 Even by marking most carefully, it is not possible to stipulate every grade of the necessary loudness and softness. Although we have many words for this, they are by no means sufficient to show all the possible degrees. Therefore the player must himself learn to feel and judge which degree of loud and soft is required by the character. The terms *forte* and *piano* fix the expression only approximately and in general; if every note that needed a particular shading were to be marked, the text would be inundated with them.

§ 30 Regarding the strength of tone required in each different case, I shall content myself by noting that each piece that is merry, joyful, lively, sublime, splendid, proud, bold, courageous, serious, fiery, wild, enraged, etc., demands its own degree of loudness. This degree must be raised or lowered according as the feeling or passion to be presented is more intense or more moderate. How many dynamic degrees are therefore demanded altogether! And then one should realise that in each piece different gradations are necessary that must be in a certain balanced relationship to the whole. A *forte* in an *allegro furioso* must therefore be greatly stronger than in an *allegro* that is dominated by an only more moderate joy, etc.

Pieces with a gentle, innocent, naive, pleading, delicate, touching, sad, sorrowful character generally demand to be played more softly. The degree of loudness must however correspond exactly to the feeling in each of these cases, and so vary in each instance. In the same way that in pieces to be played loudly a still greater degree of *fortissimo* should be possible, so in pieces to be played quietly, a still finer *piano* and *pianissimo* must be possible. [!]

Note 1. Composers often specify the principal degree of loudness or softness by adding the words *sempre forte* or *sempre piano* at the beginning. This *sempre*, however, should not be taken too literally, for the composer is only saying that the execution should be *generally* loud or soft. Individual musical thoughts should, in spite of this, be modified according to the affect (played stronger or weaker).

§ 31 It is simply impossible to specify every single place that must be played somewhat stronger or weaker than what precedes or follows; one can however in general assume that lively passages are to be played more loudly, even when not marked *forte*, and those that are delicate and *cantabile* more softly, though not marked *piano*. When a musical thought is repeated, we are accustomed to play the second time *softly*, if it had at first been played *forte*. On the other hand, one can also play a repeated section *louder*, especially if the composer has indicated that it should be livelier. In general, even *single notes* that are significant must be more emphasised than the others.

§ 32 Good taste has made it an especial rule that *dissonances* or dissonant chords should be generally played *more loudly* than consonant ones, and this is because passionate feelings are to be particularly aroused by dissonances.⁷⁷³ If one takes very good care over the degree of dissonance, it follows that the harsher a dissonance is, or the more dissonances a chord contains within it, the more strongly should this harmony be played. Yet this rule ought not to be followed too strictly, for then there would be too much diversity. [mus. ex.] To play the *more or less* consonant harmonies with varying dynamics would be too subtle and something for only a very refined player.

§ 33 Harmonies, by which one suddenly modulates into a somewhat distant key or through which the *modulation* takes an unexpected turn, are also played relatively loudly and emphatically, so that – in accordance with their purpose - they may surprise even more. [mus. ex.]

§ 35 Either *heavy or light execution* also contributes greatly to the expression of the dominant character. But just as it is difficult to indicate exactly the required degree of loudness and softness, (§ 29) so it is impossible to be specific for individual passages or tones regarding the exact degree of weight or lightness. Here it is chiefly a matter of the proper use of detached, sustained, slurred, and tied notes. [...]

§ 36 As is known, the *detaching* or *separating* of notes is indicated by a stroke (|) or a dot (·) above (or below) the notes. [...] The signs (|) and (·) have the same meaning, but some prefer to indicate a shorter staccato by the stroke than that indicated by the dot. [...]

In playing detached tones the finger is lifted from the key after only *half the value* of the note and rests for the remainder. [...]

Concerning the detaching of notes, mistakes are often made; frequently, many strike the keys as short as possible, without regard for the value of the written note, when yet mostly one should leave the finger on the key until at least *nearly half its duration* is over. Generally when playing detached notes one must take into consideration the individual character of the piece, the *tempo*, the prescribed loudness and softness, etc. If the character is serious, tender, sad, etc., one should not play the detached notes as short as in merry and light-hearted pieces. One may not play the detached notes included within a *cantabile Adagio* as in an *Allegro*. In general one may detach with shorter notes in *forte* than in *piano*. Notes that leap can, on the whole, be played shorter than intervals that move by step, etc.

§ 37 The *Portato* („*Tragen der Töne*“, „*carrying of the tones*“) is indicated either in the way shown at a) [dots with slurs], or by the word *appoggiato*. The little dot indicates the pressure every key must receive⁷⁷⁴; the slur reminds the player to keep the tone for its full written duration.

⁷⁷³ [Türk's Footnote:] „Since passions are not all alike, and since certain passions can be aroused without dissonances, etc., this rule that has become fundamental - viewed in this way - cannot be so generally correct. At least it should not follow that dissonances should be played more strongly than consonant chords in every case. [...] Since through dissonances a kind of uncomfortable feeling is aroused, or at least a hope and expectation, a longing for peace, and such like, it follows that dissonant harmonies amongst others must be played more strongly so that the consonant harmonies effect all the better a more comfortable feeling, a calming release, etc. On the whole, dissonances contribute to the soul's not tiring so easily from a continuous sequence of consonances, and to a piece being, if I may so put it, appetizing. To a certain extent, therefore, dissonances to music are simply what spice is to food.“

⁷⁷⁴ On the *clavichord*.

§ 38 The *slurring* (*binding*) of tones is commonly shown by a curved line. [...] Often such slurs are written only over the first bars, intending that the player should continue to use this style of play until the contrary is signalled by added strokes or rests.

For notes to be slurred, one allows the finger to remain on the key until the duration of the written note is completely over, so that not even the slightest separation (rest) results. [...] [mus. ex.] It should also be observed that the note on which the slur begins should be very gently (almost imperceptibly) accented. [...]

When there is a slur over harmonies that are to be slowly arpeggiated [...] it is customary, especially in compositions of pleasing character, and such like, to let the fingers remain on the keys until the entrance of the next harmony. [mus. ex.]

§ 40 For notes to be played in a *normal* way (that is, neither detached nor slurred) the finger is lifted from the key a *little* earlier than is specified by the duration of the note. [mus. ex.]

§ 43 The means shown in § 36-42 are the principal ways in which *heavy or light* execution is brought about. In *heavy*, namely, every note must be played firmly (with emphasis) and held for its entire length. *Light* describes the playing style when one plays with less firmness (emphasis) and lifts the finger from the key somewhat sooner than prescribed by the duration of the note. In order to avoid any misunderstanding, I must note that the expressions *heavy* and *light* in general have reference more to holding and leaving a note than to its loudness and softness. For in certain cases, e.g. in an *Allegro vivo*, *scherzando*, *Vivace con allegrezza*, etc. the execution must be rather light (short), but at the same time more or less strong; a sad piece, on the other hand, such as an *Adagio mesto, con afflizione*, etc., while indeed slurred and consequently with a certain heaviness, must in spite of that not be played strongly. Whereas, however, in most cases the two terms - *heavy* and *strong* - are connected.

Whether the execution is to be *heavy or light* can be determined (1) from the *character* and *purpose* of a piece (§ 45); (2) from the indicated *tempo*; (3) from its *metre*; (4) from its *note-values*; (5) from the way it proceeds. Apart from these, even national taste, *the composer's own style* and the *instrument* for which it is intended must be considered.

§ 44 Pieces with an elevated, grave, solemn, dramatic, etc. character must be played *heavily*, full and forceful, strongly accented, etc. Among others, to these pieces belong those marked *grave*, *pomposo*, *patetico*, *maestoso*, *sostenuto* etc. Pieces with a pleasant, gentle and agreeable, etc. character demand a *somewhat lighter* style, noticeably softer. [...] Those in which merry, humorous and joyful feelings dominate, e.g. *Allegro scherzando*, *burlesco*, *giocososo*, *con allegrezza*, *risvegliato*, etc. must be played *very lightly*; on the other hand, sad and suchlike affects especially require *slurs* and *portato*. [...] Of course, in all these cases, *varying degrees* of heavy or light execution must be used.

§ 45 Works written for serious purposes, such as *Fugues*, well-crafted *Sonatas*, religious odes and *Songs*, etc., ²⁷⁵ call for a *far heavier execution* than such as playful divertimentos, humorous songs and lively dances.

§ 46 It is equally feasible to determine whether a heavy or light execution is required from the *tempo*. A *Presto* must be played with a lighter touch than an *Allegro*; and this more lightly than an *Andante*, etc. Generally speaking, then, slow pieces demand the heaviest execution.

§ 47 It has already been brought to mind that *metre* also has, or should have, a marked effect on whether a heavy or light style of execution is apt. The following should be noted: *The greater the main beats of the bar, the heavier should be the performance style*. Thus, for example, a piece in 3/2 is to be played far more heavily than if it were written in 3/4 or particularly if in 3/8.

All the notes in 3/2 and 4/2 must therefore be given emphasis and held for their full value. In 3/4 and 4/4 the playing style must be already lighter, in 3/8 and 2/4 very light. Also, even when *Adagio* stands over a 3/8 or 2/4, a good player will play less heavily than in *Allabreve*. It therefore follows from the above that the 2/8, 4/8, 3/16, 6/16 and such like metres demand the lightest execution.

I note, by the way, that pieces in short triple-time, such as 3/8, can have a certain comically hopping movement if one stresses the first note *too strongly*.

§ 48 Even without considering the metre, different *values of notes* demand a more or less heavy execution. For example, if a piece consists mainly of longer notes, namely whole- and half- or quarter-notes, the execution must on the whole be heavier than if eighths and sixteenths are included. In parti-

²⁷⁵ [Türk's Footnote:] „including everything written for the church.“

cular, *dotted notes*, both as regards the division of the bar as well as heavy or light execution, need - according to the circumstances - *very varied treatment*. [...]

§ 49 Even consideration for the *harmony* and *the progression of individual intervals* will call for heavy or light execution. A piece with many dissonances must namely be played more heavily than another made from mainly gently consonant harmonies. Pieces with many *passages* in small note values demand, in principle, a lighter execution than those that include many *cantabile* places. Especially passages with leaps will be played more lightly than those that proceed by step, and so on.

§ 50 In view of *national taste*, the individual *style of the composer* and the *instrument* for which a composition has been intended, the following should be noted in illustration of § 43:

A composition which is written in the *Italian* national taste requires in general^{ZZ6} a medium (between heavy and light) execution. The performance of a *French* composition must be lighter. On the contrary, the works of *German* composers for the most part demand a heavier and more robust execution.

In the same way, a composer's own style also presumes an individual manner of treatment. A work of *Handel*, *Sebastian Bach*, etc., must be given a more emphatic execution than, for example, a modern concerto by *Mozart* or *Kozeluch*, among others. [...]

Heavy or light execution, however, must not only correspond to the whole but also to every single part of a composition. A composition of lively character, which is to be played lightly, can include passages which - despite the composition's general character - are more dignified and require a heavier execution. [...] In this way, in fugues, for example, or compositions in a strict style, the theme (subject) in particular, as well as the places that imitate it, must be executed with emphasis, in order that they may stand out all the better. A majestic *all' unisono* also requires a heavy and forceful execution, unless the composer for certain reasons has specified the opposite.

§ 51 Apart from that [...], the *correct tempo* contributes enormously to the expression. [...] If one takes the tempo too slowly, even the most excellent composition becomes dull or boring; in the opposite case, the intended effect is often entirely (or at least partially) lost together with the clarity. 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*. [...] This is also often the case with those pieces marked *Grave*, *maestoso*, *Marcia*, etc.

Chapter 6, Section 5: Concerning the Need for Personal and Genuine Feeling for All the Emotions and Passions Which Can Be Expressed in Music

§ 60 The final and indispensable requirement for good performance [...] is without doubt a genuine feeling for all the emotions and passions which can be expressed in music.

§ 62 [...] For the true artist must be able to identify with *every affect*, or have a feeling for all passions and emotions which are to be expressed in the music, because he does not always have lively or humorous feelings to express, but must often in an instant change to an absolutely opposite one. Still, no-one will be able to play equally well at every moment and under all circumstances, since his mood has a very marked influence on his performance.

§ 63 If the composer has fixed the required expression of the whole and at individual places as well as can be done, if the player has applied all the relevant means mentioned in the preceding sections: there still remain special cases in which the expression can be enhanced by *exceptional* means. In this regard I count principally (1) playing with free rhythm, (2) *hurrying and dragging*, (3) so-called *Tempo rubato*. Three means, which, when used *sparingly and at the right moment*, can have great effect.

§ 65 It is difficult to be specific about all the places where one can *hurry* or *drag*. Meanwhile I shall at least try to make known some of them. I take it for granted, however, that one will only make use of these means when playing alone or else with very attentive partners.

§ 66 One may moderately hurry (*accelerando*) the *most powerful parts* of pieces whose character is violence, anger, fury, rage and such like. Also individual thoughts that are repeated more loudly (generally higher) require that one also increase the speed to a certain extent. If gentle feelings are occasionally interrupted by a lively passage, this can be played somewhat hastily. And hurrying can find a place for a thought that means to arouse a sudden unexpected violent emotion.

^{ZZ6} [Türk's Footnote:] „Of course, there are many exceptions to this.“

§ 67 For *extraordinarily tender, languishing, sad* passages, where the feeling is so to speak concentrated into a single point, the effect can be uncommonly intensified by a gradually increasing *hesitation* (hold-up, *tardando*).⁷⁷⁷ Also before certain *fermate* one becomes bit by bit a little slower, just as if gradually losing one's strength. Those places towards the end of a piece (or section) that are marked with *diminuendo*, *smorzando* and such like can also be played somewhat lingeringly.

§ 68 A tenderly touching passage between two lively, fiery thoughts [...] can be performed with *some hesitation*; only in this case one doesn't slow gradually but takes the new tempo at once a little (but only a little) slower. An especially fitting opportunity for hesitation is in pieces that portray two characters of opposing types. [...] In general, hesitation is most effective in passages in a slow tempo.

§ 69 Apart from decorations and transitions that are notated in small notes or have *senza tempo*, etc. written over them, places that may be performed not strictly in time, but somewhat lingeringly are similar introductions to main movements, even there where the composer has retained the normal notation. Similarly, a languid thought can be lingered over in the repetition. [mus. ex.]

§ 72 In § 63 I named the so-called *Tempo rubato* or *robato* (actually *stolen* time) as the last resource whose use is left to the feeling and insight of the player. This expression comes with more than one meaning. Normally it is understood as a shortening or lengthening of the notes, or else a displacement of them. In this way, namely, something is taken (stolen) from the length of a note which is then given to another. [mus. ex. syncopations at a distance of an eighth note] [...] One can see that by this the tempo or rather the length of the bar as a whole is not altered; [...] for the bass voice continues unchanged, only the notes of the melody are shifted from their rightful place. [...] This *pulling out of shape* must be applied most carefully, because it is easy to cause mistakes in the harmony.⁷⁷⁸ [...]

§ 73 So much for the most important requirements of good performance: [...]

Besides those things which *Tosi*, [C.Ph.E.] *Bach*, *Quanz*, *Hiller*, and some others have taught concerning performance, especially *Sulzer* [i.e. J.A.P. Schulz] has treated this subject very thoroughly. For the most part I could not help taking his plan of instruction because it seemed to me to be the best. However, various not entirely unimportant additions and more precise definitions will be found in my own treatment of this subject. Whether or not I have been successful in this will have to await the judgement of the experts. [...]

Supplement, Section 4: Concerning Various Dances and Other Smaller Compositions

[as far as they appear in Mozart's works]

§ 44 The [German] *allemande* is in 4/4 measure, begins with an upbeat, is performed with seriousness, and is not played too fast. It occurs often in suites and partitas. [...]

A second type [*contredanse allemande*] is also used as a piece for dancing. This type is in 2/4 time and has a lively character; it requires therefore, apart from a quick tempo, a light execution.

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 indeed fast, but yet not always to the same degree.

§ 46 [...] The *ciaccone* (*chaconne*, *ciaccona*) is a piece at a moderately fast tempo in 3/4 time. The first note of every bar is *rather strongly marked*. Composers are accustomed to repeat often the basic melody of this dance composition, but always somewhat modified.

§ 48 [...] The *gavotte* requires a moderately fast tempo in *alla breve* ♩. It begins with an upbeat of two quarters and has a pleasant, rather lively character. From this the manner of execution is easy to determine.

The *gigue* (*giga*, *gigue*) is executed in a somewhat quick and light fashion. Its character is for the most part cheerful, and for that reason the tempo must be fast. The metres are 6/8, 12/8, and even 3/8.

§ 50 A *march* must be played in a tempo that is moderate enough to allow two steps per bar (in 4/4 time); in *alla breve* only one step falls in each bar. Since the character of the true march is brave, bold, and rousing, the performance of it must be forceful. Dotted notes in particular ask to be played full and emphatically. (Those marches written for certain non-military parades form an exception.)

⁷⁷⁷ [H.B.:] This may apply mainly to Türk's own style of „sentimentalism“ rather than to Mozart.

⁷⁷⁸ [H.B.:] Türk does not mention the *tempo rubato* described by W.A. Mozart in letter No. 355 (app. p. 260) and by Leopold Mozart in his Treatise on Violin Playing, Chap. 12, § 20 (app. p. 273-4, about which Koch speaks in the 2nd part of his article on *tempo rubato* in his *Musikalisches Lexikon* of 1802 (app. p. 317), and which he also ascribes to Franz Benda, concert master to Frederick the Great, in a footnote to an essay in the AMZ of 11.03.1808. (Footnote 798)

The **minuet** (Menuett, minuetto), a well-known dance of noble and charming character in 3/4 time (more seldom in 3/8), is played moderately fast and agreeably, but without embellishment. (In some regions the minuet, when not being used for dancing, is played much too fast.)

§ 51 The **passacaille** (*passacaglia*) is played somewhat more slowly, or - as others would have it - almost a little faster than the chaconne. Its character, in any case, is tender and somewhat serious; consequently the performance of this piece in 3/4 must be agreeable.

Passepiéd is the name of a French dance in 3/8 or 6/8 time which has much in common with the minuet. Its character is similarly noble but somewhat livelier than the minuet; and so the tempo must be a little faster and the execution somewhat lighter.

The **polonaise** is a grave, solemn Polish national dance in 3/4 time. The tempo of the real polonaise, in which only a few thirty-second notes appear, is faster than we usually take it. In general, only few polonaises written by Germans and danced in Germany have the character of a genuine polonaise.

§ 52 [...] A **siciliano** (*alla Siciliana*) is played in a caressing manner and in a very moderate tempo. Pieces of this type are generally set in 6/8 time. The dotted notes which so often appear should not be detached.

§ 53 [...] Dances called *Bavarian*, *Cossack*, **German** [...] (*waltz*, *Schleifer*,) etc. are mostly played rather quickly and lightly.

Supplement. Section 5. Concerning style ...

§ 55 The **church style** requires a character of seriousness together with dignity, solemnity, magnificence, sublime greatness, powerful harmonies, and the strict following of the rules, etc. Principally for it the *strict style* will be used. (See § 57.)

The **theatre style** is to a certain extent less bound by rules; in their place the expression must be fiery, dazzling, and full of character to a high degree. This expression often reaches as far to be descriptive. In short, the theatre style seeks to portray feelings and passions in all their fullness, and to achieve this makes use of some resources not permitted by the church style.

The **chamber style** holds the middle ground between the church and theatre styles and unites that which one otherwise finds only in the one or the other. Art in the harmony, striking turns of expression, boldness, fire, the expression of feelings, splendour, euphony - in short everything that does not run contrary to the rules of composition and strict writing is here in its proper place. Composers in this style of writing take special note of the capability of the player or singer and try to use every instrument as far as possible.

Pieces in chamber style are:

some cantatas, songs and *Lieder*;

besides these: symphonies [!], sonatas, duos, quartets etc., concertos [!], solos, divertimentos, partitas;

some dances, and many others.

§ 57 Apart from these styles, one customarily makes a distinction between **strict style** and **free style**. *Strict* (worked out) is when the composer follows all the rules of harmony and modulation without exception, mixing in elaborate imitations, frequently tying notes, carefully developing the theme, etc.; in short, when he makes the listener hear artifice rather than euphony. In the **free (galant) style** the composer is not bound so slavishly to the rules of harmony, modulation, etc. He will often allow himself bold turns that are even contrary to the generally accepted rules of modulation, etc., as long as he handles them with suitable insight and judgement, and may thereby achieve a certain aimed-for result. Altogether the free style has expression, euphony, etc. more than artifice as a principal goal.

DANIEL GOTTLOB TÜRK

SCHOOL OF CLAVIER PLAYING, 2nd edition, Leipzig 1802

§ 148: „**Minuetto da Capo**, or, for short: *Min. D.C.*, or only: *M.D.C.* 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).

HEINRICH CHRISTOPH KOCH (1749-1816)

With his ‚*Versuch einer Anleitung zur Komposition*‘ of 1782/87/93 (‚*Guide to musical composition*‘) in three volumes Koch established for the first time a comprehensive theoretical system for harmony, melody, metre and composition of his time. It was based on Riepel’s ‚*Anfangsgründe zur musicalischen Setzkunst*‘ (‚*Elements of Musical Composition*‘). His practical knowledge of the more recent developments in concert and opera of the 80s, however, could not be state-of-the-art, since after a study trip to Berlin, Dresden and Hamburg in 1773 he hardly ever left the provincial princely residence in Rudolstadt where he worked as violinist in the court’s chamber orchestra. This is apparent from, among other things, his retaining of the equality of both halves of the bar in compound metre, which was valid in the Baroque but which contradicts not only the more modern conception of Kirnberger and Schulz but definitely also Mozart’s practice of composition. He remains inexplicit about the specific „natural“ tempo of every metre described by these as well as by Marpurg, Leopold Mozart and Türk, though it had been an essential element of notation already in the Baroque.

Koch’s theory of melody in the third volume of his ‚*Versuch*‘ is nevertheless very helpful concerning the understanding of music in the middle of the century though it developed few aftereffects; Hugo Riemann’s references to it are not quite correct. Based on his great knowledge of literature and his endeavour to include the contemporary discussion of aesthetics, Koch’s *Musikalisches Lexikon* [*Musical Dictionary*] of ten years later (1802) (which refers frequently to Sulzer / Kirnberger/ Schulz) is doubtless the most significant one after Johann Gottfried Walther’s (1732) until the encyclopedias of Schilling (1835-38) and Mendel/Reissmann (1870-83). It became very popular and had a lasting effect. Koch’s compositions, however, seem to have disappeared.

HEINRICH CHRISTOPH KOCH (1749-1816)

MUSICAL DICTIONARY, Frankfurt 1802

(*Musikalisches Lexikon*)

(A choice of lemmata relevant for Mozart)

[Emphases added]

ACCENT. As in language, particularly when the speaker speaks with sentiment, certain syllables stand out by a special emphasis, [...] likewise in the rendering of a melody which expresses a specific feeling certain notes must be played with a special emphasis. [...] This is called the *accent*.

The way in which this emphasis is produced is actually easier to feel than to describe; strictly speaking it consists partly in a certain *increased strength* of the tone by the sustained voice, partly in a certain *emphatic lingering* on it whereby it seems as if one stays on the accented note for a moment longer than its normal duration demands [lengthening accent].

One is accustomed to divide the accent into the grammatical, oratorical and pathetic, in music as in speech.

By the *grammatical* accent we understand the *almost imperceptible* emphasis which in performance all notes of a melody that fall on the first beat of the bar must receive. [...] For the figures of equal notes which appear by subdivision of the main notes of the bar the degree of *speed* makes a difference. [...] The grammatical accent in the rendering of passages of equal notes must not be pre-eminent but finally modified so that it is *scarcely perceptible*; otherwise a tasteless and limping manner of execution results. [...]

By *oratorical* and *pathetic* accents, of which the latter are increased degrees of the former, are understood those [...] by which the melody receives its *particular expression*. They are so to speak the highest lights and accents of the musical painting; in performance of the melody the specific sense of it is made comprehensible to the ear by them. They differ from the grammatical accents not only by a *more prominent rendition* but also by not being limited to a certain part of the bar, but by being contained in the ideal of the composer which he has represented in notes. [...] The lively representation of the melody of a piece of music relies for the main part on the *correct execution of the oratorical and pathetic accents*.

ADAGIO, (Ital.) *moderately slow* [!]. If we regard the nature of our feelings we find that the expression of gentle, tender or melancholy feelings often likes to dwell on their subject, and to bring into relation with

them everything which has even some connection to them; therefore what is called modification of the feeling proceeds here slowly and lingeringly. [...]

In order to make known to performers the appropriate tempo, character and feelings to be expressed in a piece of music with which the performance should comply, composers use certain Italian words and headings at the beginning of each separate part of the piece which indicate either only the tempo, or only the manner of playing, or both. [...] If the composer uses only a heading which indicates the *speed of movement*, for example *Largo* (slow), or *Allegro* (swift), the performer must try to discover - according to the prescribed tempo, mainly, however, out of the content of the piece itself, - the kind of feeling which is expressed in it, in order to prepare his rendition accordingly.

If the composer on the other hand indicates only the *manner of playing* (such as with the terms *cantabile* (singing), *dolce* (gentle or sweet), *scherzando* (jocosely) etc.) the performer must on the contrary deduce the appropriate tempo from the character of the piece and try to adapt it accordingly. Both cases require an educated taste and much experience, and it is not - as one frequently thinks - a simple matter to hit the very tempo in which the piece has the best effect.

But also in the third case when the composer indicates in the heading both the tempo and the manner of playing (such as by the expressions *allegro maestoso* (swift and in a lofty or majestic manner), *adagio con tenerezza* (slowly with tenderness) etc. it is still difficult to hit the right tempo if one doesn't know the entire content of the piece. [...]

[The „five main degrees“ of the „speed of movement“]:

1) *Largo*, slowly; 2) *Adagio*, moderately slowly; 3) *Andante*, (walking) indicates a calm and measured stride which keeps midway between swift and slow; 4) *Allegro*, swiftly; 5) *Presto*, fast.

All the remaining expressions indicating tempo correspond with one of these degrees with but little variation.

Adagio demands a particularly good execution, partly because of the slow tempo by which every feature which doesn't correspond to the actual feeling becomes noticeable, partly since it becomes tedious and unpleasant if it is not rendered sufficiently sustained and attractive. [...] Certainly the *Adagio* must be played with very fine nuances of strength and weakness of tone and generally *with the notes very noticeably melting together* [*legato*]. [...] Generally it seems that one can assess the degree of education of a musician from his rendering of an *Adagio*.

AGITATO, *impetuous*, *agitated*, *anxious*. This term is used as adjective both for *allegro* and *andante*, and therefore defines not only the degree of *speed* but particularly the *character* of a movement; the more specific degree of the tempo, though, must be adapted to this character, as in every heading which has relation to the character of the piece. [...] The composer usually tries to make this character audible by using in one or another part certain *figures of the same kind* which are interrupted now more, now less, (and which must often be played with increasing strength of tone), which, however, must also be performed entirely according to the actual character. [...]

ALLA BREVE, [...] This expression is used for movements in which because of the *serious performance style* with which they are to be executed the two main beats of the even metre are represented not by quarter but by half notes which are played as fast as if they were two quarter notes. [...]

Since this manner of rendering is necessary in fugues and fugue-like compositions, the expression „*Alla breve*“ is used as heading for such pieces, particularly in church music. [...] See ‚*Metre*‘ p. 314.

ALLEGRETTO, *a little swiftly* or *lively*. Composers usually add this heading to pieces which are to be rendered noticeably slower and with a less fiery expression than an *Allegro*, since they usually have the character of *pleasant cheerfulness*; they must therefore not be executed with *sharply detached notes* but more *legato*.

ALLEGRO, *swift*: is a well-known heading of such pieces that are to be played in a *moderately fast* [!] tempo. Since its speed can be distinctly different before reaching the highest degree (which is usually indicated by the term *prestissimo*) one is used to determine the actual degree of speed more closely by additional adjectives. [...] Notwithstanding this finer determination, the interpreter must nevertheless seek the exactly defined degree of speed partly from the *metre* in which such a movement is couched, and partly (and mainly), however, from the *content* of the same.

The *rendering of Allegro* requires a manly tone and a full and distinct delivery of the notes which are only slurred together in this tempo where it is either explicitly indicated, or when a *cantabile* passage necessitates it. The other notes are usually detached with a certain emphasis typical of the execution of *moderately fast* movements; the so-called accented notes must not lose thereby anything of their inner content.

However, [...] *Allegro* is compatible with the expression of very varied feelings; therefore its rendering is often more precisely defined by added words. It shows so to speak by itself that an *Allegro maestoso* (noble or with dignity) and an *Allegro scherzando* demand markedly different manners of playing. In both cases the roundness of the execution, which is contrary to the dragging and slurred rendering of an *Adagio*, is a necessary quality of the execution of an *Allegro*; but who doesn't feel that in the first case, namely in the *Allegro maestoso*, the notes must be executed with a much **stronger** tone and with more emphasis and accentuation than in the *Allegro scherzando* in which they demand a looser line and a less strong but more detached rendering?

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.

ANDANTE, *at a walking pace*. With this term that movement of the metre is indicated which holds **the midpoint between fast and slow**. [...] The pieces which are headed by this term mostly maintain a character of calmness, tranquility and contentment.

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.

ANDANTINO. Andantino as the diminutive of Andante (if it is taken as such) designates a tempo **a little faster than Andante**. But one often finds it also used in pieces which require a **considerably faster** tempo than the normal Andante. Concerning the execution it corresponds for the most part to *Andante*.

ASSAI, *very, or enough*. One uses this additional term to indicate the tempo more precisely; for instance *adagio assai*, very slow, *allegro assai*, very fast, etc.

CANTABILE, *singing*. Those places in a melody that have such a light and fluent coherence of the notes that they can easily and without special effort be produced even by vocal organs are generally called *cantabile*. Such singable movements must be executed **lightly flowing** on instruments as well, that is with the **notes slurred together in a moderate strength** and avoiding such ornaments and embellishments which are not appropriate for the voice. When the term *cantabile* is used as the heading for a piece without connection to a word indicating the *tempo* one must always understand by it a movement in a **moderately slow** tempo which is to be rendered in the described manner.

CHACONNE, *Ciaconne*, is by now an oldfashioned dance that originated in Italy. [...] Its melody is in three-four time, demanding a very noticeable rhythm and is played in a **moderately slow** tempo. [...]

CHAMBER MUSIC, in its literal sense, music which is only played at **court**; nobody without special permission is accepted as a listener, since it is arranged only for the *private entertainment of the regent*. At several courts other persons are also allowed to attend, yet in the concert hall isolated from the court.

Since in chamber music the intention of the art was never aimed at expressing religious feelings as in church, or moral feelings as in opera, but only to serve for the private amusement of the regent or the court, and since it was moreover played only in *a chamber and with a small number of instruments*, all these circumstances caused the older composers to elaborate their artistic products for the chamber more thoroughly, to nuance them more finely, and to presume greater technical skills of the players than would be regarded as suitable for church or theatre pieces, partly because of the size of the buildings, partly because of the more numerous players required for the different parts etc. [...]

CONCERTMASTER. [...] When there is no particular director, the choice of the repertoire, players and their placement, the tuning of the instruments, the **tempo** in which each piece is to be executed, the **constant maintaining of this tempo**, the study of the pieces in rehearsal etc. depend on the concertmaster. It is at the same time he who gives the orchestra good or bad direction according to his knowledge and experience and according to his own intelligent behaviour. - He must be more expert and an accurate judge of the art, more of a connoisseur of all that can heighten or weaken the effect of it, than a skilled concerto player. The best soloist, as is well known, is very often the worst ripieno [tutti] player; and the aim of his endeavour, even if rightly defined, is, however, much too onesided to fulfill the higher duties of a leader without special study.

CONCERTO. [...] As instrumental music is generally an imitation of singing, the concerto is particularly an imitation of *solo* singing with full accompaniment, or in other words an **imitation of the aria**. [...] The concerto has many similarities with the tragedy of the ancients where the actor uttered his sentiments not to the audience but to the chorus, which for its part was involved in the action and at the same time had the right to take part in the expression of feelings. One may complete this sketched painting and compare it

with Mozart's master works in this genre of the musical art and one has an exact description of the qualities of a good concerto. [...]

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*.

CON SPIRITO, *spiritoso* or *spirituoso*, wittily or *fierily*. [...]

DETACH or **SEPARATE**. [...] In *Adagio*, *Largo*, *Lento* and suchlike pieces in a *slow tempo* all notes which are to be detached must be marked by one of these signs [| or ·] since the usual execution of such pieces demands that the notes are executed melting into each other and *legato*. In movements in a *fast tempo*, however, many kinds of passages in which the performers usually detach the notes by themselves are without a special indication; therefore composers are in the habit of never marking such passages with a sign for detaching. [...] But composers often set the sign for detachment also over those notes which one is anyway accustomed to detach; in this case it is a sign that the notes must be detached yet more sharply than normal. [...]

Since the good and correct execution of pieces of music requires different grades of separating the notes [...] it must be regretted [...] that it has not been agreed which of the two signs [the dot and the small dash] shall indicate a higher or sharper grade of detaching.

DOWNBEAT (Greek: *thesis*), is the *good* beat of the bar which is often also called *accented*, since in performance the notes which fall on this part must receive more *emphasis* than those which are in the weak part of the bar. [...] In *compound* metres, for instance in four-four time, one stresses only the first quarter note, it's true; nevertheless, such a compound metre contains two 'good' and two 'bad' beats since every bar of the same is composed of two bars of a simple metre by omitting the bar-line; thus in four-four metre the 'good' beats are the first and third and the 'bad' beats the second and fourth.

Concerning the harmony the 'good' beat needs more attention and strictness of the rules than the 'bad' one, since it contains the accented notes which have a sharper effect on the feeling than those which in the execution lack this emphasis. [...]

ENGLISH DANCES, or *Angloises*, are very well known dances of a *lively* character which have various more or less *fast* tempos, and are set both in even and uneven metres. The melody is always written in even-numbered groups of bars that are separated by strongly marked incisions. Thereby it must be quite uncontrived and must have the character of cheerfulness and jocosity. One calls these kinds of dances also **CONTREDANCES**, a term coming from the English word *country-dances* which means dances usual among the rural population in the different provinces. [...]

FANDANGO. A dance usual in the most southern parts of Europe with a very affectionate character. Its melody is set in three-four metre and played on the zither in a *moderate tempo*, accompanied by castanets played by the dancers themselves. [...] According to Sprengel [...] it is always set in the *minor key* in order to express a higher degree of tenderness in the melody.⁷⁷⁹

FORTE, *strongly*. [...] If no *piano* or other degree of diminished strength of tone is expressly indicated, *the beginning of a piece is always forte*. Strictly speaking the degree of this strength must be adapted to the character of the piece; because an *Allegro con brio* for instance demands a *higher degree of strength of tone* than an *Allegro scherzando*, etc.

FOUR-FOUR METRE. The common metre *compounded of two two-four metres*, which is indicated by C.

GAVOTTE, a dance piece of blithe and agreeable character. It is not common in society dances, but very much in the theatre. Among its properties are 1) an even metre, namely two-two metre [2/2] in a certain *not too swift* tempo; 2) an even number of rhythmical parts which must contain in every second bar a distinct incision; 3) an *upbeat of two quarter notes* in all melodic parts; 4) that it consists of two parts of eight bars each, and 5) that it contains no notes faster than sixteenths. [...]

GIGUE, (*Giga*). A little piece for dancing which is set in six-eight metre and has a *lively and merry* character. [...]

KAPPELLMEISTER. [...] In *church music* he beats time throughout the piece; in the opera, however, he usually plays at the same time the thorough-bass on the harpsichord from the score. [...] In such orchestras where there is besides the 'Kapellmeister' a concertmaster or leader of the instrumental music, the former usually lets the latter have the special attention for every part of the instrumental accompaniment and turns his own attention mainly to the singers on stage [so-called *double-direction*].

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.

⁷⁷⁹ Just like Mozart's only 'fandango' in Finale III of *Figaro*, b. 132. [see ex. 267 (p. 169), Ex. 280 (p. 175), and footnote 459]

LARGHETTO, *a little slowly*. Pieces with this heading maintain mostly the character of gently flowing and pleasant feelings. The tempo is usually the same as *Andante*.

LARGO, means actually *large* or *stretched*; one indicates by this word the most common slow degree of tempo which is appropriate only for such feelings which express themselves with a *solemn slowness*. [...]


LENTO, *leisurely*, means often the same degree of a slow tempo as *Adagio*, and demands generally the same manner of playing.

L'ISTESSO TEMPO, *the same tempo*. This expression is used sometimes, though not quite correctly, instead of *come sopra* [as before], or in a case when the first tempo after being interrupted by another one is to be valid again. Actually, however, it is used where one metre alternates with another, e.g. *four-four* with *two-four* or *three-four* metre, whereupon **exceptionally the quarter notes follow each other as swiftly as in the preceding tempo**.

MAESTOSO, *majestic, lofty, or with dignity*. This character demands almost the same kind of execution as described in the article *con gravità*:

„*Con gravità* demands in the execution - especially on string instruments - a very strong tone and a sustained and significant stroke. Although in this character the tempo moves more slowly than swiftly, the notes must not be slurred but detached, not - however - sharply and pointedly, but with an emphasis of the bow which makes them sustain. [...] [The eighth notes with dots] must not only be played with the full emphasis of the bow, but also held longer than their nominal value; the following notes must again be detached in an up-bow.“

MARCH, Ital. *Marcia*, [...] 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 specially 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 rhythm⁷⁸⁰ 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.



METRE. [...] If one wants to play the following sequence of notes [mus. ex. ,] this cannot be done without imagining in it certain points of division on which the imagination lays a certain weight⁷⁸¹ and by which what is called rhythm [metre] takes shape. Our imagination compels itself to divide this series of notes into the following or something similar: [2/4, 4/4, 3/4].

If one observes oneself in making the division of these equal notes which our imagination chooses, one feels that it lays a special weight on the notes it chooses as points of division [...], and passes without a special weight over those notes at which no such point of division falls. This weight that marks the point of division [...] is in the bar [metre] what one calls the **good beat or part of the bar** or *thesis* - likewise one calls those notes on which no such weight falls [...] the **bad beat or part of the bar** or *arsis*. In this way it becomes understandable why all notes of the melody which have the so called grammatical accent - and, in singing, those with the long or accented syllables - must fall on the good part of the bar.

These equal points of division comprise either an even or an uneven number of equal notes [...] and that is how the even or uneven metres take shape. [...]

I) On simple metres.

Every simple metre contains only one good and one bad part; if the duration of both parts is equal the metre is *even*, if unequal *uneven*. [...]

In *uneven* metre the two parts of the bar never have the same size; the first note, however, as point of division, always keeps the weight or accent, which is inherent in the good beat, even in the case when the two following quarter notes are drawn together into *one* note and consequently the nominal value of the bad part of the bar is greater than the good beat. [music example 3/4 metre: ,]. [...] If, however, the first two main notes of the bar are drawn together [mus. ex. ,] the second note [quarter] is regarded as the good part of the bar together with the first, and the third one alone is the bad part of the bar.

II) On compound metres.

It has already been mentioned that compound metres differ from simple ones by two simple bars being brought into the outward form of a single one by omitting a bar line. From this it follows that every com-

⁷⁸⁰ that is: no regular periods.

⁷⁸¹ Only in 1913 could Stravinsky negate this phenomenon of perception in „*Le Sacre du Printemps*“ (one bar before figure 104). By an 11/4-bar with 11 entirely equal *ff* quarter-notes at MM=120 he created such a highly tense expectation that the „*Glorification de l'Elue*“ afterwards explodes into an orgy of time-changes that is still unsurpassed in its revolutionary power more than a hundred years later.

pound metre contains four main beats, namely two good ones in the first and third part and two bad ones in the second and fourth part. [...]

From the composition of two two-four metres originates *four-four metre*; it is also called „whole“ or „common“ metre and indicated by a C not crossed through. In this compound metre the parts of the bar are thus quarters. Therefore one must beware *not to confuse 4/4 with the 2/2 metre* in which the parts of the bar are half notes and the quarters are only members of the bar. The main distinguishing feature of the two metres which can be given here for beginners,⁷⁸² 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. [...]

MINUET. A dance which excels by its charming and noble decency and whereby formerly all social balls without exception were opened. The melody is couched in a *very moderately swift* three-four metre⁷⁸³ [...]. In the middle of the last century one began in the southern regions of Germany to transfer them also into the symphony and [...] sonata. [...] Since minuets of this kind are not meant for dancing one has deviated from the original features of the minuet both as regards ‚rhythm‘⁷⁸⁴ and tempo and doesn't commit oneself to a fixed number of bars and a regular ‚rhythm‘, and one plays them much *faster than they can be danced*. [Joseph] Haydn in particular has shown opportunities and models for the manifold forms in which the minuet now appears in symphonies and sonatas.

MOLTO, *very* or *much*, is mostly only used as a narrower definition of the words *allegro* und *adagio*, such as *allegro molto* or *allegro di molto*, very fast. Some composers use it also with the word *Andante*, where the term becomes unstable since one cannot exactly define whether by it the movement of the *Andante* should become faster or slower.⁷⁸⁵

PASSACAGLIA, Ital. *Passacaglio*, is a small piece of music for dancing with a *somewhat slower* tempo, and with a pleasant and serious character; it is set in three-four metre and can begin either on the downbeat or with an upbeat quarter note. Like the *Chaconne* from which it is not significantly different it has the characteristic that it does not consist of parts or reprises, but only of a melody of eight bars which in every repetition is played with melodic variations above an unchanged ground, and which tolerates therefore a noticeable variety of melodic figures. The actual difference between the *Chaconne* and *Passacaglia* is that the latter must be played in a *somewhat slower* tempo than the former, and that the melody must have more pleasantness than the former.

PASSEPIED, a dance that has now almost passed out of use, which with regard to its character agrees with the minuet, though in a *livelier tempo*.⁷⁸⁶ It is set in 3/4 or more usually in 3/8 metre, and must - like the dance minuet - consist of two parts of even numbered groups of bars. [...] The character of this dance [...] is a charming and noble merriment; the melody must maintain this character.

PRESTO, *swift, fast*. [...] This term describes the fastest kind of the five main classes of tempo. The fastest possible degree of it is indicated by *presto assai* or *prestissimo*. In merely *instrumental pieces* *presto* demands a *fleeting* and *light* though at the same time extremely *full* delivery of the notes; in *opera*, however, where those feelings that are usually couched in this tempo express themselves with the greatest vehemence, the execution demands *more harshness*. This harshness, however, must consist only in *sharper accentuation* of the notes, and not damage the fullness of the execution. **PRESTO ASSAI**, very fast.

RECITATIVE. [...] The recitative [...] differs from normal declamation, since: 1) the articulated tones of speech turn into singing tone to a certain extent, and their height and depth are defined so exactly that always a key forms the basis, and 2) these tones are arranged in such a way that they are capable of harmonic support, or can be accompanied by a succession of alternating chords.

The recitative differs from the actual singing by the following characteristics:

1) it is not bound to a particular and regular *tempo*. The singer dwells a little only on such syllables in the performance of the recitative which must be emphasised in declamation as well; the others are delivered equally short, whether set to quarter notes, eighth notes or sixteenth notes. Briefly, with regard to the duration of the single syllables the recitative is *executed just as in speech*. It is set in metre mainly so that partly the greater and lesser resting points of the mind by which the text becomes understandable, partly

⁷⁸² [Footnote by Koch]: „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.“

⁷⁸³ written in 1802, when the minuet was in full decline!

⁷⁸⁴ [regular periods]

⁷⁸⁵ In K 338 Mozart wrote: *Andante di molto più tosto Allegretto!*

⁷⁸⁶ In 1802, the time of this dictionary, the minuet had already very much slowed down.

so that those syllables which are to get a stronger emphasis in the rendition can be presented according to their right expression.⁷⁸⁷

The recitative differs from singing:

2) since it has no regular melodic rhythm⁷⁸⁸; only the *caesuras* of the text are observed, without regarding a regularity of the melodic parts; and

3) since it contains no melismatic embellishments but the words are set only syllabically;

4) since there is no main key to which modulations into other keys refer. It closes therefore not only in a key other than that in which it had begun, but allows generally that one makes use of liberties in modulation which do not take place in regular singing. [...]

REHEARSAL[...] In operas and cantatas the ‚capellmeister‘ usually has the four main instruments, namely the first and second violin, the viola and the bass, whether singly or at most doubly, rehearse at first alone, so that not only these main parts can be completely corrected before the entire orchestra rehearses together, but also so that the other players of each of these main parts can comply with him who has already attended these first so-called „quartet rehearsals“. Before the first public performance of an opera or operetta⁷⁸⁹ one customarily performs the entire piece just as in a public performance, at first once privately, so that one can see that everything necessary is in its proper state. This private performance is called the Main Rehearsal.

RENDITION (EXECUTION) [...] A good rendition demands therefore not only an unstinting application of all artistic skills, that is, not only pure intonation of the notes, not only fullness in executing the figures formed by these notes and the like, but also genius and fine taste; they are necessary partly to interpret the character of the piece in all its own intrinsic features, and partly perfectly to adapt the application of the artistic skills to each voice of the work of art.

Every feeling is made known by a characteristic modification of the notes, and this peculiar feature gives the rendition of the sequence of notes meaning and life without which it is nothing but a senseless noise. The task of *good rendition* consists in this representation of the *actual sense of the notes* by which the *spirit of the piece* is brought forth. [...]

RIPIENIST (TUTTI-PLAYER)

[Koch refers here to **Quantz** and **Reichardt**. In many places he speaks in favour of strictly keeping a fixed tempo and criticises the growing bad habit of yielding to a soloist in the accompaniment. Among the skills of the ripienist he counts:]

3) Certainty and *steadiness in keeping time* [...]. How can everything perfectly coincide without noticeable oscillation and disorder if the principal part is not executed with the utmost punctuality of tempo? [...].

RISOLUTO, *resolutely, courageously*, indicates a manner of playing in which the notes do not melt singably into one another, but are so to speak played as if detached.⁷⁹⁰

SINGING. [...] In particular one understands by ‚singing‘ the comprehensibility and the coherence of the melody as set against clumsiness and what is called ‚*baroque*‘. Singing has much in common with fluency since they seem to differ only in so far as the fluent consists mostly in intervals lying close to each other, which are in the execution more bound together than detached. The singing style, however, must hold its own also in such melodies which contain many leaping intervals and many detached notes [!], and in which the notes so to speak stream along; for, even in the expression of storming passions or in a tumult of notes, all harshnesses and unsingable successions of notes must be avoided that are not indispensable for the expression.

In this sense the singing character is the basis by which the melody becomes that language of feeling which is understandable for everybody. If this quality is missing in a piece of music it becomes incomprehensible and lacks what should hold the attention.

In a more limited sense one uses the term ‚singing‘ or *cantabile* also 1) to distinguish the softer parts of a piece from the more turbulent ones; [...] 2) one marks with *cantabile* or ‚singing‘ a movement of *slow tempo*, the melody of which is in such a high degree singing that any accumulation of mannered playing, etc. is unnecessary.

⁷⁸⁷ [Koch’s footnote:] „The Germans and Italians normally set recitative in four-four 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.“

⁷⁸⁸ that is: regular periods. See Kirnberger/Schulz’s formulation in footnote 738 and Hiller’s wording in the 14th lection of his „Instruction for Musically-Correct Singing“ („Anweisung zum musikalisch-richtigen Gesange“), p. 201, § 14 [app. p. 331].

⁷⁸⁹ A smaller, yet ‚serious‘ opera.

⁷⁹⁰ Occurs as *Allegro risoluto* in four recitatives by Mozart.

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 from 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 two ‚weak‘ beats per bar.⁷⁹¹

SOTTO VOCE, with a *husky voice*, or with a tone of half strength. Actually this expression is used only in violin parts. It indicates that one should not produce the tone with the bow near to the bridge as usual, but on the *finger-board*, by which the tone of the instrument becomes noticeably different and receives a certain kind of huskiness.

SPICCATO, distinctly, or well separated from each other, is to indicate a full execution in which the notes don't sound blurred or merge into one another.

STACCATO, *detached*, indicates that the notes shall be played detached, *quite short* and separated from each other. Instead of this word set expressly to the notes one uses also small dots and strokes to indicate the detaching of the notes, or the composer separates the notes to be detached by short rests.

STYLE, MANNER OF WRITING. Every genre of music has its particular purpose which necessitates the consideration of not only the way in which its feelings are usually expressed and modified, but also of the chance circumstances, for instance *time*, *place* and *occasion*. [...] For example, a piece which is destined to be performed in a *large building* by a great number of musicians cannot be treated in the same way as a piece destined for a *chamber* and for a small number of musicians. [...]

The *strict style* which is also called the ‚obligatory‘ or fugue-like manner of writing [...] differs from the *free style* mainly 1) by the serious pace of the melody and by only few embellishments. [...] 2) by the more frequent use of connected dissonances whereby single parts of the harmony are tied more firmly to one another, [...] 3) by every voice receiving the character of a principal voice and being directly involved in the expression of the feeling. One says therefore [...] a piece is set *polyphonically*, i.e. it contains the united expression of the feeling of several persons. Thereby the strict style receives the specifically serious character that makes it especially suitable for church music.

The *free* or ‚non-obligatory‘ *manner of writing* which is also called the *style galant* differs from the preceding 1) by the more manifold *embellishments* of the melody and by subdivision of the melodic main notes, by more striking *incisions* and *caesuras*, and by greater variety of the metrical groups [...] 2) by a less complicated harmony, and 3) by the other voices serving the principal voice only as accompaniment, and as accompanying voices are mostly not directly involved in the expression of the feeling. [...]

That style which is used to express dignified, lofty, and particularly pious feelings is called the *church style*. Its character must therefore be *solemnity*, *devotion* and *dignity*. [...]

When music has the purpose to divert either single persons or a whole circle by the expression of merry, affectionate, sad or lofty feelings following each other at random, or to depict such tone paintings which allow the imagination a free play of ideas derived from them, one uses for this purpose the *chamber style* which - since pieces of this kind are first of all for special connoisseurs of the art - differs particularly by all parts of the whole being more finely depicted than in pieces with a different purpose. [...]

That style, finally, which intends to express moral feelings that are induced by a represented action is called the *theatre style*; it should actually differ from the chamber style more by simplicity of expression and by less art, since the drama is not only for enthusiasts and connoisseurs of music but for a larger and mixed audience; it is now, however, difficult to distinguish it by a certain border line from the chamber style. [...]

SUFFOCATION or SUPPRESSION of a BAR is that process where two complete melodic parts or so-called paragraphs [groups of bars] can be drawn together in order to form one sole paragraph: this can be done if the *caesura* [the last tone] of the first phrase and the first tone of the second are based on the same harmony, so that the *caesura* bar of the first paragraph can be omitted.

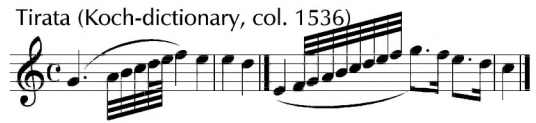
TEMPO RUBATO, [...] one understands with this expression that practice of a singer or concerto player where he deliberately drags some notes of the melody following each other so that a confusion in the bar seems to arise which he immediately cancels by playing the next notes again in time. It is not possible to notate this manner of playing, which must be left to virtuosos for only *rare use*.⁷⁹²

⁷⁹¹ The 2nd+3rd and the 5th+6th eighth notes were regarded as constituting together *one* light beat, an *arsis*.

⁷⁹² In an article in the AmZ „Ueber den technischen Ausdruck: *Tempo rubato*“ („About the technical term *Tempo rubato*“) of 11.03.1808 Koch specified: „Formerly, and especially in the Berlin school, one associated with the expression *tempo rubato* that execution of *cantabile* places in a solo part where the player deliberately deviated from the strict tempo and from the ordinary disposition of the note values, and played the melodic sequence of notes so to speak without any precise division of the time, while the accompaniment at the same time continued to play *absolutely strictly in time*. Among others F r a n z B e n d a used this kind of

TIME BEATING [...] One is accustomed now to beating time *only in vocal music* and especially in *church music* and other *large (secular) cantatas*, particularly necessary in the *fugues* and fugue-like settings in the former; and in the accompanied *recitatives* in the latter.

TIRATA [from „tirare“ =to draw]. If one fills in two scalewise distant notes in a melody by the diatonic steps lying in between, one calls the figure created a *tirata*.



HEINRICH CHRISTOPH KOCH

ESSAY AN INSTRUCTION MANUAL FOR COMPOSITION

(*Versuch einer Anleitung zur Composition*)

Vol. I Rudolstadt 1782, vol. II Leipzig 1787, vol. III *ibid.* 1793

[emphases added]

Volume II, part 2, section 2

About the nature of metre generally and about the different kinds and genres of the same

§ 50 [...] If the musician wants to make audible a certain number [...] of notes of the same kind in the same tempo he is forced to give some of them a certain *emphasis*, a certain weight, by which they receive a certain relation among each other. [...] The first reason seems to me [...] contained in the nature of our senses and our imagination. [...] Observing a number of objects of the same kind and genre [...], it is not possible to count them before imagining certain *resting points* by which one distinguishes a certain number of them from the others. [...]

As soon as one wants for instance [...] to sing or play equal quarter notes one is forced to mark this or that one as such a resting point, that is to give it a certain weight or certain emphasis⁷⁹³ in the execution which the other notes are lacking [...]. By this emphasis the notes receive a certain relation which contains the first hint of the existence of *metre*. [...]

Those notes now on which this emphasis, this weight of division, falls are called the *intrinsically long*, or accentuated notes; those, however, which are united with these under one aspect and for which this emphasis is not necessary are called the *intrinsically short*, or unaccented notes.

§ 51 [...] If different notes of the same kind, or different notes of the same duration, are to be joined into one bar, the number of these notes must be united under one aspect, that is, the first of these notes must contain the imagined resting point, or division point of the same. And since this note as division note contains a certain emphasis in the imagination which passes into the execution, this first note of the bar is therefore *intrinsically long*. This intrinsically long note constitutes the first essential part of the bar.

The second note, or (if the imagination unites a third one with it) the second and third, is included under the division point of the first, that is, united with the first under one aspect; and since no division point falls on these notes (which could manifest itself in the execution) they are *intrinsically short* which means they lack that emphasis with which those are marked. This *intrinsically short* note (or if the imagination has united a third one with it, both *intrinsically short* notes together) constitute the second essential part of the bar.

§ 52 [A number of *objects* doesn't have to be subdivided into groups of equal size in order to be easy to grasp.] In *music* it is completely different with the division of notes of equal value. Here the steadiness of the tempo is material. Since with the first number of equal notes which are united under one aspect a certain tempo of this genre of notes must be assumed at the same time if they are to become understandable, the number and tempo of those equal notes that are combined in [...] the first bar settles the number and tempo of the same in all following bars. And the equal number and tempo of these perfectly corresponds to the necessary unity which must indicate the parts of the whole.

execution as a particular means of expression in the *Adagio* movements of his concertos and sonatas." - See Mozart's letter no. 355 [app. p. 260]. Leopold Mozart mentions 'stolen tempo' (*rubato*) in chapter 12, § 20 of his *Violin School* p. 263, see app. p. 273)

⁷⁹³ [Footnote by Koch:] „One shouldn't misunderstand this expression „weight“ or „emphasis“ and believe that I would apply these words to that bad kind of string playing that gives a very strong emphasis with the bow in spite of the fact that the notes themselves contain the actual division of beats, and play the other notes, lacking this inner accent, so lightly that the consequent performance proceeds by a kind of hobble.“ (Koch, *Composition*, vol. II, 1787, p. 280.)

§ 53 [...] Another classification of the metres has its origin in the habit of sometimes presenting two bars in the external form of one single bar by leaving out a bar-line. According to this habit the metres are divided into simple and compound metres.

Volume II, part 2, section 2, chapter 1, paragraph 1
On the simple even metre

§ 57, [slightly abridged] [...] The two-two metre should be indicated by \mathfrak{c} ; however, *in indicating this metre composers have developed a carelessness* that with regard to the tempo in which their pieces are to be played can often become harmful if they come into the hands of such musicians who don't know how to distinguish the *simple* metres from the *compound* ones by the constitution of their rhythmic [metrical] parts. [...] Since one is used to indicate the compound four-four metre [4/4 (2/4+2/4)] with C one makes a dash through the C to indicate a *two-two* metre.⁷⁹⁴

However, many composers are not exact enough concerning the use of this dash - and even if they were - most of the *copyists* are too careless or too ignorant to take exact care of this dash; 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 even where it should be placed.* [...]

Chapter 3. On compound metres

§ 71 Since each bar of a compound metre is composed of two bars of a simple metre, it necessarily contains two good and also two bad parts; therefore the *caesurae*, the mental resting points, must be able to occur in all types of compound metre *both on the first and the second part of the bar.*⁷⁹⁵ [...]

§ 73 [...] The familiar four-four metre which is indicated with an uncrossed C is compounded from twice two-four metre. This kind of compound metre contains four quarter notes in every bar, of which the first and third are the good parts of the bar, the second and fourth, however, the bad parts; and *these four quarter notes must never be confused with the quarter notes of the two-two metre* [2/2] [...]

[...] Here at the same time the *characteristic of compound metre* is demonstrated through the possibility that the *caesurae* of the half and full cadences *can also fall on the second half of the bar.* If this is the case in a melody [...], one can be sure that the melody is composed in a compound metre. [...]

However, it is not at all necessary that in a compound metre the *caesurae must* fall on the second half of the bar; this happens only when there are rhythmic groupings [4 or 3 bars] that are used without suppression of a bar.⁷⁹⁶ However, it may happen that either by mixing the even and uneven rhythmic groupings [3 and 4 bars] or by various suppressions of a bar all *caesuras* of the sections of a melody *happen* to fall on the *first* half of the bar; therefore, if one wishes to decide if the metre is simple or compound, it is in all cases best to consider the extent of all parts of the melody at once [...]

§ 74. If the simple uneven metres are compounded, [...] six-four metre originates from three-four metre and six-eight from three-eight; in practice both are common. [...] In these two compound kinds of metres are contained six main notes among which the good beats fall on the first and fourth; they have among each other the following inner relation [6/8: | - v v - v v |⁷⁹⁷]

In *simple* six-eight metre - originating from tripling two-four metre - are also six eighth notes; however, they must never be taken for those six eighth notes which are in *compound metre*, since those [in *simple* 6/8 metre] have originated from the subdivision of two notes, the first of which is on the *good* beat, the other on the *bad* beat of *one and the same* bar; these, however, [in *compound* 6/8 metre] are themselves main notes of the bar of which each three fills a whole bar in simple uneven metre with its two main parts *thesis* and *arsis* [- v v] + [- v v] = 6/8 [- v v - v v].

Volume III (1793), chapter 3
„On the means for extending the melody“

§ 71 [...] 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.

⁷⁹⁴ A quite naive explanation of the sign \mathfrak{c} which actually came from the mensural notation as one half of the sign O.

⁷⁹⁵ See Marpurg, *Critical Letters about the Art of Music* (*Kritische Briefe über die Tonkunst*, vol. 1, 1760, 14th letter, p. 108, β)). [app. p. 332]

⁷⁹⁶ Overlapping of the last bar of a group with the first one of the next.

⁷⁹⁷ According to Baroque practice; both halves of the bar equally heavy (unlike Kirnberger/Schulz).

JOSEPH RIEPEL (1709-1782)

Riepel was for 30 years concertmaster and composer at the court of Regensburg. „He made the court orchestra flourish so much that Joh. N. Forkel included it in his *Register of the best German court orchestras*“. Next to and after Mattheson he was in the 18th century the leading theorist „in the development of a systematic theory of melody“ (Benary). His *„Anfangsgründe zur musicalischen Setzkunst“* (*„Basic Principles of the Art of Musical Composition“*, 6 volumes⁷⁹⁸) was the first work to deal with the metric and harmonic aspects of the construction of themes and movements. „Books of this kind deserve to be in the hands of every practical composer without exception, and to be read day and night“ (Fr.W. Marburg). His comprehensive work was enthusiastically commented on by Forkel, Hiller and Schubart and made him known all over Europe in spite of its form of a dialogue between teacher and pupil being not easy to read (though humorous). It became the basis of the theory of composition of the second half of the century, particularly that of Heinrich Christoph Koch. Leopold and W.A. Mozart knew it as well. - Only a few of Riepel's compositions have survived.

BASIC PRINCIPLES OF THE ART OF MUSICAL COMPOSITION

Chapter one

DE RHYTHMOPOEÏA or ON THE METRICAL SYSTEM

(*Anfangsgründe zur musicalischen Setzkunst.*

Erstes Capitel: De Rhythmopoeïa oder von der Tactordnung)

Regensburg and Vienna 1752

[Emphases added]

p. 10 [original pagination]

Discantista: My master [at home] said recently that minuets for *chamber music* must be arranged quite differently.

Praeceptor: [...] I, on the contrary, think that a minuet must stay a regular minuet if it is to please listeners both inside and outside the chamber as a minuet. Because *Tempo di Minuetto* is *something else*.

p. 47 *Discantista*: Look meanwhile at this brief beginning of a ‚simplphony‘:

Allegro "Anfang einer 'Simpfonie' des Schülers in Riepels "Von der Tactordnung", S. 46

Praeceptor: Oh stop it! that is pretty bad. [...] We have here a very tight knot to untie about which perhaps twenty discantists know nothing. Because

***Allegro, Allegro assai, presto or prestissimo* can often adopt the manner of an *Alla-breve* tempo almost throughout or in the middle of a piece⁷⁹⁹**; and he who has no good understanding of that can easily confuse it with the common metre [4/4]. Now the ‚singer‘ has really got you into the ***alla breve* manner** I mentioned, which is no mistake; [...] however, the cadence is horrible since it is too short. [...]

Here it should be noted that the *Allabreve* manner is counted like the *Alla breve-tempo* itself.⁸⁰⁰

p. 78 *Praeceptor*: [...] since many others don't know that *Allabreve* [...] is done ***much too fast*** today. Who will listen to pieces for the church without getting annoyed in which the words, e.g. for suffering, dying, pity, imploring and praying [...] are profaned by the bold *Allabreve-tempo* of today, so that one finds neither *Andante* nor *Moderato* indicated?

Allegro assai, cheerful enough, is as quick as ***Presto***, fast. ***Vivace***, lively, ***but not just too swift***.

⁷⁹⁸ called „chapters“ although each of them has about one hundred large pages.

⁷⁹⁹ [In Riepels work printed in double size.]

⁸⁰⁰ Later on teacher and pupil use also the term „*Allabreve-nature*“.

Praeceptor: *Allegro* is played differently in each country, each town, nearly by everybody, consequently: sometimes swifter, sometimes slower. If I might, I would assert that concerning two Italian masters, the elder fixes his *allegro* nearly one half slower than him who is 20 years younger.⁸⁰¹ And the same applies to *andante*, *adagio* and the rest, so that many a person does not know what to think.

Chapter four

DECEPTIVE CADENCES EXPLAINED, Augsburg 1765

(*Erläuterung der betrüglichen Tonordnung*)

p. 76, footnote: *Praeceptor*: Perhaps we should look out the old metres again and compare them with those usual nowadays. Today we have an abundance of explanatory terms, e.g. *Adagio*, *Andante*, *Allegro*, *Presto*, &c. A good while ago they were unknown; that's why composers had to make their conception clear by means of a variety of divisions of the *bar*, such as 9/8, 4/8, 3/1, 12/16 etc. etc.

p. 78 [after a music example in 2/8 metre]: *Praeceptor*: 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.

p. 79 *Discantista*: Moreover, if I take the *old common 4/4 metre* to heart [...] with its *leisurely quarter-notes*.

CHARLES AVISON (1709-1770)

Avison was a student of Francesco Geminiani and worked as conductor, music author and organist in Newcastle. In spite of an apparently moderate productivity he seems to have been considered in his time to be one of the most eminent composers in England. His famous essay is the first known work about performance practice in his country.

AN ESSAY ON MUSICAL EXPRESSION, LONDON 1752

Part III.

On MUSICAL EXPRESSION, as it relates to the PERFORMER (p. 89)

Section I, On the expressive Performance of Music in general.

The different Species of Music for the *Church*, the *Theatre*, or the *Chamber*, are, or should be, distinguished by their peculiar Expression. It may easily be perceived, that it is not the *Time* or *Measure*, so much as *Manner* and *Expression*, which stamps the real Character of the Piece. A well wrought *Allegro*, or any other quick Movement for the Church, cannot, with Propriety, be adapted to theatrical Purposes; nor can the *Adagio* of this latter Kind, strictly speaking, be introduced into the former: I have known several Experiments of this Nature attempted, but never with Success. For, the same Pieces which may justly enough be thought very solemn in the Theatre, to an experienced Ear, will be found too light and trivial, when they are performed in the Church: And this, I may venture to assert, would be the Case, though we had never heard them but in some Anthem, or other divine Performance: And were, therefore, not subject to the Prejudice, which their being heard in an Opera might occasion*.

* ,By the *Ancients*, *Airs* were sung in three different Manners: for the Theatre, the Style was lively and various; for the Chamber, delicate and finished; for the Church, moving and grave. This Difference, to very many *Moderns*, is quite unknown.'

It is also by this Efficacy of musical Expression, that a good Ear doth ascertain the various Terms which are generally made use of to direct the Performer. For Instance, the Words *Andante*, *Presto*, *Allegro*, &c. are differently apply'd in the different Kinds of Music above-mentioned: For, 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.

⁸⁰¹ Probably the elder wrote in *large* 4/4 metre (see above), the younger by 20 years, however, in *classical* 4/4 metre.

By this Observation we may learn, that these Words do not always convey what they import in their strict Sense, but are to be considered as relative Terms; and if they cannot fully answer the Composer's Intention of communicating, to every Performer, the Nature of each particular Style; yet, are they more proper than any other for that Purpose: However; the Composer will always be subject to a Necessity of leaving great Latitude to the Performer; who, nevertheless, may be greatly assisted therein, by his Perception of the Powers of Expression.

In Vocal Music he can never fail; because, if the different Passions which the Poet intends to raise, are justly distinguished and expressed by the Composer's Art; the sensible Performer will feel this happy Union of both the Arts, and thence join his own to perfect the whole.

With regard to the Instrumental Kind; the *Style* and *Air* of the *Movement* must chiefly determine the exact *Time* or *Manner*, in which it ought to be performed: And unless we strictly attend to this Distinction, the most excellent Compositions may be greatly injured, especially when the Composer is not present, either to lead, or give the *Air* of his Piece.

JOHANN JOACHIM QUANTZ (1697-1773)

„On Playing the Flute“ by Quantz, the prolific composer and for three decades flute teacher of Frederick the Great, appeared only four years before Leopold Mozart's School for Violin (1756), it's true, but Quantz was another 22 years older than Leopold, that is *two generations* older than Wolfgang Amadeus Mozart. His book represents performance practices of the Baroque and the ‚galant‘ style; in the French as well as the Italian manner which he had got to know comprehensively during his twenty-five years (1716-1741) as flautist and oboist of the Dresden town band and - under Johann Georg Pisendel - as member of the Royal Orchestra there. A few things in it, for instance the indications about tempo, execution and bowing technique - belonging to the older style - can therefore not be simply applied to Wolfgang Amadeus whose contemporaries Schulz, Reichardt, Türk and Koch are here more relevant. However, many of the principles of this influential book maintained their validity up to the end of the century - and partly up to the present day.

Quantz's all too simple *rules of thumb for determining tempo* with the help of the pulse, intended for „young people who devote themselves to music“ (Türk already saw them in perspective) have in our time unfortunately been misused a thousand times. Quantz says nowhere that professional musicians played like that. They should once and for all be disregarded for Mozart, and since they are easily accessible in translation they are therefore not represented here.

ON PLAYING THE FLUTE

VERSUCH EINER ANWEISUNG DIE FLÖTE TRAVERSIÈRE ZU SPIELEN

Berlin ¹1752, Breslau ³1789

[emphases added]

Preface

[...] I have no intention, however, to prescribe here rules for those who have earned general praise both for composition and performance. No: rather, I openly present their merits and those of their works that distinguish them from many others, piece by piece; and, in so doing, introduce *young people who are dedicating themselves to the art of music* to how they should begin if they desire to follow such famous artists and tread in their footsteps.

Chapter V, On Notes, their Values, Metre, Rests, and Other Musical Signs.

§ 13 [...] It is to be well observed that in four-four metre, if the C is crossed through, [...] the crossing-through means that then the notes receive, so to speak, another signification, and must be played as fast again as when the C is not crossed through⁸⁰². This metre is called *allabreve* or *alla Capella*. [...] This metre is more common now in the *style galant* than it was in former times.

⁸⁰² No longer applicable to Mozart's secular works.

Chapter XI, On good Execution in Singing and Playing in General.

§ 1. The rendition of music can be compared with a speaker's delivery. Regarding both the preparation of the item to be rendered as well as the performance itself, the speaker and musician have one single fundamental goal, namely: to conquer the hearts, to arouse or calm the passions, and to transport the listeners now into this affect, now into that. [...]

§ 10. [...] A good rendition must firstly be *pure and clear*. [...] Thoughts that should hang together should not be broken apart: when, on the other hand, one musical thought comes to an end and a new thought begins without break or rest, or even more when the last note of the foregoing and first note of the following thought fall on one and the same pitch, one must separate them.

§ 13. [...] Rendition must also be: *light and flowing*. [...]

§ 14 Good performance must no less be *manifold*. Light and Shade must be maintained throughout it.

§ 15 Good execution must finally be *expressive and reflect every passion that occurs*. In *Allegro*, and in all cheerful pieces that belong to it, *liveliness* must dominate; in *Adagio*, however, and suchlike pieces, tenderness and an agreeable drawing out or sustaining of the voice. [...] Caressing passages in Adagio should not be played too harshly with the tongue's attack or stroke of the bow, and in *Allegro*, on the other hand, merry and exalted thoughts not dragged, slurred or attacked too feebly.

§ 16. I should like to note some signs from which, taken together, one can mostly - though not always - deduce the dominant *affect*, and therefore how the piece should be rendered, whether caressing, sad, tender, merry, cheeky, serious, etc. One can recognize these 1) from the tonalities, whether they are major [*hart*] or minor [*weich*]. [...] One can 2) recognize the passion from the intervals that occur, whether small or large, and whether the notes are slurred or detached. The melting, sad and tender are expressed through slurred notes and small intervals; but the merry and cheeky by short detached notes, or by large intervals, similarly by such figures where the dot is consistently placed after the second note (so-called „scotch snaps“). Dotted and sustained notes express the serious and noble; the mixing in of longer notes among the quicker ones, however, such as half notes and whole notes, expresses the magnificent and sublime. 3) One can deduce the passion from the *dissonances*. These do not all have one and the same effect, but always differ one from the other. 4) the indication of the ruling principal affect is finally the word to be found at the beginning of each piece, such as: *Allegro*, *Allegro non tanto*, - *assai*, - *di molto*, - *moderato*, *Presto*, *Allegretto*, *Andante*, *Andantino*, *Arioso*, *Cantabile*, *Spiritoso*, *Affetuoso*, *Grave*, *Adagio*, *Adagio assai*, *Lento*, *Mesto*, etc.

Each of all these words, if they have been placed with good consideration, demands a particular rendering in performance: not to mention that, as I have already said, each piece with its specified character can have *noble*, *caressing*, *merry*, *magnificent* or *jesting* thoughts variously mixed in, and one must therefore, so to speak, move into a different affect in every bar, in order to be able to pretend to be now sad, now merry, now serious, etc.; such pretence is very necessary in music. The listeners' approval will not easily be lacking for him who can fathom this art well, and his rendition will therefore always be *moving*. [...]

§ 19. Every instrumentalist must take the trouble to render *Cantabile* as a good singer does. On the other hand, the singer, in lively pieces, must try to emulate the fire of good instrumentalists, as far as the voice is capable of it.

Chapter XII, Of the manner of playing Allegro

§ 1 The word *Allegro* covers a broad spectrum: and many different kinds of pieces are understood by its meaning, such as *Allegro*, *Allegro assai*, *Allegro di molto*, *Allegro non presto*, [...] etc. We are taking it here in this broad sense, understanding within it all kinds of lively and quick pieces. Here we are not concerned incidentally with the *special* meaning, used when it characterizes an *individual* type of fast tempo.

§ 3 The principal character of *Allegro* is merriment and liveliness: and is the opposite of that of *Adagio*, which consists in tenderness and melancholy.

§ 4 Before everything the quick passages in *Allegro* must be played full, neat, lively, articulated and clear. On wind instruments the liveliness of the tongue's attack and the movement of chest and lips; on string instruments, however, the stroke of the bow, contribute enormously to this. On the flute one must attack with the tongue now hard, now gently, according as the music [Noten] requires.

§ 8 One should not try to play *Allegro* faster than one is capable of playing the passage-work at one single tempo: so that one is not forced to play some passages that may be harder than others more slowly, which would cause an unpleasant change in the tempo. Therefore one must adopt the tempo according to the hardest passages.

§ 11 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.

Chapter XIV. On the manner of playing *Adagio*

§ 2 *Adagio* can be viewed in two ways; either according to the French or the Italian taste. The first demands a vocal rendition that is neatly well strung together, and decorated with the principal ornaments, such as *appoggiaturas*, whole- and semitone *trills*, *mordents*, *turns*, *vibrato* [battemens, flattemens], and such like; otherwise, however, no wide-reaching [virtuoso] passage-work or largescale addition of arbitrary embellishments. [...] The second, namely the Italian kind, consists in seeking to add in an *Adagio* as well as these little French decorations also wide-reaching artificial ornaments, even though agreeing with the harmony.

§ 3 The *French manner* of ornamenting *Adagio* can be learnt from good instruction without understanding harmony. For the Italian, on the contrary, the knowledge of harmony is unavoidably required. [...] However, before getting involved in the latter one must first know the former. For he who knows neither when to introduce little decorations at the right place, nor how to execute them, will hardly [be able to] dispose the large ornaments. But it is out of such a mixing of little and large decorations that a sensible and good taste in playing and singing arises that pleases everyone and is universal.

§ 5 Now to play an *Adagio* well, one must, as far as possible, put oneself into a calm and almost melancholy mood, so that one can perform what one has to play in just such a state of feeling as the composer has set it. A true *Adagio* must resemble a flattering petition. [...] For that which doesn't come from the heart will not easily go to the heart.

§ 6 There are various kinds of slow movements. Some are *very slow* and sad: others, however, *somewhat livelier*, and therefore more pleasing and agreeable. The tonality in which they are set has a big effect on both kinds. A minor, C minor, D sharp major and F minor express the sad *affect* far better than other minor keys: to this end, therefore, composers mostly make use of these tonalities. The remaining minor and major keys, on the other hand, are employed for pleasing, *cantabile* and aria-like pieces.

§ 7 Consequently one must also dispose oneself according to the dominant *affect*, so as not to play a *very sad Adagio* too quickly or, on the other hand, a *cantabile* too slowly [!] So these kinds of slow pieces must be well differentiated from a noble *Adagio*: *Cantabile*, *Arioso*, *Affetuoso*, *Andante*, *Andantino*, *Largo*, *Larghetto*, etc. One must judge from its context what *mouvement* or *tempo* each piece requires. The tonality and type of metre, whether even or uneven, throw some light on this. In view of what was said above, slow movements in G minor, A minor, C minor, D sharp major and F minor are to be played more sadly and consequently more slowly, than those in other major and minor keys. *A slow piece in two-four or six-eight metre is played somewhat faster, and one in Allabreve or three-two metre slower, than one in common [4/4] or three-four metre.*

§ 13 In *Adagio* every note must be so to speak caressed and cajoled, but never with a hard attack of the tongue: unless the composer wishes to have some notes detached and short. [...]

Chapter XVII, Section 1. On the Qualities of a Musical Leader

§ 3 Whether a leader plays this instrument or that could be of no importance. But because the violin is absolutely indispensable to the accompaniment, and is also more penetrating than any other of those instruments that are mostly used for accompanying, therefore it is *better if he plays the violin*. [...]

§ 4 The highest grade of knowledge required of a leader is that he has a perfect insight into how to play all kinds of compositions according to their taste, *affect*, purpose and *correct tempo*. He must therefore himself have almost more experience of the difference between pieces than even a composer. For this latter often does not worry about anything other than what he has himself composed. Occasionally, some even don't know how to perform their own things in the proper tempo: either from excessive indifference, or from exaggerated passion, or from lack of experience. It is easy, however, for a skilled leader to correct this failing; especially if he was trained in a well-disciplined orchestra under a good leader where he played many kinds of music. But if he didn't have this opportunity, he must at least have been in various places where he could hear good musicians, and profit by it; and as far as he is serious about understanding well his position, he can also gain much from discussions with experienced people, because he will in this way learn more of the knowledge necessary to him than through the effort of playing very difficult music.

§ 5. Further to this end he must be able to *maintain the tempo in the greatest perfection*. [...] Before he starts a piece he must carefully see in which tempo it is to be played. [...]

§ 6 [...] From the execution of the concerto soloist he must feel whether he would like what he is playing to be faster or slower, so that, without unusual movements, he can steer the others that way. But he must leave the soloist the freedom to take the tempo as he finds good.

§ 11 To settle his instrumentalists still more firmly into good execution, and also train them as good accompanists, a leader does well to take occasionally as practice pieces, apart from many other kinds of music, overtures, characteristic pieces and dances that must be played accented, springy, and with either a short and light, or with a heavy and sharp bowstroke. Thereby he will accustom the accompanists to play each piece clearly and evenly according to its own character, *magnificent, fiery, lively, sharp*. Experience proves that those trained among good bands of musicians, and who have played many times for dancing, are better tutti-players than those who have practised only in the *galant* manner of playing and in one type of music.

[Further interesting paragraphs follow!]

Chapter XVII, section 2, On Ripieno [Tutti] violinists in Particular

§ 25 [...] Now it is necessary to deal with the kind of bowstroke required by each piece, each tempo and each emotional feeling that is to be expressed. For this teaches violinists and everyone who has to do with string instruments whether the stroke should be long or short, heavy or light, sharp or calm.

§ 26 In general it is to be noted that when accompanying, especially lively pieces, a short and articulated bowstroke in the French manner makes a far better effect than an Italian long and dragging stroke.

Especially in the accompaniment, *Allegro, Allegro assai, Allegro di molto, Presto, Vivace* call for a lively, really light, detached and very short bowstroke, since these kinds of pieces must be played more playfully than seriously: yet taking care to play with a certain moderation of tone. If *unisons* are mixed into the *Allegro* these must be played with a sharp bowstroke and considerable strength of tone.

An *Allegretto*, or an *Allegro* that's moderated by the following additional words: *non presto, non tanto, non troppo, moderato*, etc., must be rendered somewhat more seriously, and with a bowstroke that is indeed somewhat heavier though lively and rather powerful. The sixteenths in *Allegretto*, like the eighths in *Allegro*, call especially for a very short bowstroke: and it must be made not with the whole arm, but only with the wrist, also more detached than *legato*; so that by the same pressure both upbow and downbow finish in the same way. The quick passages, however, must be played with a light bow.

An *Arioso, Cantabile, Soave, Dolce, poco Andante* is rendered calmly and with a light bowstroke. Even if the Arioso includes various kinds of quick notes, it nevertheless demands a light and calm stroke of the bow as well.

A *Maestoso, Pomposo, Affetuoso, Adagio spritoso* asks to be played seriously and with a somewhat heavy and sharp bowstroke.

A slow and melancholy piece, indicated by the words *Adagio assai, Pesante, Lento, Largo assai, Mesto*, requires the greatest moderation of the tone, and the longest, calmest and heaviest bowstroke.

A *Sostenuto*, which is the opposite of [...] *Staccato*, and consists of a series of serious harmonious melodies strung together, in which many dotted notes slurred in twos are met with, is mostly entitled *Grave*. Therefore it must be played very sustained and seriously with a long and heavy bowstroke.

In all slow pieces the *ritornello* especially must be played earnestly, notably when dotted notes are present, so that the *concertante* part, if it has to repeat the same melody, can distinguish itself from the *tutti*. [...]

Chapter XVII, section 3. On the Viola-Player in Particular

§ 3 [The viola-player] must be able to judge from his part which notes must be played *cantabile* or *dry, strong* or *weak*, with a long or short bow.

§ 7 He must play the eighths in an *Allegro* with a very short bowstroke, the quarters, on the contrary, with a somewhat longer one.

§ 9 In a melancholy piece he must very much moderate his bowstroke. [...] In this kind of slow piece, he must play the eighths in common even metre [4/4] or the quarters in *Allabreve* metre not too short and dry but all sustained, pleasantly, agreeably and calmly.

§ 10 In a *cantabile Adagio*, formed of eighths and sixteenths, into which also humorous thoughts are mixed, the viola-player must execute all short notes with a light and short bowstroke, and indeed not with the whole arm, but only with the hand by movement of the wrist, and with less strength than otherwise.

Chapter XVII, Section 4. On the Cellist in Particular

§ 4 In a sad *Adagio*, the slow notes, namely the eighths in common even metre [4/4] and the quarters in *allabreve* metre, must be played with a calm bowstroke. [...] In *Allegro* the quarters must be played sustained or nourished, and the eighths quite short. In *Allegretto*, if set in *allabreve* metre, the same applies. However, if the *Allegretto* is set in common even metre [4/4], the eighths will be played sustained, and the sixteenths quite short. The short notes must be played not with the whole arm, but only with the hand alone, and indeed through the movement of the wrist. [...]

§ 7 [The cellist ...] must be aware of those notes that must be marked and made to stand out. These are firstly those that have dissonances above them: the second, the diminished fifth, the augmented sixth, the seventh; or the notes that are exceptionally raised by a sharp or natural, or by this and the rounded *b* are lowered. [...]

§ 9 If various eighths or otherwise short notes on one single pitch occur in a *Presto*, which must be played with much liveliness, then the first of them in the bar may be accented through pressure of the bow.

§ 10 He must always play dotted notes more seriously and heavily with the bow than the violinist: the following double-tailed [i.e. sixteenths] on the contrary, must be executed very short and sharp, whether in quick or slow tempo.

Chapter XVII, Section 6. On the Keyboard Player in Particular

§ 5 [...] One must then take note [when accompanying] of whether the piece is an *Allegretto*, *Allegro* or *Presto*, of which the first, in instrumental things, must be played seriously, the next vivaciously, but the third fleetingly and playfully; or whether it is an *Adagio assai*, *Grave*, *Mesto*, *Cantabile*, *Arioso*, *Andante*, *Larghetto*, *Siciliano*, *Spirituoso*, etc., of which each, just as in the solo part, demands therefore also in the accompaniment a particular rendition. [...]

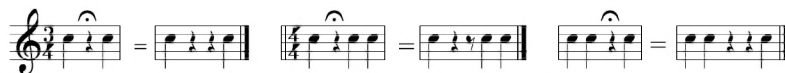
Chapter XVII, Section 7.

On the Duties that All Accompanying Instrumentalists in General must observe

§ 31 The understanding of *Tempo* with special perfection, and the practice of it with the greatest strictness, is a duty laid on all those whose profession is music, and thus also all good accompanists.

§ 35 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. [...] Finishing slower or faster than one had begun are both a mistake: yet the latter is not as bad as the former. The first is the cause, especially in an *Adagio*, of often no longer being able to grasp accurately whether it is set in even or uneven metre. Because of this the melody gradually disappears; and instead of that one hears almost nothing but harmonious sounds. The second, however, causes the listener not only too little pleasure; but in general it is also to the great disadvantage of the composition itself if every piece is not played in the tempo that belongs to it. [...]

§ 43 In all triple metres, as also in *Allabreve* and two-four metre, one pauses, apart from the beat over which the *fermata* is placed, one beat more. On the other hand, in common even metre, one judges according to the phrase breaks, whether they fall on an upbeat or downbeat. In the first case, one can pause half as long again; in the second case, however, another full beat.



Quantz "Versuch einer Anweisung" XVII,VII, § 43, p. 259

[Notation: Helmut Breidenstein]

§ 45 Since up to now I have dealt with *Tempo* in general [...], I still find it necessary to give an idea how one can estimate approximately the tempo *belonging to each piece in particular*. It's true, this estimation of the tempo is not one of the easiest things in music: therefore it would be all the more necessary, as far as is possible, to establish some definitive rules. He who knows how much relies on the correct tempo demanded by each piece, and what great errors can take place in this respect, will have no doubt about this necessity. If in this respect one had definitive rules, and wished to observe them properly, then many a piece that is often distorted by an incorrect tempo would make a better effect and pay more honour to its creator than often happens. [...]

§ 49 Before going further I must first examine these different types of tempo more closely. There are in fact in music so many of them that it would not be possible to fix every one. But there are also among them certain principal tempos, from which the others can be derived. I will divide these, as they appear in *Concertos*, *Trios* and *Solos*, into four classes as a basis. They are taken from the *common even*, or *four-four*, metre and are the following: 1) the *Allegro assai*, 2) the *Allegretto*, 3) the *Adagio cantabile*, 4) the

Adagio assai. I assign to the first class the *Allegro di molto*, the *Presto*, etc. To the second the *Allegro ma non tanto, non troppo, non presto, moderato*, etc. In the third class I count the *Cantabile, Arioso, Larghetto, Soave, Dolce, Poco andante, Affetuoso, Pomposo, Maestoso, alla Siciliana, Adagio spiritoso*, and such like. To the fourth belong *Adagio pesante, Lento, Largo assai, Mesto, Grave*, etc. Every one of these adjectives does itself indeed make some difference; yet more as regards the expression of the passions that principally dominate a piece than the tempo itself. If only one has first fixed firmly in one's mind the four main tempi already mentioned it will be in time all the easier to learn the others: because the difference is only slight.

§ 50 So the *Allegro assai* is the quickest of these four main types of tempo. If in three-four time only eighth-notes occur, the piece is in the fastest tempo.⁸⁰³ [...]

§ 52 What I have shown up to now applies, as already mentioned above, most precisely and mainly to instrumental pieces such as *Concertos, Trios and Solos*. As far as *Arias written according to Italian taste* are concerned, it is in fact true that almost each one demands its own *special tempo*. That derives however mostly from the four main types of tempo described here, and it will only depend on how one attends to both the sense of the words and the *movement of the notes*, especially of the *fastest*; and that in fast arias one focuses one's attention on the technical skill and voices of the singers. A singer who forces all the quick passages with his chest can only with difficulty produce them in the same speed as one who marks them only with his throat; although the former, in consideration of clarity, and especially in large venues, will always have an advantage. Having therefore only a little experience in this matter, and knowing that in general *most arias do not demand such a very quick tempo* as instrumental pieces, one will be able to find the relevant tempo without further particular difficulties.

§ 53 What has been explained for the aria also applies to church music: except that for it to be suitable for the church the rendition as well as the tempo must be taken *somewhat more moderately* than in operatic style.

§ 54 In the manner already described one can learn not only to organize each note in its appropriate tempo; but one can mostly also by that means estimate the correct tempo of each piece as prescribed by the composer: if one only looks to combine with it a *lengthy and varied experience*.

§ 55 [...] one should take the pulse-rate of a merry and jovial, yet also somewhat hot-headed and superficial person [...] with a choleric-sanguine temperament, as it is from after the midday meal until evening. [...]

§ 56 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* is 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; but that also makes the onlooker able to grasp and feel what the dancer wants to represent.

§ 58. [...] A Chaconne is played with magnificence (like the Sarabande). One pulse beat takes two quarter notes. [...] A minuet is played with lift, the quarters marked with a somewhat heavy though short bow-stroke; one pulse beat to two quarters. [=160] [...]

§ 59 In an Italian Recitative the singer does not hold to the tempo all the time, but has the freedom to express slowly or quickly what he has to execute according as what in his view is good, and as the words require. If the parts forming the *accompaniment have held notes* to play, then they must accompany the singer more by what they hear, and with discretion, than according to the metre. However, if the accompaniment is formed from notes that have to be regulated by the tempo, then the singer is bound, on the contrary, to follow the accompanying parts. Occasionally the accompaniment is interrupted, in a way that the singer then has the freedom to recite as he wishes; and the accompanying parts enter only now and then, namely in the breaks when the singer has come to the end of a phrase. The accompanists should in this case not wait until the singer has delivered the last syllable, but, in order to maintain a continuous vividness, they must enter already under the penultimate or previous note. [...]

⁸⁰³ [Quantz's Footnote:] „What was formerly intended to be taken very fast was played almost twice as slowly as today. Where *Allegro assai, Presto, Furioso*, and the like were intended it was indeed written so, and would be played barely faster than *Allegretto* is written and performed today. The many quick notes in the instrumental pieces of earlier German composers appeared much more difficult and risky than they sounded. The French of today have in the main preserved the art of moderate speed in lively pieces.“

Chapter XVIII. How a Musician and a Musical Composition are to be Judged

§ 15 [...] Those judging can attend to: whether the instrumentalist [...] is secure in tempo, or whether he plays passages that are difficult for him more slowly, and the easy ones more quickly, resulting in not finishing the piece as he had begun it, and so forcing the accompanists to give way to him; whether he is able to play each piece in its proper tempo, or *whether he plays everything marked Allegro at one and the same speed*. [...]

§ 27 If, however, a *Serenade* or *Cantata* is written expressly for the *chamber*, then care is taken to distinguish this *Chamber style* from both the Church and Theatre styles. The difference consists in this, that the *Chamber style* requires more liveliness and freedom of thought than the *Church style*; and, because there is no action taking place, more elaboration and artifice are permitted than in the *Theatre style*. [...]

§ 43 However, a symphony [of an opera] should [...] not always end with a merry minuet, as mostly happens.

CARL PHILIPP EMANUEL BACH (1714-1788)

Bach's *Versuch über die wahre Art das Clavier zu spielen* (*Essay on the true art of playing the clavier*) is after Couperin's *L'Art du toucher le clavecin* the second great real piano school. As a compendium of the contemporary techniques of ornamentation and of the teaching of accompaniment and free fantasy it was the standard work as such and still for Beethoven the basis of piano teaching. Until today it is an inexhaustible source for the performance practice of the first half of the 18th century. However, for the present work about Mozart's tempo-system only the concluding chapter „*Vom Vortrage*“ („*About execution*“) is relevant, which contains remarks on tempos especially in Frederick the Great's Berlin where C.Ph.E. Bach worked for almost three decades at the side of J.J. Quantz and Franz Benda and in the circle around the Graun brothers, Agricola, Marpurg, Kirnberger, Sulzer and later also Schulz. After he had gone to Hamburg (1768) as music director of the five main churches there he could no more exert a theoretical influence on the development towards the style of the Classic.

ESSAY ON THE TRUE ART OF PLAYING THE CLAVIER, Part 1, Berlin 1753 (*Versuch über die wahre Art, das Clavier zu spielen*)

[Emphases added]

Part 1, Chapter 3 „On Performance“

§ 1 It is indisputably prejudicial if a keyboard player's strength lies in mere speed. He may have the most able fingers, be accomplished in single and double trills, have good fingering, be a master of all the manual skills [...]; and yet he may still not be a clear, pleasing, or touching player. Experience teaches us that all too often one meets sight-readers, nimble keyboard players by profession, who possess all of these qualities and indeed amaze us with their fingerwork without ever touching the sensitivity of their listeners. [...] That I neither disparage speed, nor deny its use or even indispensability, can be appreciated by my demand that the music examples in G and F minor and the runs consisting of the smallest note values in the C minor Fantasia must be played most rapidly, although distinctly. *In certain foreign parts* this error is particularly prevalent, to play *adagios too fast* and *allegros too slowly*. [...]

§ 2 What makes a good performance? In nothing other than the ability to make the ear sensitive to the true content and affect of a composition through singing or playing. By differences in performing one can make one and the same musical thought change so radically that one is hardly aware that it is the same thought.

§ 3 The means used in performance are the loudness and softness of tones, their intensity, speed, drawing out, attack, trembling, arpeggiating, holding, dragging back and pressing on. Whoever either never or else at the wrong time employs these elements makes a poor performance.

§ 4 Good performance, then, can be immediately recognized when one hears all the notes as well as their embellishments played with ease in correct time at the fitting strength produced by a well-judged touch that is related to the true content of the piece. This is what creates the rounded, pure and flowing

in the manner of playing that produces clarity and expressiveness. With this end in mind, however, it is imperative that the performer try out his instrument in advance so that he may avoid either too heavy or too light an attack. [...]

§ 5 The liveliness of **allegros** is generally expressed with detached notes and the tenderness of **adagios** by broad, slurred notes. One must bear in mind that these characteristic features of *allegros* and *adagios* should be given attention even when a piece is not so marked, and when the player has not yet gained an adequate understanding of a work's affect. I use the expression „generally“ above advisedly, for I am very conscious that all kinds of execution may appear in all kinds of tempo.

§ 8. In order to arrive at an understanding of the true content and affect of a piece, and, in the lack of the necessary indications for judging whether the notes are to be slurred or detached, etc., and further, to learn what should be taken into account when introducing ornaments, one does well to take every opportunity to listen to soloists and ensembles; this is all the more necessary because these details of beauty often depend on chance factors. The volume and time value within the bar of ornaments must be determined by the affect. In order not to become unclear, rests as well as notes **must be observed exactly according to the chosen tempo** except at *fermate* and cadences.

One can often commit the **most beautiful offences against the beat** with due thought, but with this difference: if one plays solo or with only a few, and indeed understanding, colleagues, such offences that occasionally modify the overall tempo can be allowed; those accompanying will pay attention rather than being led astray, and fall in with our intentions; but if those playing the accompanying parts are more numerous and of unequal talent, then one can make a modification to the divisions within the bar **only in one's own part, and the overall tempo must be adhered to precisely**.

§ 10 The **degree of movement** can be judged both by the contents of the piece in general, which one indicates by certain well-known *Italian technical terms*, and in particular by the **fastest notes and figures** therein. From this examination one will be in a position neither to hurry in *allegro* nor be sleepy in *adagio*.

§ 12 In § 8 we suggested listening to good musicians as a means for the study of good performance. Now we add to that, especially not to miss any chance of hearing talented singers. From them one can learn **thinking in song**, and one does well in this way to *sing* musical thoughts for oneself in order to find the right performance. This will always be of greater use than taking such from books or treatises in which one hears about nothing but nature, taste, song and melody, heedless of the fact that their authors are often not able to put together two notes that are natural, tasteful, songlike or melodic, while yet arbitrarily distributing these gifts and merits now here, now there.

§ 13 A musician cannot move others unless he himself is moved. He must of necessity **feel all of the affects in himself** that he wishes to arouse in his listeners; it is his own feelings that he transmits and in this way best moves them empathetically. In languishing, sad passages he must languish and grow sad. The audience will see and hear this in him. Similarly, in ardent, joyous and other passages, he must again set himself into these affects. Consequently, hardly calming one before arousing another, he changes the passions constantly. He must generally observe this duty in pieces that are expressive, whether they be by him or by someone else. In this latter case he must himself feel the same emotion that the composer felt when writing them.

Part II, Berlin 1762, Chapter 36

p. 304, § 71 [...] These remarks concern the tempos as they are introduced here [in Berlin], where **the Adagios are performed far more slowly, and the Allegros far more quickly** than is customary elsewhere. In other parts of the country the opposite mistake is customary: the *Adagios* are played too quickly and the *Allegros* too slowly.“

JOHANN ADAM HILLER (1728-1804)

Hiller, one generation older than W.A. Mozart, was 1781-85 the first „Gewandhaus-Kapellmeister“ of Leipzig, music director of the university, director of a music school and 1789-1801 one of J.S. Bach's successors as precentor at St. Thomas. As a most effective organizer and concert conductor he performed Handel's *Messiah* at Berlin Cathedral and in the university church of Leipzig. He wrote introductions for his concert programmes which favoured the Italian repertoire, especially Hasse, but he also put on works of younger composers such as Jos. Haydn, Joh. Chr. Bach, Dittersdorf, Salieri, and 1792 Mozart's *Requiem*. 1766-1770 Hiller edited a new type of periodical, the *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend* („Weekly News and Annotations Concerning Music“). His three „Instructions for singing“ and the „Instruction for Playing the Violin“ contain most valuable remarks about performance practice and the musical aesthetics of the time. Daniel Gottlob Türk was much influenced by him. Hiller composed *Lieder*, cantatas and church music; his very successful German *Singspiele* are considered to be precursors of Mozart's „*Zaide*“ and „*Die Entführung*“.

JOHANN ADAM HILLER (1728-1804)

WEEKLY NEWS AND ANNOTATIONS CONCERNING MUSIC

(*Wöchentliche Nachrichten und Anmerkungen die Musik betreffend*)

Leipzig 1766-70

[Emphases added]

1st year, 22nd issue, 25.11.1766

Annotations about musical execution

p. 167: [...] In serious music most notes are linked together, drawn and slurred [*legato*], and the violinists use long bow-strokes [1766!]; in *comic* pieces, however, most notes are detached, and the violinists use short bow-strokes. If the latter is not done the fashionable [i.e. comic] pieces become completely crude and intolerable; for they are more comic than serious. Some time ago one had to complain about the execution being too languishing and always sighing; now everything is to sound hopping and frolicsome. [...]

2nd year, 12th issue, 21.09.1767,

p. 114: Of repetitions, the second time is played the most strongly.

p. 116: If, however, sometimes in a good performance of a piece of music delicacies and subtleties occur which seem to **affect the intonation and the strict tempo** they still arouse pleasure and emotion since their source is a feeling heart that touches others deeply; in this way one is sufficiently compensated for the missing exactness and strictness.

5th year, 3rd issue, 15.01.1770

p. 20: [...] 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 sometimes 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.

p. 43: Metre in poetry and metre in music are so essential to both arts that without them they are not what they are meant to be; without metre the former is turned into prose and the latter into an unintelligible sound meaning nothing. One has rightly called **metre the soul of music**. [...]

5th year, 7th issue, 12.02.1770

p. 49: Actually the fiery and speedy in music has been driven to such a degree today that one can scarcely see the possibility of driving it still further. Our ancestors would be very astonished could they hear in one of our concerts the rushing of our symphonies, the swift changing of notes in the human voice, and the runs and leaps on this or that concertising instrument. [...]

JOHANN ADAM HILLER

INSTRUCTION FOR MUSICALLY-CORRECT SINGING, Leipzig 1774
(Anweisung zum musikalisch-richtigen Gesange)

[Emphases added]

2. Lesson, p. 47-51

§ 14 [...] Of two adjacent notes, equal in form and value, one is in even metres always *long* [„good“], the other *short* [„bad“] according to their *intrinsic* quantity [„*quantitas intrinseca*“]. This fact has its reason in natural human feeling and shows even in language. [...] Which of two notes of equal value is long and which is short is determined by the *metre*. On paper this is done by the bar-line; [...] in the execution of a piece, however, it is done by the hand beating down and lifting. The bar-line which at the same time indicates the downbeat is always before the *long* note.

§ 15 [...] The mere organisation of the metre arranges the notes according to their [intrinsic] length and shortness and gives the notes a certain inner quantitative difference which they don't have externally because of their entirely equal value. They receive it only by the place they hold as parts of the bar either in *thesi* [downbeat] or in *arsis* [upbeat]. This is the basis for the very important rule which a composer for singing must observe, that every long syllable must be on a long part of the bar, every short one, however, on a short part.

8. Lesson, p. 123:

§10 [...] **Four-eight metre** is everywhere regarded as **two-four** metre; and that is how it is indicated.

14. Lesson, p. 201:

§ 14 Recitative is written in 4/4 time, and in such a way that no notes longer than quarters occur, though a particular expression may sometimes demand a note to be held longer. [...] It is sung without metre. There are, however, places in the *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. The *tempo rubato*, the shortening of a long note, can be used here with benefit. On the whole the metre must be strictly observed [in the *accompagnato*], but in some parts the singer must know how to disguise it. The feeling of a **good declamation of the words**, the correct observance of all smaller and greater breaks, of all prosodic and rhetoric accents are the most essential part of a good execution of recitative. [...]

p. 203 In which **tempo** is **recitative** sung? Composers never indicate a tempo except for accompanied recitative where it is done because of the instruments. It is left to the singer if he wants to declaim quickly or slowly, and the content of the words, the quality of the affect in them, must alone serve as indication. [...]

JOHANN ADAM HILLER

INSTRUCTION FOR PLAYING THE VIOLIN, FOR SCHOOLS,
AND FOR SELF-INSTRUCTION

including a short dictionary of foreign words and terms used in music, Leipzig 1792
(Anweisung zum Violinspielen, für Schulen, und zum Selbstunterrichte)

[Emphases added]

A Dictionary as Appendix (p. 57 ff)

Alla capella, in the style of the chapel or church. It is found sometimes instead of *Alla breve* and is of the same nature.

Andante, walking, step by step. It is the tempo which occupies **the midpoint between slow and fast**. Some, for instance Graun, treat it more like *Adagio*; others, like Hasse, treat it more fiercely and more like *Allegro*.

The diminutive **Andantino** should certainly be taken *a little more leisurely* than *Andante*; but most musicians regard it as identical to *Allegretto*. **It is bad that no national assembly has decided a standing rule about this and many other matters.**

Assai, enough, sufficient; in connection with other words in music it is taken to mean *much* or *very*: *Allegro assai*, *Adagio assai*, **very lively**, **very slow**. One could doubt if that is quite correct; however, *usus est tyrannus*.

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

Recitativo; Recitative, a kind of singing which more resembles speech or narrative. One could call it *notated declamation* since it is sung according to this and not according to the metre.

Rhythmus (rhythm), a certain number of bars which together make melodic sense. There are such of 3, 4 and 5 bars; those of four bars are the best.

FRIEDRICH WILHELM MARPURG (1718-1795)

Formed by early years in Diderot's and D'Alembert's Paris, Marpurg had from 1746 through numerous publications an influence on the musical debate in Berlin. Next to Kirnberger, Schulz and Agricola, with whom he had personal connections (partly in polemic opposition to them), he was a representative of the Berlin 'Enlightenment' around G.E. Lessing and Moses Mendelssohn. His essays and reviews in weekly magazines that he had founded, among others the *Kritische Briefe über die Tonkunst* (*Critical Letters about the Art of Music*), were aimed at rationalizing the process of composition. His two *Clavierschulen* [Schools of Clavier Playing], the *Anleitung zur Musik überhaupt und zur Singkunst besonders* (*Guide to Music in general and to the Art of Singing in particular*) and the *Anleitung zur Singcomposition* [Guide to Vocal Composition] form a comprehensive and systematic music theory. Unlike Leopold Mozart, though, who was nearly the same age, he scarcely composed and didn't make himself known as a practical musician. With his appointment as Director of the Royal Prussian lottery in 1766 he withdrew from the musical discussions.

CRITICAL LETTERS ABOUT THE ART OF MUSIC

with small pieces for piano and with odes for singing, four parts, Berlin 1760-64
(*Kritische Briefe über die Tonkunst*)

VOLUME I, part I

[Emphases added]

13th letter, Berlin 15. Sept. 1759

About the various metres.

p. 97, § 2. Experience teaches that if two notes of a similar kind, for example two quarter notes, though of the same duration, are sung one after the other, one of them is heard a little longer by the ear than the other. [...] The value a note receives by its *type* is called the *extrinsic value* or proportion; the value, however, it receives from its 'Abmessung' [its place within the bar] is called the *intrinsic value* or proportion.

§ 6 If one asks why duple metres are sometimes expressed as ♩ and sometimes as $\frac{2}{4}$: 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 $\frac{2}{4}$** . The same procedure can easily be applied to uneven metres [$\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$]. [...] *In this matter a certain sloppy routine from ancient times prevails in music* which causes the quarter notes in some kinds of compositions to be played more slowly than the half notes. By the use of certain *words* indicating the degree of slowness or speed one then replaces what the type of the notes themselves have too little of or takes away what they have too much of. [...]

14th letter, 22. Sept. 1759

p. 107, § 17: As in poetry, there are simple and compound feet: there are also in music simple and **compound metres**. *Simple* are all those wherein not more than one good beat and one bad beat exist. *Compound* are all those wherein more than one good and one bad beat exist. The latter are not fundamental metres but result from [...] two simple metres of the same kind being connected and written into the space of one single bar.

§ 18 Such compounds are produced from all pure and mixed [triplized] even and uneven metres. The ♩ produces $\frac{4}{2}$ metre. The $\frac{2}{4}$ produces $\frac{4}{4}$ metre. The $\frac{3}{4}$ produces $\frac{6}{4}$, the $\frac{3}{8}$ produces $\frac{6}{8}$, [...] the $\frac{6}{8}$ produces $\frac{12}{8}$. [...]

p. 108. Concerning the usual combinations various things must be noticed, namely: [...]

β) The *essential characteristic* whereby a *simple* metre is distinguished from a *compound* one - since the male *caesura* must always fall on a good beat and in simple metres only *one* good beat exists - is that this *caesura* can consequently fall nowhere but on this good beat, that is the first part of the bar. But in *compound* metres the *caesura* can fall on *both good main parts*. The reason why it often falls (for instance in a piece in 4/4 metre) neither always on the third nor always on the first quarter, results now from mixing groups of three and four bars, now from the suppression or suffocation of one part of the bar [...].⁸⁰⁴

γ) Four-two metre [4/2] is nowadays used only in *contrapuntal compositions* like fugues and ricercars. Some composers habitually use four-four metre [4/4] for such compositions and believe that by so doing they make the execution for some instrumentalists less arduous. Others prefer to use the halved four-two metre, that is the simple even metre of two half notes, 2/2. [...] But one doesn't like to use two-four metre [2/4] in vocal fugal pieces.

p. 109, 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 [ϕ], it would without doubt be good [...] to give up this habit and - as all other metres are indicated by figures - to use *figures* also for the signature of even metres [4/2, 2/2, 4/4], as is already done with 2/4 metre. The words *alla Breve* or *alla capella* could nevertheless be kept for 4/2 and 2/2 metre in contrapuntal pieces. [...]

[footnote:] a) 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.** [...]

16th letter, 06.10.1759

p. 121, ζ) The six-four metre [6/4] created by compounding two three-four metres must in no way be confused with the six-four metre made [by triolization] from two-two metre [2/2]. The former has two good beats and is capable of a *caesura* in two places; the latter has only one good beat, however, and allows this *caesura* only in one single place.

It is the same with the 6/8 metre created by compounding two 3/8 metres, compared with the 6/8 metre formed from 2/4 metre [by triolization]. In order to distinguish the 6/4 and 6/8 metres that originate from the combination of two *uneven* metres from the 6/4 and 6/8 metres that come from an *even* metre, I call the former *'improper'* or *'false'*, but the latter *'proper'* or *'true'* 6/4 and 6/8 metres. However, it would be good if the *'false'* ones were to be abolished. Like that, one would avoid much confusion. [Since Marpurg stopped writing about music in 1766 he could no more protest when Mozart already in 1768 started to write the majority of his 6/8 metres precisely in the *compound*, *'false'* kind.]

VOLUME II

67th letter, eighth continuation of the instruction in vocal composition.

p. 22, § 70 Since both two-two metre [2/2] and four-four metre [4/4] contain in every bar four quarter notes, and both ***the composer and the copyist frequently make mistakes in marking the metre***: how does one recognize if the metre is two-two or four-four, if it is incorrectly marked? I don't know a different or quicker means than to look for where in the piece the male rhythmical *incision* falls. In every two-two metre [...] it must fall on the first half note. If in a metre which is marked by ϕ oder 2 it is found on the *third* quarter note, this is a sign that the piece is in four-four, not in two-two metre.

§ 71. In two-two metre [here: ϕ] the notes must be played either according to the time of their regular value, or *by one half* faster.⁸⁰⁵ Where the former takes place it is a *heavy* two-two, where the latter takes place a *light* two-two.

§ 72 Among the *heavy* two-two metres belong Chaconnes and ouvertures in the French style. [...] Among the *light* two-two belong *Allabreve*, *Gavotte*, *Rigaudon*, *Bourrée*, *Tambourin*, *March* etc. and all compositions of a similar kind whether short or long, however fast or slowly they are executed. Various pieces belonging to the light two-two metre are also written in 2/4 metre, and from this compounded to 4/4 metre.

§ 73 [...] Concerning the ***tempo of the alla breve*** it can be said that certainly in instrumental music its exaggeration can be tolerated to a certain extent - but not at all in vocal music. In protestant churches clumsy choirmasters very often offend against this. These gentlemen do not consider that singing and playing are two different things and that the speed must not increase into madness or frenzy where no madness or frenzy is to be expressed. But this expression does not belong to the *alla breve style of the fugue*.

⁸⁰⁴ See Koch, *Essay on a Manual for Musical Composition* (*Versuch einer Anleitung zur Composition*), vol. 2, 1787, chapter 3, p. 333, § 71+73) [app. p. 319]

⁸⁰⁵ Which does not necessarily mean *twice as fast!*

§ 78. The *heavy or serious uneven metre* [$3/2$ or $3/4 \grave{a} 3$] can be recognized from the space of its bar seeming to represent a rhythm of three even metres put together [$2/4+2/4+2/4$, or $2/8+2/8+2/8$]. It is written either in $3/2$ or in $3/4$.

In *light three-four metre* [$3/4 \grave{a} 1$] there are generally only three kinds of notes, half-, quarter- and eighth-notes, and one counts in quarter notes. In *heavy three-four metre* [$3/4 \grave{a} 3$] 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 latter metre.

It is similar with the even metre, wherein by various arrangements of the metrical formulations and passages within the same piece *the two-two and four-four metre are mixed in such a way* that - since throughout the whole piece a constant tempo must be kept - for some passages this tempo is not fast enough, for others, however, too fast. [...]

97th letter, 12.06.1762, Instruction about RECITATIVE.

§ 3. The newer recitative which is also called *Italian*, is written throughout in the same metre, namely in even metre, for which four-four metre is adopted. The older one, which is also called *French* recitative, does not only exchange at every moment the even metre (for which now four-four, now two-two metre is taken) with an uneven metre; but besides this metrical arrangement differs from the newer one also by the treatment of the melody and other circumstances concerning the harmony [...].

§ 4. 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 according to its nature neither subject to the rules of the eurhythmics of composition nor to the constraints of metre in the execution. Where would be the similarity it should have with speech if the sequence of notes were to be not only regular but also brought into motion in a fixed tempo? A measured recitative (*Récitatif mesuré*) is consequently a contradiction. [...]

§ 5. The recitative is accompanied either by the thorough bass alone, or with violins. [...] This *special* accompaniment is done now with softly sustained chords, now with short phrases between the incisions and paragraphs [*Accompagnatos*]. The sustaining is done according to the ear; but the short phrases, however they are shaped, are subject to the metre, though the singer keeps to a certain extent his freedom in reciting. In this matter - since sometimes the singer must begin in the middle of a short phrase, sometimes the player in the middle of the singing, and a sort of arioso makes its presence partly felt - [...] *both singer and player need beside their own part the part of the other in mind so that each can follow the other.*

FRIEDRICH WILHELM MARPURG

GUIDE TO MUSIC IN GENERAL AND TO THE ART OF SINGING IN PARTICULAR

(*Anleitung zur Musik überhaupt und zur Singkunst besonders*) BERLIN 1763

(Emphases added)

Part One, which treats of the Principles of the Art of Singing *in particular*.

Chapter 1, about the order of the singing lessons. p. 7

§ 11 [...] The tempo may not be disturbed by embellishments.

Part Two, which treats of the Principles of the Art of Singing *in general*.

Chapter 4, about metre in general and the tempo of the metre. p. 70-71

§ 8 Although the **tempo of the metre** [...] is naturally defined by the size of the notes and for example among even metres the one in which every part of the bar consists in a half note [$2/2$] must be played *more slowly* than the one where every part of the bar contains not more than a quarter note [$2/4$], yet at every moment the opposite happens. One reason, among others, is that quality of every piece of music, whether more or fewer *figures of notes of different size* are used; the piece that uses only two kinds of notes [...] can and must be played faster than the one where the relations are far more manifold. This

repeal of the relation between the kind of note figures and the tempo⁸⁰⁶ has forced musicians to adopt certain Italian technical terms for indicating the degrees of slowness or swiftness. [...]

§ 10, 3) [...] If this half circle is *not* crossed through [C] the notes are delivered in their ordinary value. (*This ordinary value must be learned by practice since neither the pulse, nor the pace of a person's stride are impeccable rules.* [!]) [...] However, if the same is crossed through [c], the notes must be played one half faster. [...] This is expressed by the words *alla breve*, or *alla semibreve*, or *alla capella* [!]. [...]

[...] The tempo may be swifter or less swift since there are *different grades of liveliness also in the alla breve style*. [...]

p. 76, 4) There is not one metre in which the parts or their members are of equal inner value, though the notes are on the surface of equal size. Thus one distinguishes the beats into *good* and *bad*.

α) The good beats, which are also called *'intrinsically long'*, *'striking'*, *'uneven'* or *'accentuated'*, etc., serve in every metre [...] 1) for singing the long syllables; 2) for striking the dissonances, and 3) for marking the rhythmic *weight of the bar*, and the *incisions* that belong there. In every two-part metre there is only *one* good beat, namely the first. In every four-part metre there are *two*, namely the first and third. [...]

β) The bad beats which are also called *'intrinsically short'*, *'passing'*, *'even'*, or *'unaccentuated'* serve in every metre [...] 1) for singing the short syllables; 2) for preparing and dissolving the dissonances, and 3) for preparing the rhythmical weight of the bar. In every two-part metre there is only *one* bad beat, namely the second. In every four-part metre there are *two*, namely the second and fourth.

Chapter 5, About the even two-part metres, p. 82-85.

§ 3. Two-two metre [2/2]. [...] In this metre *the degree of liveliness*, however, must be determined by the character and affect of every piece of music, and generally *the tempo must not be exaggerated*. [...]

§ 4. Four-two metre [4/2] [...] was formerly distinguished into the *madrigal* and the *motet* metres; in the first case indicated by a *not* 'crossed through' half-circle, namely C, which **was executed very seriously**; in the latter case, however, by a 'crossed through' half-circle c, (namely, if the indication was done according to the rules. *As we see from the writings of the ancients the crossed and the non-crossed half-circle were confused in their time as today.*) Nowadays one uses only the *motet* [...] or *contrapuntal* four-two metre which is indicated either by c alone, or better by c 4. The indication of the tempo is made by adding the words *alla breve* or *alla capella*. Contrary to the previously described two-two metre it is called the *'larger alla breve metre'*. Although the crossing through of the circle deprives the notes of half their value *the tempo must not be exaggerated*. Like the small *alla breve* metre it must be further determined by the character and affect of the piece. Generally it is very necessary to *moderate the liveliness of tempo for singing far more than if one only plays*. [...]

§ 6. Four-four metre [4/4] consists of four quarter notes, the first and third of which are good, and the second and fourth are bad. For a true 4/4 metre it is necessary that the rhythm [the metrum] is given a somewhat wider extent than in 2/4 metre. It is used for the *slowest* movements as well as for the *fastest*.

Chapter 6, About the uneven two-part metres, p. 88.

§ 4. Three-four 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.

§ 5. Three-eight metre. [...] Since its tempo is naturally very fast, it must be reduced as much as necessary by an added tempo word if it is to be slow.

⁸⁰⁶ The smaller the note values contained in the piece, the slower the tempo.

JOHANN MATTHESON (1681-1764)

After a youth as singer at the Hamburg ‚Gänsemarkt‘ Opera, for which he also composed singspiels and operas, Mattheson’s main job from 1706 to 1755 was as a diplomat (at first secretary of the legation, from 1744 legation councillor). In a second job he occupied from 1718 until he became deaf in 1728 the precentorship at the cathedral, for which he wrote a great number of oratorios and cantatas. As a side-line, from 1711 he devoted himself with great intensity to writing political texts, translations and music theoretical works. His *Das Neu-Eröffnete Orchestre* appeared in 1713, in 1722 *Critica musica*, the first German music periodical, in 1731 his *Große General-Bass-Schule*, and in 1737 the *Kern melodischer Wissenschaft* as preparatory work for his major work *Der vollkommene Capellmeister*. „Mattheson was the most significant German-speaking author writing about music in the early and middle 18th century.“⁸⁰⁷

Differently from some pure theorists he had the opinion that „the origin of all science is in the senses, since nothing is in the intellect that has not first been in the senses.“⁸⁰⁸ Of course not all of Mattheson’s views are still valid for Mozart, who was three generations younger.

THE PERFECT CAPELLMEISTER, Hamburg 1739 (*Der vollkommene Capellmeister*)

Part II

[emphases added]

Chapter 5, About the art of making a good melody, p. 133

§ 2. The art of making a good melody comprises the most essential thing in music. [...]

§ 6. Melody, however, is indeed nothing else but the originally true and simple harmony itself, wherein all intervals follow *one after the other in a row*, as these same intervals in full-voiced settings are heard *at one and the same time together* and consequently accomplish a manifold harmony.

§ 32. [...] If that which is to move sensitive senses must above all be *light, distinct, fluent* and *lovely*, both the *natural* and *sublime* as well as the *measured* character is to be taken into consideration. Because nothing can be *distinct* that has no order; nothing can *flow* that is unnatural, etc.

p. 146, § 84. 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 *obligato* [*obligato*] setting⁸⁰⁹. It is anyway almost the same to have *no* metre at all or at every moment a different one.

Chapter 7, „About tempo, or the measuring of time“, p. 171-173

§ 6. The organisation of these **tempos** is of two kinds: one concerns the common mathematical divisions; by the other, however, the ear prescribes certain unusual rules according to the emotions which do not always correspond with mathematical correctness, but care more for good taste.

§ 7. The first kind is called in French: *la Mesure*, the measure, namely of the time; the other kind, however, *le Mouvement*, the tempo. The Italians call the first: *la Battuta*, the beat; and indicate the other generally only by adjectives, as: *affettuoso, con discrezione, col spirito*, etc. One can say about such terms that by them more is understood than written.

§ 9. The main feature of metre is once and for all that each bar, each section of the time, has only two parts and no more. These have their origin or their reason in the pulse, the up- and downbeats of which are called *systole* and *diastole* by medical experts.

§ 10. Composers and poets have taken these properties of the human body as a model and have arranged the time-measures [metres] of their melodies and verses according to them; they called the down- and upbeats *thesis* and *arsis*.

§ 11. Since one soon found that upbeat and downbeat cannot always have the same length the division into *even* and *uneven* metre arose; and these are the only two true principles of rhythm or time-measure [metre].

⁸⁰⁷ „Musik in Geschichte und Gegenwart.“

⁸⁰⁸ „nam nihil est in intellectu, quod non prius fuit in sensu“ (Mattheson, *Das Neu-Eröffnete Orchestre*, 1713, p. 4.)

⁸⁰⁹ [i.e. one in which the accompaniment is written in strict time, e.g. those of the Commendatore in *Don Giovanni* no. 22, see Ex. 188]

§ 13. Those who take the above-mentioned principles as a basis are taught by nature itself that no musical metre can contain more than two (although not always equal) parts and that everything consists of *Thesi & Arsi* [accented and unaccented beats]. [...]

§ 16. In all there are fifteen usual metres: nine even and six uneven.⁸¹⁰

§ 17. The above mentioned mathematical part of rhythemics, namely the measure [metre] can in the end perhaps still be taught and learnt; although execution is the best way in this matter. [...] Harmony does not apply only to the sound but also to its soul, the metre.

§ 18. The second and more spiritual⁸¹¹ part, however, - since the former is more physical - I mean the *Mouvement* - cannot easily be put into rules and prohibitions, since it depends mainly on the feeling and motion of each composer, and after that on a good rendition, or the affectionate expression of the singers and players.

§ 20. Here everybody must reach into his bosom and sense how he feels in his heart: since it is according to this that our composing, singing and playing will also receive certain degrees of an extraordinary or uncommon motion which otherwise neither the metre by itself, nor the *noticeable* retardation or acceleration of it - and still less the notes' own values - can give; but which arises from an *imperceptible* instinct. One notices the effect without knowing how it happens.

§ 21. I say *noticeable*: since basically the melody is yet more changed or less changed in the subtlety of its movement, emerging either more lively or more sluggish; yet nothing noticeable is either subtracted from or added to the metre or the value of the notes. The singers and players can help here a lot if they understand and feel what they perform; the composer, however, must give them the opportunity for that, often the poet as well.

§ 22. Jean Rousseau. [...], a French singer and viola da gamba player, has written a little work with the title: *Méthode claire, certaine & facile pour apprendre à chanter la Musique*, that is „A clear, certain and easy method for learning to sing music“, at the end of which he has added the following question:

§ 24 [from here JEAN ROUSSEAU - originally in Mattheson's translation; here, however, translated from the original⁸¹²]

„What is the difference between metre and tempo? Answer: **The metre is a path, its goal is the *mouvement***. In the same way that there is a difference between the path and the goal it leads to, there is also a difference between *metre* and *mouvement*. And as the voice or singing must be led by the metre, the metre must also be led and animated by the *mouvement*.“

§ 25. „This is the reason why within the same time-signature the tempo can be very different, because sometimes one animates it and sometimes retards according to the different passions the voice must express.“

§ 26. „Therefore it is not enough for conducting a piece of music to know how to beat and hold the time according to the different time-signatures; but one must so to speak enter into the spirit of the author, that is into the different *mouvements* the expression of the piece demands. That is why but few understand well how to conduct music. The author of a piece will himself conduct it better than anybody else, since he must have the best conception of the intention and the tempo.“

§ 27. „Perhaps one will ask here how the true *mouvement* of a piece of music could be known? This knowledge, however, is higher than all discourses one could have about it, it is the perfection of the art, which can only be arrived at by practical experience and through a genius for music.“

⁸¹⁰ See Mattheson, *The Newly Revealed Orchestra* („Das neu eröffnete Orchestre“, 1713, p. 77.)

⁸¹¹ [Footnote ***:] „Les mouvemens differens sont le pur esprit de la Musique, quand on y sait bien entrer. [Jean] Rousseau, dans sa methode pour apprendre à chanter, p. 86.“

⁸¹² [Jean] Rousseau, *Methode pou apprendre à chanter*, Amsterdam 1691, p. 86: QUINZIÈME QUESTION. (Pourquoi l'on se sert de plusieurs manieres de BATTRE LA MESURE, & s'il y a quelque difference entre la Mesure & le mouvement.) On se sert de plusieurs manieres de BATTRE LA MESURE pour diversifier les Pièces de Musique, comme aussi pour s'accomoder à la quantité des paroles, qui demande tantost une Mesure à quatre temps, tantost à deux, tantost à trois, &. Mais cette diversité dans la Mesure, sert principalement pour conduire dans les mouvemens differens qui sont le pur esprit da la Musique, quand on y sçait bien entrer: Car la Mesure est un chemin qui a le mouvement pour terme. Or comme il y a de la difference entre le chemin & le terme où il conduit, il y a aussi de la difference entre le Mesure & le mouvement, & de mesme que la Voix doit estre conduite par la Mesure, la Mesure aussi doit estre conduite & animée par le mouvement: De là vient que sous un mesme Signe, on conduit souvent la Mesure differement; car quelquefois on l'anime & quelquefois on la ralentit suivant les différentes passions que la Voix doit exprimer. C'est pourquoi il ne suffit pas pour conduire une Musique de sçavoir battre la Mesure suivant les differens Signes, il faut encore entrer dans l'esprit de l'Auteur, c'est à dire dans les differens mouvemens que demande l'expression de la Pièce, & c'est pour cela que peu de personnes sçavent bien conduire une Musique: l'Auteur d'une Pièce la doit mieux conduire qu'aucun autre, parce qu'il en doit mieux concevoir les desseins & les mouvemens. [...] On demandera peut-estre ici à quoy l'on peut connoître le veritable mouvement d'une Piece de Musique; mais cette connoissance est au dessus de tous les discours que l'on pourroit faire sur ce sujet, c'est la perfection de l'Art, où l'on ne peut arriver qu'à force de pratique & de genie pour la Musique. Cependant si l'on entend executer une Pièce de Musique par des personnes differentes, dont les unes entreront dans le veritable mouvement, & les autres n'y entreront pas, on distinguera facilement quel mouvement sera le veritable.“

§ 28. „However, if one hears a piece of music executed by different persons, some of whom hit the true *mouvement* and some miss it, he will easily distinguish which *mouvement* is the true one.“

[So far Jean Rousseau.]

Chapter 12. About the difference between melodies for singing and for playing. p. 208

§ 32. One might hardly believe that even in small, disparaged dance melodies the emotions must be as differentiated as light and shadow. For example: in a *Chaconne* the affect is much prouder and more magnificent than in a *Passacaglia*. In a *Courante* the mind is directed to affectionate hope. (I don't mean an Italian *Corrente* for the violin, though.) In a *Sarabande* we find nothing but stiff seriousness; in an *Entrée* the purpose is splendour and vanity; in a *Rigaudon* agreeable badinage; in a *Bourrée* the aim is contentment and a pleasant disposition; in a *Rondeau* liveliness; in a *Passepied* inconstancy and unsteadiness; in a *Gigue* heat and fervour; in a *Gavotte* cheering or exuberant joy; in a *Minuet* moderate merriment, etc.

Chapter 13, About the genres of melodies and their special characteristics. p. 213-214⁸¹³

IV. Recitative

§ 22. This kind of singing, as is well-known, has the freedom to comply with common speech and to play with all kinds of keys without restriction, wandering around in them, beginning or closing where it suits best. *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. This is true for the *Italian* recitative and for those German ones set in the Italian way.

§ 23. The French on the other hand use in their native *Recit* nearly all metres one after the other and think to come closer to their natural speech by such changes of metre.

p. 224-233

§ 81. ‚*Le MENUET*‘, *la Minuetta* [!], - be it made for *playing, singing, or dancing* - has no other affect than a moderate merriment. [...]

§ 86. Concerning *vocal* minuets one should look at a 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*.

§ 87. [...] The *CAVOTTE*. [...] Its affect is truly *jubilant joy*. Its metre is indeed even, yet not four-four metre, but that consisting of two half-note beats [2/2]. [...] I would wish that this difference would be better observed, and that one wouldn't generally call everything ‚*common metre*‘ [4/4], as is done.

§ 88. The skipping character, not at all the running one, is the real property of these Gavottes. [...]

§ 95. V. LA *MARCHE*, [...] A march is actually no dance, and if it is used in the theatre the characters stride along only quite slowly, without dancing, skipping or jumping: yet they walk in formation, which is pleasing to see, especially if armed or as warriors.

§ 102. VII. The *GIGUE*. [...] Finally, the Italian *Gigues*, which are used not for dancing but for the violin [...], force themselves so to speak to an utmost *rapidity or fleetness*; but mostly in a fluent and not impetuous way: somehow like an evenly flushing stream.

§ 113. X. Also belonging to the quick melodies is LE *PASSEPIED*, either in a symphony or for dancing. Its character comes rather near to *frivolity*[...].

§ 128. In pieces for Clavier, lute and viola da gamba the *ALLEMANDE* - as an honest German invention - precedes the *Courante* as this precedes the *Sarabande* and *Gigue*, a succession of melodies that is called a „*suite*“. [...] The *Allemande* is a serious, arpeggiated and well-developed harmony which has the image of a contented or happy mind that enjoys good order and calmness.

§ 135. Otherwise the difference between *Chaconne* and *Passacaglia* is: the *Chaconne* moves with more measured steps and more slowly than the *Passacaglia*, not the other way round; the former loves major keys, the latter, however, minor ones; that the *Passacaglia* is never used for singing like the *Chaconne*, but only for dancing, from which naturally a *swifter tempo* results; and finally, the *Chaconne* is led by a fixed bass theme [...] whereas the *Passacaglia* does not keep to one specific theme and merely takes from the *Chaconne* the *mouvement*, though a little faster.

⁸¹³ (Revision of chapter 6, § 14-16, of Mattheson's *Kern melodischer Wissenschaft*, Hamburg 1737.)

Part III

Chapter 26. About conducting, performing and execution of a piece of music, p. 481

§ 13. Indicating the time [...] is the main work of the conductor of music in its performance. Such time beating must be not only exactly observed; but, according to the circumstances - if perhaps a skilful singer makes an *appropriate* embellishment - the director can and should make a little exception in the tempo, *retard* it, *yield*; or, in view of a certain emotion or for other reasons, *accelerate* the tempo somewhat and drive it more than before. [!]

JOHANN MATTHESON

THE NEWLY REVEALED ORCHESTRA, Hamburg 1713

(Das Neu-eröffnete Orchestre)

Part 1, chapter III „about metre in particular“

§ 11. 12/8. [...] „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 „movement“ 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, whether in the church or theatrical-vocal works as well as cantatas etc. In earlier times this metre was used for nothing other than speedy pieces, such as giges and the like; as is still done to a certain extent nowadays, however, rather than merry, it serves for sad and touching affects.

§ 17. 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.

Part 2, chapter IV, About different kinds and sorts of composition

p. 145. § 7. **Alla breve**, [...] is a metre of two half notes to be beaten very fast and accurately and which contains no smaller values than *quarter* notes [!]; it is full of *syncopations*, *ligatures* [syncopations tied across the bar-line] and consists of nothing but *fugues* coupled together. This kind is in my opinion the most beautiful, and of great power in church music.

§ 38. **Allemande** is a serious melody for instruments, never for singing; it has always four-four metre and two repeats, both almost of the same length. They are most often used for the piano, and the Germans are inimitable in this genre.

§ 45. **Passepieds** are a kind of very fast *minuets*, which is also why they require the 3/8 or 6/8 metre and allow for three or four repeats; they are only for dancing. [...]

§ 49. **Minuets** [...] Their metre is triple, namely 3/4, whose beat, however, is usually *almost like a 3/8 metre*. ⁸¹⁴

⁸¹⁴ i.e. for Mattheson minuets are whole-bar units in relatively fast tempo.

JOHANN ADOLPH SCHEIBE (1708-1776)

After autodidactic studies in composition and music theory Scheibe became in 1740 Royal Danish ‚Capellmeister‘ and court composer in Copenhagen. Most of his numerous compositions were lost in a fire in Christiansborg castle in 1794; a few concertos, symphonies, cantatas and Passions have been printed recently for the first time. - Among Scheibe’s publications (e.g. the periodical *Der critische Musicus*) - interlarded with passionate polemics and Baroque quarrelling with Mattheson and others - the following paragraphs from his late work *Ueber die Musikalische Composition*, however, describe very well the different characteristics of the metres in the early and mid-18th century. *Clarity, ease and a singable quality* are for him essential demands on the music of his time.

ABOUT MUSICAL COMPOSITION, Leipzig 1773

(*Ueber die Musikalische Composition*)

[Emphases added]

Part I, The Theory of Melody and Harmony.

Chapter 5, Section 1: About Metre and its various kinds, p. 202-205

§ 88. **Two-two metre**, or the *small* or **common *alla breve* metre** [♩].

1) [...] Each bar of it contains only one metrical foot; therefore it does not tolerate a *caesura*, and can [...] consequently not be divided.

2) Its tempo is *moderate*; however, if it is not used in the church or in similar kinds of writing it tolerates *many various tempos*, which must be indicated each time; for *it is now in itself very uncertain*.

3) Its smallest notes are eighth notes. [!]

The sign by which it is [...] indicated is generally ♩ or 2 [crossed through] or only |, as well as 2/2, but the first is the best and most common. I have already mentioned that *its tempo is very uncertain*; therefore, if the movements which it shall govern are *not written in counterpoint* (in which case the tempo is very similar to that of the ‚*large’ alla breve metre* [4/2]), 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 one must come to terms with it [1773!].

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 use 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*.

§ 89. 3) **Two-four metre** [2/4]. This metre [...], like the previous ones, consists of only one metrical foot. It occurs in all kinds of styles and is most suitable for *lively, fiery* and *fast* settings, although sometimes *tender* and *pleasant* or *cantabile* settings are also attempted in it. It is less suitable for *slow, melancholy* and *very touching* movements and using it for them seems to contradict its nature. [...]

§ 90. 4) The **common, whole, or four-four metre**. [‚*large’* 4/4] [...] *Long ago this metre was one of the most important and common ones*; since the time, however, when the small *alla breve* or two-two metre, as well as the two-four metre, have become fashionable it is not so often used any more. Nevertheless it is of eminent importance among the even metres. It is perfectly suited to all styles and for all kinds of *slow* and *quick* movements, as well as for all kinds of expression. It concentrates so to speak the agreeable and fluent character of the two-four with the gravity and magnificence of the two-two metre. [...]

Particularly for the *very slow* or *Adagio* it is to be preferred. Its sign is C, in the place of which perhaps 4/4 would be better. The former, however, has long since earned its right to approval. [...] In my opinion the latter sign could perhaps best be used for choruses or pieces in the chapel style since it would indicate the *magnificent and seriously striding pace* of this style. [...]

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 and moderately striding* movements; also for declamation and reciting in the recitative, for which two-four metre, because of its liveliness and lightness, is least suitable.

§ 92. 2) **Three-four metre.** 3/4 [...] This quite common metre can be used for all kinds of expression: for *slow*, *fiery* and *quick*, as well as for *tender*, *fluent* and *galant* settings. [...] Its tempo is so easy to feel that one cannot easily miss it; therefore it is by nature suitable for all kinds of dances. However, since different and often quite contradictory practice forces it to adopt various different kinds of tempo one must always take care to indicate the tempo exactly by adequate *additional words*. [...]

§ 93. **Three-eight metre.** 3/8 [...] Like the former it contains only one metrical foot and tolerates therefore no incision. It 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: and experience confirms this. Therefore in an *affettuoso* in this metre one must consider more the tender than the too movingly pathetic. This is included in the natural tempo this metre demands; it can be moderated a little, however, 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.

§ 95. The **compound even metres** are the following:

1. **Six-four metre.** 6/4.⁸¹⁵ It originates so to speak in two-two metre, namely by enlarging every half note by a dot. It consists thus of two equal parts each of which, however, contains three quarter notes. [...] Since it consists only of two parts it should - like two-two metre - contain only one metrical foot and consequently not tolerate a *caesura*. However, one finds that some, and indeed good, composers sometimes make an exception to this well-founded rule by giving each main part or half of the bar a metrical foot, so that the first three quarter notes form a metrical foot, and the last three quarter notes as well. In this way this metre becomes capable of having an incision. This is possible if the tempo is somewhat slow; nevertheless it is not very suitable or at least appears somewhat unnatural to allow an incision to happen - though one does find examples of that kind.⁸¹⁶

§ 97. 3) **Six-eight metre,** 6/8. [...] Like 6/4 metre, it consists of two even parts, each of which however contains three eighth notes. It is based on two-four metre. [...] Consequently it contains only one metrical foot and strictly speaking doesn't tolerate an incision. It demands generally a fast tempo even if also chosen for affective and tender movements; it is then, however, more fluent, and its eighth- and sixteenth-notes are more *legato* and slurred than detached. Nevertheless it is sometimes used also for fiery, rushing and fast pieces. [...] In pastoral pieces or in pieces set *a la Pastorella* and *a la Siciliana* this metre is very useful and tolerates then two metrical feet, but *not an incision*. One must not think that this metre consists of two compounded three-eight metres. This is wrong; for if it were such a compound metre, it would tolerate an incision in the middle of the bar, which is not at all possible.⁸¹⁷

§ 98. **Twelve-eight metre.** 12/8. It is based on four-four metre and also consists of four parts. [...] Strictly speaking, it is made up of only two main parts each of which is again divided into two segments. Generally, it is nearly treated like two 6/8 metres compounded since it does but little differ from that. [...] Since it consists of two main parts it consequently has but two feet and the incision falls on the beginning of the second main section - which is the third part of this metre - on which also the final note ends. [...] Its tempo is by nature faster than the 6/8 or 12/4-metre; that is why it is not too suitable for slower and very moderate movements [...] although it is sometimes used [...] for emotional movements [e.g. the „*lacrimosa*“ in Mozart's Requiem!] The fastest tempo is for it the best; it serves therefore very well for pieces such as jigs. [...]

Chapter 5, section 2:

About the inner composition of the large and small parts of the bar

§ 103. As far as the *downbeat* (thesis) and the *upbeat* (arsis) are concerned, one must know that each metre, whether [...] it belongs to the even or uneven metres, must be divided into two parts, which are called *downbeat* and *upbeat*. [...]

⁸¹⁵ This metre doesn't appear in Mozart's works.

⁸¹⁶ In the following passage (omitted here) Scheibe again doubts long-windedly the possibility of a *compound* 6/4 (3/4+3/4) metre; on p. 213, however, he includes a music example in *larghetto* 6/4, which is *exactly that* - with his own marking of „*two metrical feet*“.

⁸¹⁷ This, however, is obviously circular reasoning. I can also not see why Scheibe allows two metrical feet here for the 6/8 metre, but *not an incision* (which before he had allowed for 6/4 metre). In any case he is here not quite up-to-date. The majority of Mozart's 6/8 metres are compound 3/8+3/8 metres and have incisions.

If the metre is uneven, [...] upbeat and downbeat are of unequal size. [...]

The first two parts of every bar are then seen as belonging together to the downbeat and the third and last part to the upbeat. However, since there is no rule without exception, [...] special cases can occur, where one is forced to assign to the *upbeat* one of the parts actually belonging to the *downbeat*. In the uneven metres the downbeat gets then only one part of the bar, the upbeat, however, gets the other two parts. [...]

Generally - in accordance with its inner value - the downbeat shall be *long* since it has the accent, the upbeat, however, shall be *short*. [*Long*' and *short*' are here not to be taken literally for their length in time, but as an expression of their greater or lesser weight of accentuation.]

Section 3, p. 299

§ 125. What one calls **tempo**, the Frenchman, however, *mouvement*, is something that [...] can more easily be felt than described. It differs from the metre itself like the soul from the body, and the greatest virtuosos often get embarrassed by it. As much as a good composer makes provisions for a correct performance of his piece, his efforts for exactly and correctly indicating the tempo will still be in vain if he cannot be present at every performance of his pieces; for, if his piece is performed in his absence by others he cannot easily rest assured that it is performed just in the tempo he had in mind. A piece of music must be performed with the same feeling in which the composer has set it or which he has tried to express, and which consequently enshrines its soul, so to speak - if it is to have the desired effect; otherwise it would be like as it were a miracle should it perfectly move the listeners. Indeed, the composer, listening from afar, might often lose all patience were he to hear his music, on which he had spent so much diligence and reflection, ruined so miserably. [...]

However, one would wish that all music directors, all leaders of musical choruses and all concertmasters, and including all good practising musicians in well organized orchestras had the gift of sufficient understanding, experience and affectionate feeling to do justice to other people's music. [...] If a well composed piece is purely and correctly performed even by an average orchestra in the appropriate tempo it will fail in its purpose less than if played by the best orchestra, but in the wrong tempo.

JACOB GOTTFRIED WEBER (1779-1839)

Dr. J.G. Weber was a lawyer, fiscal procurator and judge in Mannheim and Mainz, and from 1819 General Procurator in Darmstadt. He had influence in the musical life of these towns as an organizer, founder of music associations, conductor of amateur concerts and as composer, mainly of *Lieder* and church music. - As a musicologist he founded the periodical *Caecilia* and wrote works of music theory, among which his *Versuch einer geordneten Theorie der Tonsetzkunst (Essay in a Systematic Theory of Composition)* based on Kirnberger, Marpurg, Türk and Koch stands out, in which the remarks about metrics are often more clearly worded than by them. Weber was the first to systematize the indications of the tonal degrees in the theory of harmony which were later developed by Heinrich Schenker. His commitment to a determination of tempo by means of a pendulum, however, is not devoid of dilettante features. ⁸¹⁸

⁸¹⁸ See also: Helmut Breidenstein, *Mälzels Mord an Mozart. Die untauglichen Versuche, musikalische Zeit zu messen*, in: *Das Orchester*, 55. Jg., Heft 11, Mainz, Nov. 2007, S. 8-15; and under: www.mozarttempi.de/maelzel.html.

JACOB GOTTFRIED WEBER (1779-1839)

ESSAY IN A SYSTEMATIC THEORY OF COMPOSITION FOR SELF-INSTRUCTION (*Versuch einer geordneten Theorie der Tonsetzkunst zum Selbstunterricht*)

3 volumes Mainz ¹1817; in 4 volumes ²1824

[emphases added]

Volume I

From the prefaces to the first and third volumes of the first edition (p. V and footnote p. XI)

In the arts, the execution always goes ahead of the theory, and this latter, only gradually developing by the creations of the former, lags behind as long as the art itself does not stand still but proceeds to ever higher perfection. [...] Indeed, I would like to say [...] that all theory of every fine art is basically intended far more for those who [...] only want to learn understanding, judgement and appreciation, than for the genuinely talented who have a vocation for creating and producing; these latter need the theoretical instruction much less than the former, and theory has more to learn from them than they from it.

3rd Pre-Chapter „Rhythm“

III.) Division of the bar.

D) Remarks about the metres already mentioned. [...] (p. 98)

§ 65 Therefore it may finally seem unimportant what kind of notation one chooses: every piece in 2/4 metre could be as well written in ϕ metre or in 2/1, 2/8 metre, etc. In itself this is indeed the case; however, it has been agreed that ϕ metre receives a somewhat *different kind of execution* from 2/4, or especially 2/8 metre, and 3/2 metre different 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*, or in other words, the *greater* the denominator (the lower figure of the fraction) is; and the more *weightily* and *strongly* the larger the *kind of notes*; consequently the quarter notes in *Allegro* for instance are executed differently from the sixteenth notes in *Adagio*, though the latter have approximately the same speed as the former.

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*. The older composers paid so much attention to this that one finds sometimes even 2/16 and 3/16 metres in their works.

IV.) Weight in time, weight within the bar (p. 99-103)

§ 66 [...] In our musical notation it is usual to set the bar-line always directly before a heavier beat, or, in other words, to regard the bar as beginning with the heavier beat.⁸¹⁹ In every duple metre, therefore, a lighter beat follows a heavy beat; in triple metre, however, two light ones follow a heavy one.⁸²⁰ [...] This much is true, however: the feeling receives a sort of shock or jolt if, conversely, a lighter beat is made to stand out from the *inwardly* heavier one by a greater outward loudness.

§ 67 As from the two or three parts of a bar that belong together always the first falls more heavily on the ear than the following one (or ones), likewise there exists a similar difference of inner weight among the parts of the bar themselves and among the still smaller subordinate parts.

V.) Higher rhythms.

§ 68 Up to now we have seen how parts [beats] of the bar group themselves in twos or threes into whole bars, and further split into smaller parts of the beat, and how in this way within the beats of a bar - down to the smallest subdivisions - a symmetrical structure arises.

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.

One can proceed still further and set at the side of such a larger rhythm a matching second or third one, so that these two or three form again a still higher rhythm. [...]

⁸¹⁹ Gottfried Weber, *Theory of Composition* (*Theorie der Tonsetzkunst*), ²1824, vol. I, p. 99, § 66).

✦ Similarly Moritz Hauptmann: „A first time-moment, which can metrically always be only the first to a second one that is equal to it, determines the second one; 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).

⁸²⁰ [Note of Weber to § 66:] „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.“

§ 69 The structure of the larger rhythms is a greater symmetry, incidentally completely similar to the bar's structure, only everything is on a larger scale. As the bar consists of two or three parts, two or three *bars* form the sections of a larger or higher rhythm, and several such rhythms are again parts of a yet higher group.

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.

VI.) Compound metres.

§ 71 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. [...]

§ 72 [...] Every bar compounded of 2 or 3 two-part or three-part bars [4/2, 4/4, 4/8, 6/8; 3/4(à 3), 9/8] consists as such of at least four, or six, or nine elements. [...] Thus, such a compound bar [...] consists of two or three main parts; each of these two or three simple bars united in the form of one compound bar forms now on a larger scale a main part of the larger compound bar.

Among these united or main parts, compounded in this way, occurs still the same relation of different weights [see § 66).

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; the relation of the *parts* of the bar among each other stays the same in the compound.

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**. [...]

A) § 74 Even compounds of even metres. [...]

Two 2/2 metres put together make 4/2 metre;

Two 2/4 metres joined together make the common four-four metre,
which is indicated either by 4/4 or by the sign C;

Two 2/8 metres put together into one bar would make a 4/8 metre.

B) § 75 Even compounds of *uneven* metres.

Two 3/4 metres make 6/4 metre and

two 3/8 metres make the well-known 6/8 metre. [...]

These metres compounded of *two* three-part metres must - according to their main parts - always be viewed as *even*, since they consist in principle of *two* three-part groups. The two main parts are: the first part of the first, and the first part of the second half of the bar, consequently the first and fourth parts of the bar. These two are consequently the heaviest, the first one is in fact the heaviest of all; both, however, are heavier than all the others.

F) Remarks about the compound metres.

§ 80 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 quarter notes in 4/4 metre move like those in 2/4 metre [theoretically - though not in Mozart, see p. 287 and footnote 750], the eighth notes in 6/8 like those in 3/8, 9/8 or 12/8 metre, etc. [...]

GOTTFRIED WILHELM FINK (1783-1846)

G.W. Fink was from 1828 to 1841 editor-in-chief of the influential Leipzig *Allgemeine Musikalische Zeitung* which already in 1808 had published his critical study of music „*Ueber Takt, Taktarten, und ihr Charakteristisches*“. Passionately antagonistic to the new romantic school he took the side of the older theory of composition, for which, with his sharp powers of observation, he is a valuable witness *ex post*. In 1838 the university of Leipzig conferred a doctorate on him as Dr. phil. h.c. together with a lectureship, and appointed him University Music Director in 1842. In 1841 he became a member of the Prussian Academy of the Arts.

ABOUT THE BAR, METRES, AND THEIR CHARACTERISTICS

(*Ueber Takt, Taktarten, und ihr Charakteristisches*,

in: *Allgemeine Musikalische Zeitung*) Leipzig, 1808/09

[some emphases added]

No. 13, 28.12.1808, col. 196-197:

a) **C metre**. The first quarter note of the first main time [i.e. part of the bar] is good (viz. marked, accented), the second, bad; the third quarter note (being the first of the second main time) is good, however, less good than the first quarter of the first main time, since there must be dissimilarity among the main times as well. The fourth quarter is bad and can easily be a little less bad than the bad part of the first main time, since it joins - so to speak like an *anacrusis* (up-beat) - directly to the beginning of the following new bar, that is, to its most accented main time. This tallies with the common observation that the third eighth note in 3/8 and the third quarter in 3/4 metre are somewhat better than the second. In my opinion this has no other reason than the connection of the last part of the bar with the beginning of the new bar.

b) **2/4 metre** [meaning: 4/8 metre⁸²¹] Here quarter notes are the main beates and eighth notes parts of the same. To be really certain one would rather have to write **4/8 metre**, since one indicates in all other cases the compound metre always according to its parts [e.g. 4/4 or 6/8], but never according to its main beats [♩ or ♪] : and since there is besides this metre a n o t h e r one which must be indicated by 2/4 ⁸²².

No. 14, 04.01.1809, col. 211-214:

As is well-known, the character of a piece of music is determined not only by the prescribed slow or fast tempo, not only by the words *Allegro, Presto, Andante, Largo* etc. [...], but - and far more exactly - by the prescribed metre itself, the characteristics of which everybody [...] has absorbed into his musical feeling by hearing and playing and is in a position to reproduce correctly from that. [...]

In the simple metres, that is, the metres with only one main time, we have half, quarter and eighth notes. The greater now the value of their parts is, the weightier their accent. [...] In the simple metres where the parts are half notes (in 3/2 and ♩) this is the really heavy accent, where they are quarter notes (in 3/4 metre) the heavy, and where they are eighth notes (in 3/8 metre) the light. It is this different accent which gives each of these metres its peculiarity by which they differ from each other - differ 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.** [...]

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 become an *alla breve*. However, since one of them contains two half notes and the other two quarters, what should bring about the mighty distinction, if not the *different accent* which separates the two metres so fundamentally from each other? [...]

We play eighth-notes twice as swiftly as quarter-notes and these more swiftly than half notes, etc. This relationship is of course strongly imprinted on us and an *Allegro* in 3/8 metre has just by that a more fleeting nature than one in 3/4, and absolutely more than one in 3/2 metre, etc. **The longer the notes are that are the basis of a metre, the more we will feel something that forces us to retard, even if presto is indicated above the piece.** Our classification into really heavy, heavy and light accents is based on

⁸²¹ See col. 216, [p. 372] where Fink calls 4/8 metre the *first kind* of 2/4 metre.

⁸²² The 'simple', 'true' 2/4 metre, see below.

that. [...] According to this view, the entire necessity of the inconsistency of the names of the notes - *quarter, eighth* etc. - in relation to the actual bar⁸²³ proves itself worthwhile.

Col. 215-217: 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.

Since it has been argued that both metres were on closer inspection actually completely equal [...], 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. [...] For my part, I could not see Mozart's aria: „Batti, batti, o bel Masetto“⁸²⁴ in C metre without ruining its character (see Ex. 195). [...]

To discover the reason for this, one should remember my remark about 2/4 metre⁸²⁵ above, that it should **better be named 4/8 metre. This first kind of 2/4 metre** as compared with 4/4 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 **2/4 metre is on a small scale what the ¢ is on a large-scale.**“ (= v)

I call to mind here the common experience that one kind of this metre [*the 4/8 metre*] can well be conducted in 4 beats, the other kind [*the 2/4 metre*] however definitely only in two, and that sometimes even in a fast tempo 4 beats can be given, sometimes not. Where it is not possible it is the **true 2/4 metre** which could also be called a small *alla breve*. This last 2/4 metre has accordingly the heavy accent, like the *alla breve* has the really heavy accent. [...] **The first kind of 2/4 metre [4/8] which is played with the light accent belongs among the compound metres** and that makes sufficient difference.

GOTTFRIED WILHELM FINK

ON THE NEED TO HAND DOWN METRONOME MARKS FOR MOZART'S MAJOR WORKS AS THE MASTER HIMSELF HAD THEM PERFORMED

(*Ueber das Bedürfniss, Mozarts Hauptwerke unserer Zeit so metronomisirt zu liefern, wie der Meister selbst sie aufführen liess*)
Allgemeine Musikalische Zeitung, Leipzig, 1839

No. 25, 19.06.1839, col. 477-481:

Everybody knows how often bitter complaints have been lodged about Mozart's works being ruined by an exaggerated choice of tempo. The complaints are well founded. [...] It comes indeed close to positively racing, so incomprehensibly wildly and barbarically people often treat Mozart's works and spoil all pleasure whilst believing that they increase it. This evil has its reason in our changed time which wants to catch everything in flight and take it by storm. In its rightful place it is very fine, a blessing as the railways on which one would have been glad to go - if only they had existed. Otherwise one used to rush in many things and music was not entirely exempt from that. [...] Many a *prestissimo* by Haydn for instance becomes all the more beautiful the faster and more fleeting it can be performed with clarity and fullness.

Genuine masters, namely among the pianists, also did the same and took such movements at a speed which our young virtuosos would scarcely believe the past time to be capable of. [...] - One has not always been so tame not to allow oneself a fast and winged forward urgency: however, for preference, one did not search for the honour of the art in fast runs and monstrous *fiorituras* as is done now through an improved technique and in the overcoming of fingering difficulties. [...] So the rushing through of pieces in a time which in itself has lost nothing other than calm and patience [1839!] has spread into the orchestras so that one sometimes thinks the conductor were just about to bolt with all his musicians. Such things are like an epidemic; they spread so that even the healthy are stricken by it, though they don't know how. [...]

⁸²³ An eighth note is indeed in 3/4 time not the *eighth* part of a bar, but the *sixth*; a quarter note not the *fourth*, but the *third* part of a bar in 6/8 metre. - this is nicely explained by Samuel Petri in his *Anleitung zur praktischen Musik*, 2¹ 782, chap. 5, „Von den Taktarten“, § 2, p. 143 [see footnote 43].

⁸²⁴ Zerlina's Aria, *Don Giovanni* no. 12.

⁸²⁵ Column 197, b), (here p. 345).

So it is most necessary to know what tempo was meant, and indeed what tempo each master wanted to be understood by his after all imprecise expressions: *Allegro*, *Andante*, etc., so that changed times will not be mistaken and succumb to entirely wrong opinions. For that the metronome is good. We only wished we could have such indications also from older times, at least about the works of the finest masters.

SIMON SECHTER (1788-1867)

Sechter, teaching himself, acquired his vast knowledge from treatises of the 18th century. From 1851 he was Professor at the Konservatorium of Vienna, and its first authority in the theory of music. Beethoven is said to have thought highly of him, Schubert, shortly before his death in 1828, was hoping to take lessons in counterpoint with him. Bruckner was his pupil from 1855 to 1861.

For 38 years Sechter occupied the position of the first Court Organist. Of his more than 8000 compositions only very few were printed. His *Grundsätze der musikalischen Komposition (Principles of Musical Composition)*, however, influenced numerous textbooks and treatises on harmony in the second half of the century.

THE PRINCIPLES OF MUSICAL COMPOSITION, vol. I-III (*Die Grundsätze der musikalischen Komposition*), Leipzig 1853

Division II, part 1: About the rules of metre in music

[Emphases added]

p. 4 § 1. [...] In the old days the tempo was nearly always indicated by the class of **note values**. If the even metre was to be executed slower or faster one chose according to that 2/1, \mathcal{C} , 2/4 or 2/8 metre, and if the uneven metre was indicated by 3/1, 3/2, 3/4, 3/8 or 3/16 it was in order to signify whether it should be executed more slowly or quickly.

Later one simplified this indication by limiting the even metres to \mathcal{C} , 4/4 and 2/4, and the uneven metres to 3/4 and 3/8; one signified only by words whether the tempo should be slower or faster. Still later one confused the old indication, which had never gone completely out of use, with the new one in such a way that for instance 2/4 metre with the added word **Adagio** is slower than 2/2 metre with the added word **Allegro**; and even that **Largo** 3/8 is slower than **Vivace** 3/2. Without dwelling on the inconsistency of this practice⁸²⁶ I only remark that these two metres, the even and uneven, are the basis of all others.

p. 9 § 4. One shouldn't be irritated by the time signature of many composers since they themselves are often not conscious of it. The best test is to examine whether the first note after every bar-line can be given the strongest accent, since this is the same in all metres. As soon as several notes of the same bar can be played as strongly as the first, the time signature is wrong. Sometimes a suitable **change of metre** that is not expressly indicated can excuse such a mistake. Since this aspect is missing in most textbooks I will describe it here.

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.

⁸²⁶ Obviously the *different manners of playing* connected with the individual metres were no longer known to Sechter.

LUDWIG VAN BEETHOVEN (1770-1827)

LETTERS

A Selection from the Complete Edition (Ed. Sieghard Brandenburg)

[Emphases original]

No. 623, to George Thompson in Edinburgh, 19.02.1813 (originally in french)

[...] Si a l'avenir entre les airs que vous seres dans le cas de m'envoyer pour etre composes il y avait des *Andantino*, je vous prierai de me notefier si cet *Andantino* est entendu plus lents ou plus vite que l'Andante, puisque ce terme comme beaucoup d'autres dans la musique est d'une signification si incertaine que mainte fois *Andantino* s'approche du *Allegro*, & mainte autres est joué presque come *Adagio*.

[If in the future among the airs you will be able to send me to be composed would be some *Andantinos* I would ask you to indicate if that *Andantino* is conceived to be slower or faster than *Andante*, since this expression like many others in music has such a vague meaning that sometimes *Andantino* approaches *Allegro* and another time is played nearly like *Adagio*.]

No. 1196 to Ignaz Franz Mosel, (Vienna, November 1817]

Honourable Sir,

I am glad to know that we share one opinion of those indications used to describe the tempo, surviving from times of musical barbarism. For what can be more absurd than *Allegro*, for example, which once and for all means cheerful, and how remote we are from this meaning, so that the piece itself expresses the very opposite of the indication! As for these four principle tempi, which, however, lack by far the truth or accuracy of the four main winds, we would do well to do without them. It's a different matter with those words which describe the character of the piece: such as those we could not give up: the metrical structure [*Takt*] is really no more than the body, while those refer rather to the spirit of the piece. For myself, I have long thought of giving up these senseless terms: *Allegro*, *Andante*, *Adagio*, *Presto*. Maelzel's metronome gives us the best opportunity to do so. I give you here my word, I shall no more make use of them in all my future compositions. [*A promise he kept in no single instance!* H.B.]

It is another question whether, by doing so, we shall awaken the need for the general use of a metronome; I hardly think so, yet I do not doubt that we shall be denounced as tyrants. If only the matter would be thereby better served, it would still be preferable to being accused of feudalism. I therefore think it would be always better - especially for our provinces [*Länder*], where music has become a national need and where a metronome must be demanded for every village schoolmaster - if Maelzel tried to dispense a certain number of metronomes by subscription, at higher prices; and as soon as this number covers his expenses, he will be able to offer the remaining metronomes necessary for the national need so cheaply that we can surely expect its most general and extensive use. It goes without saying that some persons must take a prominent part in this, so as to arouse enthusiasm: as far as I am concerned, you can count on me with certainty and I await the posting you will assign me in this regard with pleasure.

Your most respectful and devoted

Ludwig van Beethoven

No. 2187, to Schott, 19.08.1826, vol. 6, p. 269

[...] the metronomizations (to hell with all mechanism) will follow - follow - follow...

No. 2244, to Schott, December 1826, vol. 6, p. 322

[...] The metronome marks will follow soon. Do wait for them. In our century things of this kind are certainly necessary. [...] It has become almost impossible to have any *tempi ordinari* because performers must now follow the ideas of liberated genius."

[*In practice, Beethoven proved himself less enthusiastic about the metronome. See Breidenstein's essay „Mälzels Mord an Mozart“ (www.mozarttempi.de/maelzel.html.)*]

ADOLF BERNHARD MARX (1795-1866)
ENCYCLOPEDIA OF ALL MUSICAL SCIENTIFICS OR UNIVERSAL MUSIC LEXICON
 (1835)

(*Encyclopädie der gesammten musikalischen Wissenschaften
 oder Universal-Lexicon der Tonkunst*)

Ed.: Gustav Schilling, Vol. II,

article „Chronometre“, p. 239:

Every chronometric determinant is only a *makeshift* help for the irreplaceable and indispensable artistic conception. [...] It can easily be seen that one and the same piece of music should not be performed each time at the same degree of tempo. Firstly the *mass of the sound* must be considered. The bigger it is the more slowly it spreads and the more easily it would become indistinct at too fast a tempo. Therefore the same piece of music must be executed more slowly by a large chorus or orchestra than by a small one. Secondly, the *space* in which it is performed requires the same consideration; a broad space requires more time for the tone masses to spread (consequently a slower tempo) than a small one. Thirdly, it is psychologically clear, and every sensitive musician has experienced this for himself, that our own *mood* has an essential influence on the conception of a piece. In an agitated mood we will take the same piece of music in a more lively, vigorous, that is faster tempo, than in a quieter mood.

We will even be compelled to consider the *listeners* as well. If these are in a state of greater excitement from preceding very lively music, an otherwise quite appropriately more comfortable tempo will easily seem inappropriate, dull, sleepy. The composer himself doesn't execute his work each time in the same tempo [e.g. Beethoven, even Stravinsky and Boulez!⁸²⁷]. Fourthly, and finally, it must be mentioned that the higher artistic rendering is not at all compatible with a lifeless mathematical steadiness, but, feeling freely, following the lively artistic sense, it plays around the measure of metre and tempo by hesitating and hurrying in a freer tempo - without, however, falling into excess and arbitrariness. [...] Even a conception with erroneous meaning is artistically of more value than an insensitive one, regulated mathematically. The former has the *first condition of all art* in it: inner life; the latter is artistically dead and ineffective.“

SCHLESINGER'S METRONOME INDICATIONS FOR MOZART'S OPERAS against their cultural-historical background

Reports by REICHARDT, SPOHR, BERLIOZ and the Leipzig *Allgemeine Musikalische Zeitung* about the first Parisian performance of Mozart's *Die Zauberflöte* - alias „Les Mystères d'Isis“ - show the conditions of the musical life there at the beginning of the 19th century which prove the *anonymous metronome indications* from this time in the worldwide reprinted piano scores of Mozart's operas published by Schlesinger⁸²⁸ in Paris to be completely worthless. They continue, though, to have an effect on performance practice and are still today seriously discussed by musicologists.⁸²⁹

The Mozart-pasticcio „Les Mystères d'Isis“ by Ludwig Wenceslaus Lachnith (1746-1820) was played in Paris with great success 134 times between 1801 and 1827; excerpts were still on the programme of the ‚Concerts du Conservatoire‘ in 1847.⁸³⁰ (Some details of the production seem to have changed, however, during the 26 years it was on stage.)

⁸²⁷ Stravinsky, rhythmically so rigid, said as a conductor of one of his own works, contrary to his own metronomization: „Today I do it in MM ...“. Pierre Boulez recorded his *Le Marteau sans maître* three times - each time more slowly.

⁸²⁸ Communicated by Max Rudolf („Ein Beitrag zur Geschichte der Temponahme bei Mozart“, in: MJB 1976/77, p. 204-224).

⁸²⁹ Max Rudolf 1976/77, Clemens von Gleich 1987/88, Klaus Miehling 1992.

⁸³⁰ David Cairns: *The memoirs of Hector Berlioz*, 1977, p. 90, Footnote 7.

JOHANN FRIEDRICH REICHARDT

CONFIDENTIAL LETTERS FROM PARIS of 1802 (Hamburg ²1805,
(*Vertraute Briefe aus Paris von 1802*)

No. 6 and no. 15

„I have finally seen in the Grand Opera our ruined *Zauberflöte* as *Les mystères d'Isis*. The *Calembourg* [corny joke] one has made out of the new title: „*Les misères d'Ici*“ (Local Miseries) is really very fitting for the conversion. Morel has made a tastelessly serious play from the extraordinary mixture of romantic and burlesque that makes the original so piquant. Even the comic is taken away from the role of Papageno, and Lais sings it with his considerable breadth, his dragged out manner of performing and his beautiful full voice quite nobly and almost all the songs in slow tempo.“ [The enraptured „*Lara la la la la rala*“ of the slaves was sung instead to: „*O divine mélodie! Que tes effets sont puissants*“ etc.] [...]

„The insertion of long scenes from his *Don Giovanni* and the grand opera *La clemenza di Tito* has taken all the unity and romantically charming character from Mozart's music, which is agreeable almost throughout. [...] Even Papageno (or here the noble shepherd Bochoris) sings with his master a duet from the grand opera *Tito*.“

LOUIS SPOHR

AUTOBIOGRAPHY (Cassel and Göttingen 1860/61; vol. II, p. 117 f)

Paris 1820: „The opera starts with the final chorus of the *Zauberflöte*, then follows the march from *Tito*, then this, then that fragment from other Mozartian operas, even a little piece of a symphony by Haydn, then, in between, recitatives of Mr. Lachnith's own making. [...] Papagena sings here the characteristic aria of Monostatos ‚*Alles fühlt der Liebe Freuden*‘ etc., and the lovely trio of the Three Boys: ‚*Seid uns zum zweitenmal willkommen*‘ etc. is sung by the Three Ladies. The duet ‚*Bei Männern, welche Liebe fühlen*‘ etc. has become a trio, etc. Worst, however, are the changes that have been permitted in the orchestral score; [...] The overture [...] was taken too fast and towards the end driven still more, so that the violinists could finally only play eighth notes instead of sixteenths.“

HECTOR BERLIOZ

JOURNAL DES DÉBATS (01.05.1836)⁸³¹ and MÉMOIRES (Paris 1870, chap. XVI)

„C'était pour assurer [...] le succès de *La Flûte enchantée*, que le directeur de l'Opéra [...] avait fait faire le beau pasticcio que nous possédons, sous le titre de: *Les Mystères d'Isis*. Le livret est un mystère lui-même que personne n'a pu dévoiler. [...] L'intelligent directeur appela à son aide un musicien *allemand* pour *charpenter* aussi la musique de Mozart. Le musicien *allemand* [...] ajouta *quelques mesures* à la fin de l'ouverture [...], il fit un air de basse avec la partie de soprano d'un chœur [‚*O Isis und Osiris*‘] en y ajoutant encore quelques mesures de sa façon; il ôta les instruments à vent dans une scène, il les introduisit dans une autre; il altéra la mélodie et les desseins d'accompagnement de l'air sublime de Zarastro [‚*In diesen heil'gen Hallen*‘], fabriqua une chanson avec le chœur des esclaves [‚*Das klinget so herrlich*‘], convertit un duo en trio [‚*Bei Männern, welche Liebe fühlen*‘], et comme si la partition de *La Flûte enchantée* ne suffisait pas à sa faim de harpie, il l'assouvit aux dépens de celles de *Titus* et de *Don Juan*. [...] Et devinerait-on ce que ce monsieur fit encore du fameux „*Fin ch'han dal vino*“ [...] de *Don Juan*?... Un trio pour une basse et deux soprani, chantant entre autres gentillesses sentimentales, les vers suivants: „Heureux délire! Mon cœur soupire!! ...“

Puis, quand cet affreux mélange fut confectionnée, on lui donna le nom *Les Mystères d'Isis*, opéra; lequel opéra fut représenté, gravé et publié en cet état, en grande partition (elle se trouve à la bibliothèque du Conservatoire de Paris); et l'arrangeur mit, à côté du nom de Mozart, son nom de crétin, son nom de profanateur, son nom de Lachnith. [...]

Mozart a été assassiné par Lachnith; Weber par Castilblaze; Gluck, Grétry, Mozart, Rossini, Beethoven, Vogel ont été mutilés par ce même Castilblaze; Beethoven a vu ses symphonies corrigées par Fétis, par Kreutzer et par Habeneck.“

⁸³¹ Berlioz could compare the copied score of Mozart's „*Die Zauberflöte*“ in the Bibliothèque du Conservatoire with the printed score by Mozart/Lachnith.

„In order to make the overture worthy of „*Les Mystères d'Isis*‘ this carpenter-arranger has written some additional bars at the end of it, and so repeats the same chord thirteen times. [...] The first aria of Sarastro (*O Isis und Osiris*) [...] is here organized with the soprano(s) of the chorus and enriched by four bars. [...] Furthermore he has pitilessly garbled the chorus of the slaves *„Das klinget so herrlich ...‘*; it served him to manufacture an aria. At another place he has ‚improved‘ the duet *„Bei Männern, welche Liebe fühlen ...‘* into a trio. [...] And can you guess what this Sir made out of the [inserted] famous *„Champagne-aria“* [...]? A trio for bass and two sopranos, expressing, among other vapid trivialities, the following sentiments: *„Joy past all telling! My heart is swelling!“* etc. [...]

Mozart assassinated by Lachnith, Weber by Castil-Blaze; Gluck, Grétry, Mozart, Rossini, Beethoven, Vogel mutilated by this same Castil-Blaze; Beethoven saw his symphonies corrected by Fétis, by Kreutzer and by Habeneck.⁸³²

ANONYMOUS REVIEWER

Allgemeine Musikalische Zeitung (year 4, no. 5, Leipzig, 28. October 1801, col. 69-73)

„News from a German artist in Paris about the performance of the *„Zauberflöte“*“.

„[...] It is actually not true that Mozart's *Die Zauberflöte* was performed; it was an opera thrown together from that, from *Don Juan*, from *La Clemenza di Tito*, and from *Figaro* by Mozart, including additions by Mr. Lachnith himself. All who knew Mozart's opera already more closely are embittered about it. [...] They call the „opéra“ his „operation“ and „les mystères d'Isis“, „les misères d'ici“, etc. It is impossible to enumerate all the changes, additions, cuts, shiftings of pieces from *Die Zauberflöte*, by which Mr. L. has not only arranged the text but also the music.

The opera begins with Sarastro's recitative that leads into the chorus: „Heil [sei] euch Geweihten“ etc. [...] After Sarastro has proclaimed the initiation of Ismenor (that is Tamino) to the priestesses [!] and priests, *six priestesses* sing the Trio [of the three boys] „Seyd uns zum zweytenmal willkommen“; but here as everywhere with quite different words. Now follows the beautiful chorus in F-major from *La Clemenza di Tito* which serves here at first as a march; after a short recitative, however, by the sacrificial priests repeated as a chorus; then a short, fairly apt introduction initiates Mozart's real introduction to *Die Zauberflöte* during which Ismenor is persecuted not by a snake but by flames. [...]

Since there is no mention at all of any *magic flute* in this opera, Mr. L. has left out all movements where the miraculous instrument appears; so the aria „Wie sanft ist nicht dein Zauberton“; also „Tamino mein, o welches Glück“; the March through fire and water and the short duets within it. Also omitted are: the beautiful trio of the Three Ladies in G-major „Ich sollte fort? nein! nein!“, the second aria of the Queen of the Night, (!)⁸³³ the aria of Pamina, (!!) the Quintet in the second act, the Chorus „O Isis und Osiris“, (!) the Trio „Soll ich dich Theurer nicht mehr sehn“, (!!) the Duet between Papageno and Pamina, the last Aria of Papageno, most of the last Finale. (!)

In return *Don Juan's* Exhortatio ad bibendum⁸³⁴ is inserted, sung as a duet by Papageno and Papagena; an aria for the Queen of the Night from the same opera [*Don Giovanni*]; another for the same from *La Clemenza di Tito*, and one more from that opera, sung as a duet, both of them, however, completely revolutionized, a duet from *Figaro*. Finally the recitatives and the din of the fire- and water trial are added by Mr. L. himself. The aria of Monostatos „Alles fühlt der Liebe Freuden“ (without the piccolo that apparently so often spoils the whole effect) is sung here by Papagena („Mona“); the duet „Bey Männern, welche Liebe fühlen“ is performed as a trio for Pamina, Papageno and Papagena. [...] Mad. Maillard has particularly little top, so that even the F is scarcely bearable, because of which the first aria of the Queen of the Night „Zum Leiden bin ich auserkoren“ is sung by Pamina - but where? - between the beginning and the end of the Trio „Du feines Täubchen nur herein“. [...]

And after all that, still the incessant popularity in the frequent repetitions? Certainly! But also - how what has been left of Mozart stands out from what is otherwise not seldom heard here! Mr. Lachnith [...] receives for the first twenty performances of „his“ opera 300 Livres - making 6000; for each of the fol-

⁸³² (From the translation of the *„Memoirs“* by David Cairns, modified L.F.) - Today it is hardly imaginable how Habeneck could make the ‚Orchestre du Conservatoire‘ in Paris one of the best in Europe by conducting it always only from the first violin part.

⁸³³ Exclamation marks original.

⁸³⁴ „Fin ch'han dal vino calda la testa“, *Don Giovanni* Aria no. 11.

lowing twenty, 200 - making 4000. After 40 performances he receives a lifelong pension of 500 Livres, and moreover for each further performance the gift of 100 Livres. The poet, too, enjoys the same advantages.“

GOTTFRIED WEBER'S PENDULUM INDICATION FOR PAMINA'S ARIA [Ex. 340]

(Dr. J. G. Weber, advocate lawyer, fiscal procurator and judge, was a musical dilettante)

Allgemeine musikalische Zeitung, 12.04.1815, col. 247-249.

„A DOUBT: Pamina's aria: Ach, ich fühl's, es ist verschwunden, etc. (Andante 6/8 metre) is often boring for the audience.“ [at an alleged tempo, after conversion, of MM $\text{♩}=92$, which would be very brisk for conditions today.] „I went through the aria at home attentively [...]. And now I believe it must be taken at a tempo of 6'' to 7'' rhein.“ [Length of the pendulum in *Rheinland* inches].

This is equivalent to a tempo of MM $\text{♩}=138-151$, an absurd tempo, for the 32nd-note *coloratura* almost unsingable, exactly twice as fast as is usual today. An anonymous reader (of what qualification?) answered that Mozart conducted it exactly like that, and that orchestral musicians who - 28 years before [!] - had played under him, confirmed the indication.⁸³⁵

The result of Weber's home experimentation appeared then in 1828 almost *literally* as a footnote in Georg Nikolaus Nissen's biography of Mozart⁸³⁶. Nissen, Constanze's second husband, a non-musician, could not complete his biography (he died in 1826) so that the adoption of Weber's text (slightly abbreviated) derives possibly from Constanze or one of his three collaborators. Do we know how well all these „sources“ were able to handle the string pendulum that Gottfried Weber promoted, and if they indeed had such phenomenal tempo memories?

Nevertheless this grotesque tempo is still haunting the literature as „the most assured tempo of a Mozartian composition“ (Miehling) and as „Mozart's own tempo“ (Steglich) and was - according to a press report - performed like that by Nikolaus Harnoncourt at the Salzburg Festival of 2012.⁸³⁷

* * * * *

The Prague composer **WENZEL JOHANN TOMASCHEK** (1774-1850) had as a 17-year-old in 1791 heard performances of *Don Giovanni* in Prague, which 4 years previously had been produced by Mozart. As a 65-year-old - 48 years later - he believed he could exactly remember all of the tempos taken by that later conductor and, at the suggestion of G.W. Fink, gave the AmZ in 1839 a list with metronome indications⁸³⁸ which contains (apart from evident misprints) such crazy tempos as MM $\text{♩}=104$ for Leporello's „Notte e giorno faticar“ (no. 1 Introduzione, *Molto Allegro* 4/4, Ex. 139), MM $\text{♩}=84$ for Donna Elvira's „Ah chi mi dice mai“ (no. 3, „Allegro“ 4/4, Ex. 154), MM $\text{♩}=126$ for the chorus „GiovINETTE che fate all'amore“ (no. 5, *Allegro* 6/8, ex. 331) and MM $\text{♩}=80$ for Don Giovanni's Canzonetta „Deh vieni alla finestra“ (no. 16, *Allegretto* 6/8 [3/8+3/8] ex. 353).

In spite of Michael Gielen's objections from the point of view of theatre practice they have been *seriously discussed* in the Mozart literature.⁸³⁹

⁸³⁵ Weber's complete text in the AmZ and the reply of Anonymous can be found - seriously discussed - in Clemens-Christoph von Gleich, *Mozart, Takt und Tempo*, 1993, p. 125, and Christopher Raeburn, *Das Zeitmass in Mozarts Opfern*, 1957, p. 330. - For Raeburn, a source „of singular interest and extraordinary value since it informs us first hand how Mozart conducted the aria.“

⁸³⁶ Georg Nikolaus Nissen, *Wolfgang Amadeus Mozarts Biographie*, 1828, appendix p. 123/124, footnote.

⁸³⁷ Klaus Miehling, „Das Tempo bei Mozart“, MJB 1991, p. 625. ✦ Rudolf Steglich, *Über den Mozart-Klang*, MJB 1950, p. 62. ✦ Eva and Paul Badura-Skoda, too, took Nissen for the author, and the tempo indication - as being „contemporary“ - for „most remarkable“ and worthy of discussion (*Mozart-Interpretation*, 1957, p. 449, and still in the enlarged second edition of 2008, *Interpreting Mozart, The Performance of His Piano Pieces and Other Compositions*, 2008, p. 450). Following Weber they put in all seriousness Pamina's aria with its 32nd notes on the same step as Papageno's nine bars in *Andante*-6/8 metre „Nun wohlan, es bleibt dabei“ in Finale II of *Die Zauberflöte*, b. 534-542, which have only eighth notes. ✦ See my essay „Mälzels Mord an Mozart“ (www.mozarttempi.de/maelzel.html).

⁸³⁸ C. W. Fink „Ueber das Bedürfniss, Mozarts Hauptwerke unserer Zeit so metronomisiert zu liefern, wie der Meister selbst sie ausführen liess“ (AmZ, 19.06.1839, col. 477-481). - Relevant to that, M. Gielen: „Über die Tempi in Mozarts ‚Don Giovanni‘, Oper Frankfurt 1977.

⁸³⁹ Walter Gerstenberg, 1960/61; Hermann Dechant, 1985 (p. 114-123); Clemens-Christoph von Gleich, 1987+88; Jean-Pierre Marty, 1988 (p. 20); Klaus Miehling, 1991+92.

FINAL COMMENT:

This comparative study of the complete autograph tempo indications by Mozart should have demonstrated that Swarowsky's assertion that Mozart used only "two fast tempi, one medium and one slow tempo" is as untenable as the widespread belief that the sometimes grotesque metronome markings by Tomaschek - which after all appeared 49 years after Mozart's death (!) - and those by Hummel, Czerny, G. Weber, Schlesinger and others for Mozart's works, provided objective information on his tempi. If anything, they are witnesses to a change of taste which had taken place during Rossini's time and are devoid of meaning as far as our understanding of Mozart is concerned. Metronomizations of whatever origin are in principle inconsistent with the nature of Classical tempi, which originated during a pre-technical era, before the obsession with measurement began to influence our thinking; and which are intended to be found through "handiwork" by the performers themselves – albeit within a highly sophisticated and complex system of correlated parameters. For this reason, metronome markings for Haydn and Mozart are *a/ways* wrong.

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Alfred Brendel, born in 1931, was no infant prodigy. From the age of fifteen, not having the background of a musical family, he trained himself⁸⁴⁰ to be the master pianist he became almost entirely alone; and then for more than six decades held the world's concert audiences spellbound with his exemplary performances of the piano music of Haydn, Mozart, Beethoven, Schubert, Brahms and Liszt. His models were Edwin Fischer, Alfred Cortot and Wilhelm Kempff.

„If I belong to a tradition it is a tradition that makes the masterpiece tell the performer what he should do, and not the performer tell the piece what it should be like or the composer what he ought to have composed.“

In 1982, 1990 and 1996 he inspired audiences all round the world with complete cycles of the 32 Beethoven Piano Sonatas. His concert performances and recordings of the Piano Sonatas of Haydn and Schubert, Liszt's B-minor Sonata and Schönberg's Piano Concerto led to a fresh understanding of these works. Having recorded all of Mozart's 21 Piano Concertos before 1978, he said in 1996:

„I now feel I should turn my attention to Mozart and especially to his Sonatas, even though, as Schnabel wittily remarked, they are "too simple for children, too difficult for artists". I said to myself that if I didn't try to figure them out for myself now, it could be too late.“

Among the numerous prizes awarded to Alfred Brendel are the Gramophone Award, the Grand Prix du Disque, the German Schallplattenpreis and the Grand Prix of the Liszt Society. Alfred Brendel is an Honorary Doctor of the Universities of Oxford and Yale, Honorary Member of the Vienna Philharmonic and has received the Hans von Bülow Medal of the Berlin Philharmonic.

In 2010 he retired from giving public concerts. Very much to be hoped for are further writings developed from his experience and consideration of richly varied topics, such as, among others, those collected in the volume *Music, Sense and Nonsense*, (2015) which include "A Mozart Player Gives Himself Advice" and "Minor Mozart: In Defence of His Solo Works".

Peter Gülke, born in 1934, belongs to the most prominent writers on music today. As one who treads the border between the practice of music and reflection on it he reveals insights that one only seldom finds in the literature. After studying cello, musicology, and studies in German and Romanticism in Weimar, Jena and Leipzig he graduated from the University of Leipzig in 1958. From 1964 to 1976 he was Principal Conductor at various theatres in the German Democratic Republic, among others those in Potsdam and Stralsund, afterwards Kapellmeister at the State Opera in Dresden and from 1981 General Music Director at the German National Theatre in Weimar. After moving to West Germany in 1983 he qualified as professor under Carl Dahlhaus at Berlin's Technical University. Peter Gülke was from 1986 to 1996 General Music Director of the City of Wuppertal and from 1996 to 2000 Professor of Conducting at the Musikhochschule in Freiburg. At the same time he led opera performances at Europe's great opera houses; he was and is sought after by leading orchestras as guest conductor and is in demand as professor for masterclasses and workshops for young conductors.

In addition to his artistic engagements Peter Gülke has published a number of musicological books and essays about music from the 15th to the 20th century, including „Triumph der neuen Tonkunst. Mozarts letzte Sinfonien und ihr Umfeld“ (1998), the collection „Die Sprache der Musik. Essays zur Musik von Bach bis Holliger“ (2001) and contributions to the „Mozart Handbuch“ (2005).

Since 1995 Peter Gülke has been a member of the Saxon Academy of the Arts, since 1997 of the German Academy for Language and Literature, Darmstadt. In 2002 he was awarded the Austrian Service Cross for Science and Art, and in 2004 was made Honorary Doctor by Bern University and by the Hochschule für Musik in Dresden and Weimar.

Helmut Breidenstein, born 1935. After studying conducting in Detmold with Prof. Kurt Thomas and General Music Director Gustav König, he was for 40 years in charge of the preparation of the entire operatic repertoire as Kapellmeister and Head of Music in medium and larger opera houses, conducting most works himself. Beyond this, he was a guest conductor with orchestras at home and abroad and led choirs in almost all the great choral works from Bach via Mozart to contemporary. Breidenstein was Music Director at Hans Werner Henze's Festival in Montepulciano. The question of Mozart's tempi has been at the centre of his musicological research for five decades and is the subject of numerous publications.

⁸⁴⁰ „Being self-taught, I learned to distrust anything I hadn't figured out myself!“