

# APPENDIX

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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 Guari<sup>677</sup> - 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 instruments<sup>678</sup> 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.“

<sup>677</sup> Lucrezia Agujari, called „La Bastardella“.

<sup>678</sup> 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 Sonatas<sup>679</sup> from memory. [...] The last one in D sounds incomparably good on Stein's pianoforte. The mechanism that you press with your knee<sup>680</sup> 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.“<sup>681</sup>

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.“

<sup>679</sup> K 279, K 280, K 281, K 282, K 283, K 284.

<sup>680</sup> An early kind of sustaining pedal.

<sup>681</sup> 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 [Congratulations 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 sonata<sup>682</sup> 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.“<sup>683</sup>

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 Reicha<sup>684</sup> 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-

<sup>682</sup> Probably either K 309 or K 311. See Footnote 683.

<sup>683</sup> 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.

<sup>684</sup> 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 aria<sup>685</sup>, 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]<sup>686</sup> 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-playing<sup>687</sup>, 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

<sup>685</sup> „Ah, se il crudel“, „Lucio Silla“ no. 11.

<sup>686</sup> Mozart taught her the piano for a time.

<sup>687</sup> 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 symphony<sup>688</sup> 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*.<sup>689</sup> 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.“

<sup>688</sup> Symphony in D, K 297, the *Paris* Symphony.

<sup>689</sup> 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 Gros<sup>690</sup> 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 long<sup>691</sup> – 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 one<sup>692</sup> – 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 Præambolum<sup>693</sup> – 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)<sup>694</sup> 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 him<sup>695</sup>, and in fact I didn’t think it over for long; - for I’ve always wanted to write this kind of drama; - [...] at that time<sup>696</sup> 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.“<sup>697</sup>

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 Gemmingen<sup>698</sup> 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;“

<sup>690</sup> Joseph Le Gros, director of the Concert Spirituel.

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

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

<sup>693</sup> 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“].

<sup>694</sup> K 294.

<sup>695</sup> for the melodrama *Semiramis* by v. Gemmingen.

<sup>696</sup> on his first visit to Mannheim.

<sup>697</sup> Compare letters NMA nos. 508 and 510.

<sup>698</sup> 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’s<sup>699</sup> 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 symphony<sup>700</sup> 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* playing<sup>701</sup>, 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.“

<sup>699</sup> Karl Michael Esser, violinist.

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

<sup>701</sup> 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 Salzburg<sup>702</sup> :| - that, *drum beim Barte des Propheten*, etc. is indeed in the same tempo<sup>703</sup>, 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’s<sup>704</sup> 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.“

<sup>702</sup> meaning Archbishop Hieronymus.

<sup>703</sup> *Allegro con brio* 4/4.

<sup>704</sup> *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 fugue<sup>705</sup>, - [...] 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 opera<sup>706</sup> 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 concertos<sup>707</sup> 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 time<sup>708</sup>; 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.“

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

<sup>706</sup> *Die Entführung aus dem Serail*, K 384, 8th October 1782.

<sup>707</sup> K 413, K 414 and K 415.

<sup>708</sup> 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.<sup>709</sup> – 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 Richter<sup>710</sup>, 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 G<sup>711</sup> you and my sister like best; - The one in E flat<sup>712</sup> 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 Andantes<sup>713</sup>.“

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

„The opera<sup>714</sup> 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 Haydn<sup>715</sup> 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*<sup>716</sup>, 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 Pedrillo<sup>717</sup>, - and then her aria<sup>718</sup> 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 Mehlgrube<sup>719</sup>, 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 woman<sup>720</sup>. 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]

<sup>709</sup> Originally „scomposition“ - sarcastically for the opposite of „composition“.

<sup>710</sup> Georg Friedrich Richter.

<sup>711</sup> K 450, K 451 and K 453.

<sup>712</sup> K 449.

<sup>713</sup> 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.

<sup>714</sup> *Die Entführung aus dem Serail*, K 384.

<sup>715</sup> i.e. Joseph Haydn’s brother Michael, composer in Salzburg.

<sup>716</sup> *recte*: Basset horns.

<sup>717</sup> 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)“.

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

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

<sup>720</sup> 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 been<sup>721</sup>. [...] 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 Schmid<sup>722</sup>. 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 Concerto<sup>723</sup>. 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 Glockenspiel<sup>724</sup> 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,<sup>725</sup> 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.“

<sup>721</sup> for *Die Entführung aus dem Serail*, K 384.

<sup>722</sup> Guest performance in Salzburg of the Ansbach-Bayreuthische Hofchauspielergesellschaft, September 1784.

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

<sup>724</sup> No. 20 „Ein Mädchen oder Weibchen“.

<sup>725</sup> 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  $\text{c}$  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*  $\text{c}$  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, 1<sup>st</sup> movement Allegro 3/4 // Allegro **vivace** 3/4  
 K 451 Piano Concerto in D, 1<sup>st</sup> movement Allegro C // Allegro **assai** C  
 K 456 Piano Concerto in B flat, 1<sup>st</sup> movement Allegro C // Allegro **vivace** C  
 K 459 Piano Concerto in F, 1<sup>st</sup> movement Allegro **vivace**  $\text{c}$  // Allegro  $\text{c}$   
 K 468 „Gesellenreise“ Andantino  $\text{c}$  (for Clavier) // Larghetto  $\text{c}$  (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, 1<sup>st</sup> movement Allegro C // --- (*autograph score lost*)  
 K 512 Aria „Non sò d'onde viene“ Andante **without time signature** (*copies*  $\text{c}$ ) //-- (*autograph score lost*)  
 K 527 Overture *Don Giovanni*, b. 31 Allegro **assai**  $\underline{\text{C}}$  // **Molto Allegro**  $\text{c}$   
 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, 1<sup>st</sup> movement Allegro C // --- (*autograph unknown*)  
 K 547 Piano Sonata in F („for beginners“), 1<sup>st</sup> mov. Andante cantabile  $\text{c}$  // -- (*autograph unknown*)  
 K 549 „Più non si trovano“, Canzonetta *without tempo word*  $\underline{\text{C}}$ , // --- (*autograph unknown*)  
 K 575 String Quartet in D, 1<sup>st</sup> movement Allegro  $\text{c}$  // Allegretto  $\text{c}$   
 K 577 Rondo Susanna, no. 28a *Figaro* ---  $\text{c}$  !! // --- (*autograph lost; NMA ed.: „C“ from copy after 1796*)  
 K 588 Overture *Così fan tutte*: Andante **maestoso**  $\text{c}$  // Andante  $\text{c}$   
 K 590 String Quartet in F, 1<sup>st</sup> movement Allegro moderato  $\text{c}$  // Allegro moderato  $\underline{\text{C}}$   
 K 593 String Quintet in D, 1<sup>st</sup> movement Adagio 3/4 // Larghetto 3/4  
 K 617 Adagio and Rondo in C minor/C for glass harmonica ... b. 59 **Allegro**  $\text{c}$  // 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.<sup>726</sup> [...]

§ 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.**<sup>727</sup>

§ 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.

<sup>726</sup> [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.“ [...]

<sup>727</sup> [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.<sup>728</sup>

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

<sup>728</sup> [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.<sup>729</sup>

§ 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**<sup>730</sup>, and his close friend Stadler recommended it still in 1800 as a fundamental textbook.<sup>731</sup>

<sup>729</sup> [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.

<sup>730</sup> 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).

<sup>731</sup> 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 Rhythm<sup>732</sup>

[...] 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

<sup>732</sup> 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 rhythmic<sup>733</sup> 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.<sup>734</sup>

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. Hasse<sup>735</sup> 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,

<sup>733</sup> „rhythmic“ here in the modern sense.

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

<sup>735</sup> 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  $\phi$  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  $\phi$  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 stressed<sup>736</sup>; (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

<sup>736</sup> 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.<sup>737</sup> [...]

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

<sup>737</sup> 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. Rhythm<sup>738</sup> (*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

<sup>738</sup> [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.<sup>739</sup> 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.<sup>740</sup> [...] 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)

<sup>739</sup> [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.“

<sup>740</sup> 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.“<sup>741</sup>

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“. <sup>742</sup> 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.<sup>743</sup> 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“<sup>744</sup> „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.

<sup>741</sup> See: *Musik in Geschichte und Gegenwart* II.

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

<sup>743</sup> 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.

<sup>744</sup> 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, <sup>2</sup>1792-94

(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* kind<sup>745</sup> 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

<sup>745</sup> 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.<sup>746</sup> [...]

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*.

<sup>746</sup> 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.<sup>747</sup>

#### 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  $\phi$  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.

<sup>747</sup> 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.<sup>748</sup> [...] (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* 2/4<sup>749</sup> is gentler and calmer than 4/4 metre<sup>750</sup> 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.

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

<sup>749</sup> Original erroneously: „3/4“.

<sup>750</sup> 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 rhythm<sup>751</sup> 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*

<sup>751</sup> 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.<sup>752</sup> 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. [...]

<sup>752</sup> 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**.<sup>753</sup>

## 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. Schulz<sup>754</sup>, 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“.<sup>755</sup>

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

<sup>753</sup> This contrary to J.J. de Momigny and Hugo Riemann!

<sup>754</sup> See Reichardt's beautiful obituary for Schulz in AMZ no. 10, 11, 36, 38, .... starting from 03.12.1800.

<sup>755</sup> 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,<sup>756</sup> 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. [...]



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.

<sup>756</sup> 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<sup>75Z</sup>. 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

<sup>75Z</sup> [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*.<sup>758</sup> *C.P.E. Bach's Essay on the true Art of Playing the Clavier*<sup>759</sup> 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.

<sup>758</sup> Kirnberger's and Schulz's article in Georg Sulzer's *General Theory* (*Allgemeine Theorie der Schönen Künste*, vol. I-IV, 1773/74).

<sup>759</sup> 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 (<sup>2</sup>1802), based on „Sulzer, Bach, Marpurg“<sup>760</sup>, 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.<sup>761</sup>

[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* foot<sup>762</sup> 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  $\text{C}$  [twice crossed through];
- 2) 2/2 or the *small (common) alla breve*: 2/2 or  $\text{C}$ , also 2 [crossed through]
- 3) 2/4; and
- 4) 2/8

<sup>760</sup> Türk in his preface. By „Bach“, he means C.Ph.E. Bach; „Sulzer“ should more exactly be: „Kirnberger and Schulz“.

<sup>761</sup> April 2016 we have been unable to contact Mr. Haggh’s heirs.

<sup>762</sup> [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  $\text{O}^{\text{763}}$  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.<sup>764</sup> 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*.<sup>765</sup> [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. [...]

<sup>763</sup> [Türk's Footnote:] „Formerly four-two metre was indicated by  $\text{O}$ , 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.“

<sup>764</sup> [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.“

<sup>765</sup> [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.]<sup>766</sup>

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 minute<sup>767</sup>, 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* tempo<sup>768</sup>. 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

<sup>766</sup> [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.“

<sup>767</sup> [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.“

<sup>768</sup> 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  $\text{♯}$  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 long<sup>769</sup>).

### 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.

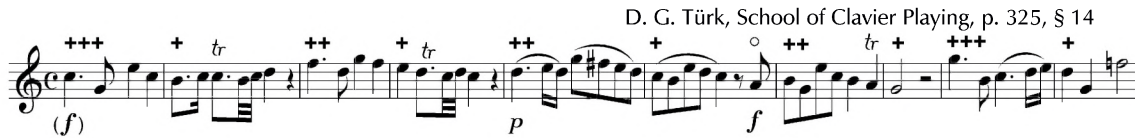
§ 13 [...] Here I would like to remark only that for a fine performance, aside from the first and most important note in the bar, the second strong beat should also be played with emphasis, although not as noticeably as the first, more important beat. [...]

§ 14 The first note of every period<sup>770</sup> 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:<sup>771</sup>

<sup>769</sup> 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)

<sup>770</sup> [Türk's Footnote:] „By period, in this whole section until § 22, I mean every greater or lesser point of rest.“

<sup>771</sup> [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,<sup>272</sup> (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:

<sup>272</sup> [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.<sup>773</sup> 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 receive<sup>774</sup>; the slur reminds the player to keep the tone for its full written duration.

<sup>773</sup> [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.“

<sup>774</sup> 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., <sup>275</sup> 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-

<sup>275</sup> [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<sup>ZZ6</sup> 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.

<sup>ZZ6</sup> [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*).<sup>777</sup> 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.<sup>778</sup> [...]

§ 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 *ciaconne* (*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.)

<sup>777</sup> [H.B.:] This may apply mainly to Türk's own style of „sentimentalism“ rather than to Mozart.

<sup>778</sup> [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, 2<sup>nd</sup> 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.<sup>779</sup>

**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.

<sup>779</sup> 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 rhythm<sup>780</sup> 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 weight<sup>781</sup> 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-

<sup>780</sup> that is: no regular periods.

<sup>781</sup> 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,<sup>782</sup> 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 metre<sup>783</sup> [...]. 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‘<sup>784</sup> 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.<sup>785</sup>

**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*.<sup>786</sup> 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

<sup>782</sup> [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.“

<sup>783</sup> written in 1802, when the minuet was in full decline!

<sup>784</sup> [regular periods]

<sup>785</sup> In K 338 Mozart wrote: *Andante di molto più tosto Allegretto!*

<sup>786</sup> 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.<sup>787</sup>

The recitative differs from singing:

2) since it has no regular melodic rhythm<sup>788</sup>; 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 operetta<sup>789</sup> 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.<sup>790</sup>

**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.

<sup>787</sup> [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.“

<sup>788</sup> 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].

<sup>789</sup> A smaller, yet ‚serious‘ opera.

<sup>790</sup> 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.<sup>791</sup>

**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.

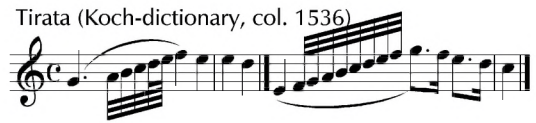
**TEMPO RUBATO**, [...] one understands with this expression that practice of a singer or concerto player where he deliberately drags some notes of the melody following each other so that a confusion in the bar seems to arise which he immediately cancels by playing the next notes again in time. It is not possible to notate this manner of playing, which must be left to virtuosos for only *rare use*.<sup>792</sup>

<sup>791</sup> The 2nd+3rd and the 5th+6th eighth notes were regarded as constituting together *one* light beat, an *arsis*.

<sup>792</sup> 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 emphasis<sup>793</sup> 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)

<sup>793</sup> [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.<sup>794</sup>

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.*<sup>795</sup> [...]

§ 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.<sup>796</sup> 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 |<sup>797</sup>]

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.

<sup>794</sup> A quite naive explanation of the sign  $\mathfrak{c}$  which actually came from the mensural notation as one half of the sign O.

<sup>795</sup> See Marpurg, *Critical Letters about the Art of Music* (*Kritische Briefe über die Tonkunst*, vol. 1, 1760, 14th letter, p. 108,  $\beta$ )). [app. p. 332]

<sup>796</sup> Overlapping of the last bar of a group with the first one of the next.

<sup>797</sup> 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 volumes<sup>798</sup>) 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 piece<sup>799</sup>**; 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.<sup>800</sup>

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***.

<sup>798</sup> called „chapters“ although each of them has about one hundred large pages.

<sup>799</sup> [In Riepels work printed in double size.]

<sup>800</sup> 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.<sup>801</sup> 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.

<sup>801</sup> 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 <sup>1</sup>1752, Breslau <sup>3</sup>1789

[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 through<sup>802</sup>. This metre is called *allabreve* or *alla Capella*. [...] This metre is more common now in the *style galant* than it was in former times.

<sup>802</sup> 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. [...]

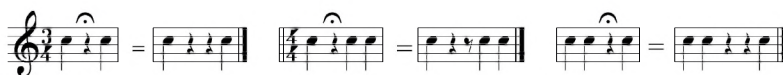
Chapter XVII, Section 7.

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.<sup>803</sup> [...]

§ 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. [...]

<sup>803</sup> [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, 22<sup>nd</sup> 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]

13<sup>th</sup> 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  $\text{♩}$  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  $\text{♩}$  and a faster one in  $2/4$** . The same procedure can easily be applied to uneven metres [ $3/2$ ,  $3/4$ ,  $3/8$ ]. [...] *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. [...]

14<sup>th</sup> 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  $\text{♩}$  produces  $4/2$  metre. The  $2/4$  produces  $4/4$  metre. The  $3/4$  produces  $6/4$ , the  $3/8$  produces  $6/8$ , [...] the  $6/8$  produces  $12/8$ . [...]

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 [...].<sup>804</sup>

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.** [...]

#### 16<sup>th</sup> 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

67<sup>th</sup> 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.<sup>805</sup> 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*.

<sup>804</sup> 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]

<sup>805</sup> Which does not necessarily mean *twice as fast!*

§ 78. The *heavy or serious uneven metre* [ $3/2$  or  $3/4 \grave{\text{a}} 3$ ] 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* [ $3/4 \grave{\text{a}} 1$ ] there are generally only three kinds of notes, half-, quarter- and eighth-notes, and one counts in quarter notes. In *heavy three-four metre* [ $3/4 \grave{\text{a}} 3$ ] 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. [...]

97<sup>th</sup> 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 tempo<sup>806</sup> 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.

<sup>806</sup> 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.“<sup>807</sup>

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.“<sup>808</sup> 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*] setting<sup>809</sup>. 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].

<sup>807</sup> „Musik in Geschichte und Gegenwart.“

<sup>808</sup> „nam nihil est in intellectu, quod non prius fuit in sensu“ (Mattheson, *Das Neu-Eröffnete Orchestre*, 1713, p. 4.)

<sup>809</sup> [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.<sup>810</sup>

§ 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 spiritual<sup>811</sup> 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 original<sup>812</sup>]

„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.**“

<sup>810</sup> See Mattheson, *The Newly Revealed Orchestra* („Das neu eröffnete Orchestre“, 1713, p. 77.)

<sup>811</sup> [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.“

<sup>812</sup> [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. 213-214<sup>813</sup>

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.

<sup>813</sup> (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*. <sup>814</sup>

<sup>814</sup> 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.<sup>815</sup> 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.<sup>816</sup>

§ 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.<sup>817</sup>

§ 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*. [...]

<sup>815</sup> This metre doesn't appear in Mozart's works.

<sup>816</sup> 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*“.

<sup>817</sup> 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. <sup>818</sup>

<sup>818</sup> 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](http://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 <sup>1</sup>1817; in 4 volumes <sup>2</sup>1824

[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.

#### 3<sup>rd</sup> 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  $\phi$  metre or in 2/1, 2/8 metre, etc. In itself this is indeed the case; however, it has been agreed that  $\phi$  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.<sup>819</sup> In every duple metre, therefore, a lighter beat follows a heavy beat; in triple metre, however, two light ones follow a heavy one.<sup>820</sup> [...] 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. [...]

<sup>819</sup> Gottfried Weber, *Theory of Composition* (*Theorie der Tonsetzkunst*), <sup>2</sup>1824, 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).

<sup>820</sup> [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 metre<sup>821</sup>] 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 <sup>822</sup>.

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

<sup>821</sup> See col. 216, [p. 372] where Fink calls 4/8 metre the *first kind* of 2/4 metre.

<sup>822</sup> 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 bar<sup>823</sup> 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“<sup>824</sup> in C metre without ruining its character (see Ex. 195). [...]

To discover the reason for this, one should remember my remark about 2/4 metre<sup>825</sup> 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. [...]

<sup>823</sup> 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*, 2<sup>1</sup> 782, chap. 5, „Von den Taktarten“, § 2, p. 143 [see footnote 43].

<sup>824</sup> Zerlina's Aria, *Don Giovanni* no. 12.

<sup>825</sup> 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 practice<sup>826</sup> 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.

<sup>826</sup> 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 gesamten 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!<sup>827</sup>]. 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 Schlesinger<sup>828</sup> in Paris to be completely worthless. They continue, though, to have an effect on performance practice and are still today seriously discussed by musicologists.<sup>829</sup>

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.<sup>830</sup> (Some details of the production seem to have changed, however, during the 26 years it was on stage.)

<sup>827</sup> 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.

<sup>828</sup> Communicated by Max Rudolf („Ein Beitrag zur Geschichte der Temponahme bei Mozart“, in: MJB 1976/77, p. 204-224).

<sup>829</sup> Max Rudolf 1976/77, Clemens von Gleich 1987/88, Klaus Miehling 1992.

<sup>830</sup> David Cairns: *The memoirs of Hector Berlioz*, 1977, p. 90, Footnote 7.

## JOHANN FRIEDRICH REICHARDT

CONFIDENTIAL LETTERS FROM PARIS of 1802 (Hamburg <sup>2</sup>1805,  
(*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)<sup>831</sup> 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.“

<sup>831</sup> 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.<sup>832</sup>

## 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, (!)<sup>833</sup> 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 bibendum<sup>834</sup> 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-

<sup>832</sup> (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.

<sup>833</sup> Exclamation marks original.

<sup>834</sup> „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.<sup>835</sup>

The result of Weber's home experimentation appeared then in 1828 almost *literally* as a footnote in Georg Nikolaus Nissen's biography of Mozart<sup>836</sup>. 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.<sup>837</sup>

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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 indications<sup>838</sup> 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.<sup>839</sup>

<sup>835</sup> 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.“

<sup>836</sup> Georg Nikolaus Nissen, *Wolfgang Amadeus Mozarts Biographie*, 1828, appendix p. 123/124, footnote.

<sup>837</sup> 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](http://www.mozarttempi.de/maelzel.html)).

<sup>838</sup> 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.

<sup>839</sup> 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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