

CLASSIC MUSIC

Expression, Form, and Style

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I Expression

Expression was an ever-present concern in 18th-century musical thought and practice. In its most general sense, expression referred to ways in which the listener's feelings could be stirred. The term covered a wide range of concepts and procedures, from frank pictorialism to subtle evocation of mood. Critical and theoretical writings of the 18th century contain much material on musical expression. Some comments are subjective, as those of Rousseau, 1768;¹ others, as Kirnberger's, 1771-1779,² aim for objective pinpointing of expressive content. This latter approach bespeaks the rationalism of the time; it reflects the encyclopedic view that endeavored to bring all observable phenomena into a hierarchical order, thus making them understandable and manageable. Apart from individual interpretations, 18th-century preoccupation with expression indicates the strong presence projected by this aspect of the musical art. Expression, however defined or regarded, was an essential quality; without it no piece was fit to be heard.

Composers' own comments tell of their concern with expression; even more important is the weight of evidence in their music as it ranges from pictorial imagery to metaphor and affective states. Therefore, the first two chapters deal specifically with ideas of expression and how they were embodied by various musical procedures in the 18th century. Chapter 1 examines general ideas of expression in 18th-century music and their significance for musical communication. Chapter 2 surveys materials which composers, performers, and listeners at that time associated with various moods, attitudes, and images; these constituted the *topics* upon which a persuasive musical discourse could be built.

NOTES

1. Rousseau, *Dictionnaire*, article on "Expression", pp. 207-213.
2. Kirnberger, *Kunst*, on intervals, Part II, pp. 103-104; on meters, Part II, pp. 118-136.

1 Ideas of Expression

These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being too vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though not knowing why.¹

With these words, from a letter to his father, Mozart characterized the piano concertos in F major, K. 413, A major, K. 414, and C major, K. 415, that he wrote in 1782 and 1783 for performance in Vienna. Thanks to the musical language of the times—clear, simple, flexible, spoken everywhere in Europe—Mozart could reach everyone in his audience, connoisseur and amateur.

But the message involved more than the music itself. All artistic expression, including music, was dedicated to *stirring the feelings*; this was a constant theme in critical writings. Dies, 1810, an early biographer of Haydn, says that the master's ultimate aim was to "touch the heart in various ways."² Heinrich Christoph Koch, whose *Lexikon*, 1802, is the most complete and authoritative source of musical information of its time, says "the principal object of music is to stir the feelings."³ Daniel Gottlob Türk, in his *Klavierschule*, 1789, the most important treatise on late 18th-century performance practice, says that "the expression of the ruling sentiment" is "the highest goal of music."⁴

The address to the feelings could take many forms. Feelings could be stirred in a general way by a sensitive or fiery performance. Jean-Jacques Rousseau, a champion of Italian music, was strongly drawn to frank and open sentiment and to its bold expression. He says in his *Dictionnaire*, 1768:

It amounts to little simply to read the notes exactly; it is necessary to enter into all the ideas of the composer, to feel and render the fire of his expression. . . .⁵

Koch, 1802, refers to nuances of performance that bring the expressive qualities of the music to life:

Every sentiment is distinguished by its characteristic modifications of tones, and this distinction is what gives meaning and life to a series of tones in performance, and without which it is nothing but an insignificant bustle of tones.⁶

More specifically, feelings were suggested or symbolized by musical figures linked to poetry or pantomime. Music took its cues from the vocal music of church and theater, which had distinct advantages over instrumental chamber

music. Johann Mattheson, in his work on musical style and technique, *Der vollkommene Capellmeister*, 1739, says:

The first distinction between vocal music and instrumental music . . . is that the first is the mother, the second the daughter. . . .⁷

More than a half-century later Koch, 1802, makes the same point:

It remains an established fact that vocal music retains a marked and undeniable advantage over pure instrumental music.⁸

Music could suggest the sentiment expressed in a text; this was embodied in the *doctrine of affections*, a governing principle for early 18th-century music and an important, though somewhat less formalized, factor in classic music.⁹

Feelings and passions were classified in various codes; Sir John Hawkins, in his monumental *General History of the Science and Practice of Music*, 1776, quotes from an English translation of René Descartes' *Musicae Compendium*, 1653:

We say in the generall that a slow measure doth excite in us gentle and sluggish motions, such as a kind of languor, sadness, fear, pride, and other heavy and dull passions; and a more nimble and swift measure doth proportionately excite more nimble and sprightly passions, such as joy, anger, courage, &c. the same may also be sayd of the double kind of percussion, viz. that a quadrate, or such as is perpetually resolved into equals, is slower and duller than a tertiate, or such as doth consist of three equal parts. The reason whereof is, because this doth more possesse and employ the sense, inasmuch as therein are more, namely 3, members to be adverted, while in the other there are only 2.¹⁰

Mattheson, 1739, characterizes dances according to their qualities of feeling.¹¹ Christian Gottfried Krause, a member of the Berlin musical circle to which Johann-Joachim Quantz belonged, gives a long list of affections in his *Von der musikalischen Poesie*, 1752. The following are samples:

Joy, lively clear, free tones; flowing, rather rapid style
 Hope, proud, exultant music
 Fear, groaning, trembling, broken tones
 Doubt, irregular, broken syllables
 Yearning, simple, languid tones
 Malediction, tremolo, many dissonances¹²

Johann Philipp Kirnberger, the pupil of J. S. Bach, assigns expressive qualities to intervals in *Die Kunst des reinen Satzes*, 1771-1779. Some of these are:

Rising
 augmented prime, anxious
 minor second, sad
 major second, pleasant, also pathetic (feelingful)

augmented second, languishing
 minor third, sad, melancholy
 major third, gay
 perfect fifth, spirited
 minor seventh, tender, sad, undecided

Falling

minor second, pleasant
 major third, pathetic, also melancholy
 augmented fifth, frightening (only when it appears in the bass)
 octave, very restful¹³

Koch, 1802, recommends wide, slowly moving intervals within a chord to convey high, exalted feelings; conjunct intervals can express pleasant, ingratiating sentiments.¹⁴ These conventions are exemplified on many pages of Mozart's operas. "Finch'han dal vino" from Act I, *Don Giovanni*, 1787, holds to one exuberant figure throughout to convey the idea of intoxication; "Or sai chi l'onore" and "Ah, chi mi dice mai" use widely spaced, slowly moving intervals to suggest the towering anger of Donna Anna and Donna Elvira, respectively. Don Ottavio, in "Il mio tesoro," Act II, expresses a gentler passion with one of the most ingratiating tunes ever written by Mozart, built principally of stepwise motion.

The doctrine of affections applied specifically to vocal music, where a text gave the clue for expression. Johann David Heinichen, in his *Der General-Bass in der Composition*, 1728, one of the principal sources for late baroque techniques of composition, recommends that for an aria the composer select some significant phrase in the poetry and invent a musical figure, a motto, to symbolize the affect. Ex. 1-1 illustrates two affections taken from the same text. Ex. 1-1a shows the *fugitive* aspect of fortune, expressing the frantic affect by means of a rushing figure. Ex. 1-1b suggests the painful aspect of fortune implied in the word *distress* through a pathetic melody whose changes of direction picture fortune's shifts.

Ex. 1-1. *Figures appropriate for affects.* Heinichen, *General-Bass*, 1728, pp. 43-46.

Text: "Whoever has fortune as an enemy will always find himself in distress."

a. Elusive Fortune



Ex. 1-1, cont'd.

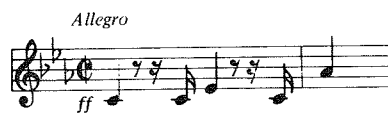


b. Capricious, distressful Fortune



More than a century later Pierre Baillot, in his celebrated *L'art du violon*, 1834, cites 46 examples of what he calls "accents" (expressive attitudes). His excerpts are taken from the music of Tartini, Haydn, Mozart, Beethoven, Boccherini, and others. A sampling is presented in Ex. 1-2.

Ex. 1-2. *Accents*. Baillot, *L'art du violon*, 1834, p. 196ff.a. *Accent naïf*. Beethoven, Quartet in C Major, Op. 59, No. 3, 1806, 2nd movt.b. *Accent vif et léger*. Mozart, *The Magic Flute*, 1791, overture.

c. *Accent de mélancolie*. Tartini, Sonata, Op. 3.d. *Accent véhément*. Boccherini, Quartet No. 1, 1761.

These stylized attitudes toward musical expression reflected the formalities of 18th-century life. Status, place, and protocol were carefully defined by signs, badges, and rules of conduct.¹⁵ Specific types of music and expressive qualities were proper for various locales, occasions, or situations. Distinctions between church, chamber, and theater styles were valid for the entire century. Meinrad Spiess, in *Tractatus Musicus*, 1746, says:

De Stylo Ecclesiastico, oder Kirchen-Stylo

Among the three styles, the ecclesiastical merits the first rank because its aim and its very reason for being is to encourage and motivate the praise and honor of God; therefore, it is worked out with care, skill and diligence. . . .

De Stylo Cammerali, oder Cammer-Styl

Chamber music, also called *galanterie-music*, takes its name from the rooms and salons of the nobility, where it is usually performed. Whoever looks for delight, artifice, invention, art, taste, affection (*tendresse*) will find them all in the so-called Concerti Grossi, Sonatas da Camera, etc. in which one cannot fail entirely to be pleased to hear all the high, middle, and low voices concert with each other, imitate each other, and compete for attention, all with neatness and zest.

De Stylo Theatrali

If the present-day theatrical or operatic style is not a twin to the chamber style, at least it is a closely-related blood kinsman. Often the difference lies only in the place where the style is used, in comedies on the stage, or in salons; still, distinctions can be made not only as to the place of performance, but as to entirely different types of composition as well. . . .¹⁶

Degrees of dignity are described by Johann Adolf Scheibe in *Der critische Musikus*, 1745. He distinguishes between the *high*, *middle*, and *low* styles. He says that the *high style* must be stately and emphatic; the harmony must be full, the ideas fully carried through, the melody rich in invention, fresh, lively, and elevated. It should be used only for heroes, kings, and other great men and noble spirits; magnanimity, majesty, love of power, magnificence, pride, astonishment, anger, fear, madness, revenge, doubt, and other similar qualities and passions can only be expressed in the high style.

The *middle style*, according to Scheibe, is ingenious, pleasant, and flowing; it

must please the listener rather than excite him or lead him to reflection. The melody must be clear, lively, flowing, and well turned; harmony must serve only to make the melody clearer and must never dominate (this refers to texture, rather than chord progression). Joy, delight, love, devotion, modesty, and patience are best imitated in this style.

The *low style* avoids all clever elaborations; it permits no extensions and should be used in short pieces. It represents nature in its simplest form, and is used for low-born persons and for objects and situations associated with them. Its characteristic embodiment is the shepherd; some others are beggars, slaves, poor prisoners, and farmers.¹⁷

The evidence that a piece of music was expected to move the passions of the soul by expressing a ruling sentiment is impressive. It is found in treatises, journals, and letters, and in the close correspondence between a given text and its musical setting. In vocal music, the connection between feeling and figure was explicit. In instrumental music—which imitated opera, church music, and ballet—this connection could only be implied, but it was unquestionably present.

NOTES

1. Anderson, *The Letters of Mozart*, 2nd ed., p. 833.
2. Gotwals, *Joseph Haydn*, p. 125.
3. Koch, *Lexikon*, p. 894.
4. Türk, *Klavierschule*, p. 347.
5. Rousseau, *Dictionnaire*, p. 206.
6. Koch, *Lexikon*, p. 1729.
7. Mattheson, *Capellmeister*, p. 204.
8. Koch, *Lexikon*, p. 794.
9. See Bukofzer, *Music in the Baroque Era*, p. 388ff., for a discussion of the *Affektenlehre*, or doctrine of affections.
10. Hawkins, *History*, p. 626.
11. Mattheson, *Capellmeister*, p. 224ff.
12. Krause, *Poesie*, p. 92ff.
13. Kirnberger, *Kunst*, II, pt. 2, pp. 103, 104.
14. Koch, *Lexikon*, pp. 896, 897.
15. See Walter H. Bruford, *Germany in the Eighteenth Century*, Cambridge University Press, London, 1935, p. 45ff., and Arthur Pryor Watts, *A History of Western Civilization*, 2 vols., Prentice-Hall, New York, 1939-1940, p. 311ff., for accounts of social classes in the 18th century.
16. Spiess, *Tractatus*, p. 161ff.
17. Scheibe, *Critische Musikus*, p. 126ff.

2 Topics

From its contacts with worship, poetry, drama, entertainment, dance, ceremony, the military, the hunt, and the life of the lower classes, music in the early 18th century developed a thesaurus of *characteristic figures*, which formed a rich legacy for classic composers. Some of these figures were associated with various feelings and affections; others had a picturesque flavor. They are designated here as *topics*—subjects for musical discourse. Topics appear as fully worked-out pieces, i.e., *types*, or as figures and progressions within a piece, i.e., *styles*. The distinction between types and styles is flexible; minuets and marches represent complete types of composition, but they also furnish styles for other pieces.

TYPES

Dances

The protocol and formality of 18th-century life were reflected in dances: the minuet, sarabande, and gavotte were of the *high* style, elegant and courtly; the bourrée and gigue, pleasant and often lively, represented the *middle* style, while contredanses and Ländler were of the *low* style, rustic and buoyant. Minuets and polonaises grew livelier toward the end of the century, reflecting both a more frivolous life style and the restlessness of the times.

Dances, by virtue of their rhythm and pace, represented feeling. Their trim and compact forms served as models for composition. They were written by the thousands by classic composers; Mozart composed more than 300 minuets and contredanses; Beethoven and Haydn produced a comparable number. Books of dances were issued periodically for the fashionable world much as popular music is published today. Dances were used to teach composition¹ and to instruct in performance;² they furnished material for opera and chamber music, for arias, sonatas, concertos, symphonies, serenades, and even invaded church music (see Ch. 10). Kirnberger, in *Recueil*, 1783, emphasizes the importance of dance music as a basis for elaborate compositions and especially for the understanding of the rhythmic nature of various types of fugues.³ Joseph Riepel, in his *Anfangsgründe*, 1752, says that the working out of a minuet is no different than that of a concerto, aria, or symphony.⁴ Koch, 1793, makes the same point.⁵ Mozart used dances to teach composition.⁶ Dance rhythms virtually saturate classic music; therefore, one of the principal points of attention for the student, listener, and performer is the recognition of specific dance patterns that can provide important clues to the expressive quality of a composition. The following survey covers the principal dances current during the classic era.

Minuet and Related Types. The most popular dance in the classic era was the *minuet*.⁷ Originally it was associated with the elegant world of court and salon. It was described as noble, charming, lively, expressing moderate cheerfulness by

virtue of its rather quick triple time.⁸ In classic music, compositions entitled *minuet* or *menuetto* covered a wide range of expression, from the frankly humorous to the deeply pathetic. Ex. 2-1 represents the elegant vein of this dance; Ex. 2-2a has a popular rustic flavor; Ex. 2-2b expresses a deeply pathetic mood; Ex. 2-2c, while entitled *menuetto*, exemplifies the breathless and headlong manner of Beethoven's later scherzos.

Ex. 2-1. *Minuet.*

a. Koch, *Versuch*, III, 1793, p. 64.



b. J.C. Bach, Symphony in E♭, Op. 9, No. 2, 1775.



Ex. 2-2. *Expressive range in minuets.*

a. Haydn, Symphony No. 102 in B♭ major, 1794, menuetto.



b. Mozart, Quintet in G minor, K. 516, 1787.

MINUETTO.
Allegretto.

Edwards

c. Beethoven, Symphony No. 1 in C major, Op. 21, 1800, menuetto.



Charles Burney, in his *History of Music*, 1789, has many references to "minuet time" in his comments on Handel's music.⁹ The minuet, as a style, was used in first movements, slow movements, and finales, as in the first movement of Mozart's Symphony No. 39 in E-flat major, K. 543, 1788, and the first movement of Beethoven's Symphony No. 8, Op. 93, 1812.

Dances related to the minuet included the *passepied*, described in Jean le Rond d'Alembert's *Éléments de musique*, 1766, as a rather lively minuet, and the *sarabande*, which he characterizes as a slow minuet.¹⁰ Ex. 2-3 illustrates the *passepied* set typically in 3/8 meter; this topic was also used by Haydn in the finale of his Sonata in G major, H.V. XVI, No. 6, before 1766.

Ex. 2-3. *Passepied*. Löhlein, *Clavier-Schule*, 5th ed., 1791, p. 174.

Moderato,

As a dance the sarabande disappeared toward the end of the 18th century, yet its characteristic style was retained. The essential feature was the emphasis on the second beat of its triple measure. With its slow tempo, this halt gave the sara-

bande a deliberate, serious character which represented the high style (Ex. 2-4; see also Haydn's D major Sonata, H.V. XVI, No. 37, circa 1779-1780, second movement).

Ex. 2-4. *Sarabande style*. Mozart, Symphony No. 41 in C major, K. 551, 1788, 2nd movt.



Popular dances in triple time often masqueraded as minuets. *Waltzes*, *Ländler*, *allemandes*, *Schleifer* (sliding dances), and *Swabian allemandes* had a quicker tempo, more buoyant manner, and simpler quality reflecting the middle and low styles (see Ex. 2-5). Haydn used the Swabian allemande style, with a constant play of cross rhythms, in the menuetto of his Quartet in F major, Op. 77, No. 2, 1799, to create a broadly humorous effect.

Ex. 2-5. *Swabian allemande*. Christmann, *Elementarbuch*, 1782, examples, p. 15.



Polonaise. The *polonaise*, a dance in triple meter, was rather serious and deliberate in style in the early 18th century. Its characteristic feature was a momentary pause within the measure, upon a syncopation or upon the last beat of the measure.¹¹ It fell out of favor in mid-century but returned in classic times as a quick dance with many 16th-notes (see Ex. 2-6). Koch, in the *Lexikon*, 1802, says:

Recently it appears that the dance (polonaise) and the taste for its melodies have overcome their previous neglect.¹²

Haydn juggled polonaise figures with amazing dexterity in the finale of his F major Quartet, Op. 77, No. 2, 1799, shifting the already misplaced accents and trimming the figures to irregular lengths, again with delightfully humorous effects (see Ex. 5-6).

Ex. 2-6. *Polonaise*. Beethoven, *Serenade in D major*, Op. 8, 1796-1797.

Allegretto alla Polacca



Bourrée. The *bourrée* was rather lively in manner and in duple meter, calling for lightness in performance.¹³ While the term *bourrée* does not appear in classic music as a title for a movement, the style was frequently used. The *bourrée* has a short upbeat and an articulation after the third beat of the measure. Exs. 2-7 and 2-8 illustrate its use in early and late 18th-century music.

Ex. 2-7. *Bourrée type*. J. S. Bach, *Partita in B minor*, ca. 1720.



Ex. 2-8. *Bourrée style*. Mozart, *Concerto for Clavier and Orchestra in G major*, K. 453, 1784, finale.



Contredanse. Rousseau describes this popular dance, 1768:

The melodies of contredanses are most often in duple time; they should be well-articulated, brilliant, and gay, and still should be quite simple; since they must be heard many times, they will become intolerable if they are over-ornate. In every genre, the simplest things are those that tire least.¹⁴

If we quicken the pace of the *bourrée*, the music will be in the style of the *contredanse*, also called the *angloise*.¹⁵ Ex. 2-9 is a *contredanse* used as a teaching piece.

Ex. 2-9. *Contredanse*. Christmann, *Elementarbuch*, 1782, examples, p. 13.



Contredanses were standard items in ballet suites, e.g., Mozart, *Les petits riens*, K. 299b, 1778; they were composed in sets for dances and balls. The effervescent contredanse style was a favorite topic for finales (see Ex. 2-10).

Ex. 2-10. *Contredanse*. Mozart, Quintet in E♭ major, K. 614, 1791, finale.



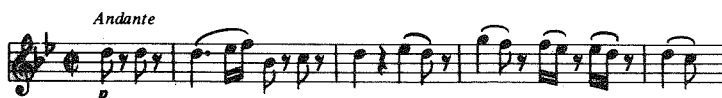
Gavotte. The *gavotte* was a rather lively dance in duple time,¹⁶ distinguished by a cesura after the second quarter-note of the measure. The principal charm of this dance lay in the retention of this rhythmic pattern, which accommodated a melody of elegance, poise, and self-containment. Koch, 1793, quotes a gavotte by his teacher Scheinpflug (Ex. 2-11).

Ex. 2-11. *Gavotte*. Koch, *Versuch*, III, 1793, p. 41.



Gavotte style was used at times in slow movements (Ex. 2-12). *Romanzas*, with their *amoroso* character and ingratiating melody, were often set in gavotte time,¹⁷ as in the slow movement of Mozart's *Eine kleine Nachtmusik*, K. 525, 1787. The distinctive rhythm of the gavotte was also adapted to neatly turned melodies in quicker tempo (Ex. 2-13).

Ex. 2-12. *Gavotte style*. Mozart, Quintet in E♭ major, K. 614, 1791, 2nd movt.



Ex. 2-13. *Quicker gavotte tempo*. Mozart, Sonata for Clavier and Violin in A major, K. 526, 1787, finale.



Gigue. The *gigue* was a quick dance, gay and lively, generally in 6/8 meter.¹⁸ The distinctions made in the early 18th century among the *gigue*, *giga*, *canarie*, *forlane*, *loure*—all related dances—disappeared in classic times. Few pieces were entitled *gigue* in classic music, but the style remained in finales, and occasionally in first movements (see Ex. 2-14).

Ex. 2-14. *Gigue style*. Haydn, Symphony No. 101 in D major, 1794, 1st movt.



Mozart's "Little Gigue" in G major, K. 574, 1789, is deliberately modeled upon the earlier 18th-century imitative giges that often closed dance suites and partitas. This little work, a tribute to J. S. Bach, has none of the high exuberance of classic gigue finales. Its chromatic, twisting subject and its tightly woven counterpoint retain only the vestiges of the gigue manner (see Ex. 2-15).

Ex. 2-15. Mozart, "Little Gigue" in G major, K. 574, 1789.



Siciliano. Like the *gigue*, the *siciliano* was set in 6/8 time, but it was performed in slow tempo, in a rather languishing manner. Its principal feature is the dotted pattern $\text{♩} \text{♩}$. Türk, 1789, said that it should *not* be played staccato, to express its gentleness.¹⁹

Ex. 2-16. *Siciliano style*. Mozart, Quartet in D minor, K. 421, 1783, finale.



Rousseau, 1768, classifies the siciliano as a dance melody,²⁰ although it was generally considered a *style* for songs and pastoral instrumental pieces (see Ex. 2-16). It was traditional in music for the Nativity; J. S. Bach used the style in the *Christmas Oratorio*, BWV 248, 1734, and Handel in the *Messiah*, 1741. Mozart evokes a pathetic mood in the music presented in Ex. 2-16, as he does in another movement using siciliano rhythm, Concerto in A major, K. 488, 1786, second movement.

The March

The *march* had both dance and ceremonial meaning in the 18th century. As an *entrée*,²¹ it served to open ballet performances, ceremonies, and stage presentations. It was sometimes included among sets of dances in suites, as for example in Suites VII, IX, XII, and XXIV from the *Little Music Book* of Leopold Mozart, 1762. Its natural habitats were the parade ground and battlefield, where its moderately quick duple meter, dotted rhythms, and bold manner quickened the spirit. If the minuet, the queen of 18th-century dances, symbolized the social life of the elegant world, the march reminded the listener of authority, of the cavalier and the manly virtues ascribed to him.

Ex. 2-17 illustrates the march *type*, used as a teaching piece. Many first movements, especially in symphonies and concertos, have march rhythms. One of the most familiar examples is the first movement of Mozart's *Jupiter* Symphony, K. 551, 1788. French violin music after the Revolution—concertos, quartets, trios, duets—used a broadly scaled march style for first movements.²²

Ex. 2-17. *March type*. Christmann, *Elementarbuch*, 1782, examples, p. 24.



The march and the bourrée shared a common tempo and meter—a quick 4/4. Quantz, 1752, refers to marches in bourrée rhythm.²³ Ex. 2-18 illustrates this combination; the dotted rhythms come from the march; the sprightly manner and the upbeat rhythm are those of the bourrée.

Ex. 2-18. *Mixture of bourrée and march*. Mozart, Sonata for Clavier and Violin in F major, K. 376, 1781, finale.



Incorporation of Dances into Classic Music

Dances were incorporated into classic music in three general ways: social, theatrical, and speculative.

1. *Social dances*. In social dances, the music conforms to choreography; the melody is simple, and the sections are brief and symmetrical in form.

2. *Theatrical dances*. Theatrical dances could conform to the patterns of social dances or become freer and more extended, as in the "Dance of the Furies" from Gluck's *Don Juan*, 1761 (see Ex. 21-12). Koch comments on the distinction between social dance and theatrical dance as embodied in *ballet*, 1802:

One distinguishes by this word the theatrical dance from those social dances whose one and only object is to provide pleasure for the dancers. Included under the name ballet are those theatrical dances whose apparent object is to please the spectator by a series of steps and leaps that are more highly regulated and artificial than those of the social dances; as fine art such dances deserve no further mention. The true ballet presents an interesting action by means of dance and pantomime, and often is called the pantomimic ballet, classified into serious and comic. Like drama, it has plan, plot, and dénouement. The music consists of an unbroken series of various styles and genres of pieces, in which the expression of the sentiments is defined by the content and progress of the plot. Here the art of gesture should be as intimately unified with music as poetry is with music in opera.²⁴

Theatrical dances had some *mimetic* content. Mattheson, 1739, gives a detailed account of the "Geberden-Kunst," the art of gesture.²⁵ Krause, 1752, says that the poet and musician should provide the singer with opportunities for posture and pantomime.²⁶ Kirnberger, 1774-1779, relates the note values in dances to various kinds of movement, step, and gesture.²⁷ Concerning the pantomimic style, Schubart, in his *Ideen zu einer Aesthetik der Tonkunst*, written circa 1784-1785, says:

This is actually the interpreter of the music. . . . It is partially dramatic, partly social. The composer of dances must have almost as much skill as the great opera composers. Indeed, the exalted, the awe-inspiring, the Shakespearean lie within his sphere. . . . He must be as well versed in the tragic as in the comic. . . .²⁸

For Jérôme-Joseph de Momigny, *Cours complet*, 1806, the ideal performer should have the qualities that belong to the perfect actor.²⁹

3. *Speculative treatment of dance material*. This phrase refers to the use of dance rhythms as subjects for discourse in sonatas, symphonies, and concertos, as well as in church and theater music. Koch, 1793, says:

Dance melodies, when they are not specifically intended for dancing, may contain more than 8 measures even in the first reprise.³⁰ [See Ch. 12.]

In speculative treatment of dance topics, the typical dance rhythms are employed, but the length of sections does not conform to choreographic patterns of symmetry. Dance topics saturate the concert and theater music of the classic style; there is hardly a major work in this era that does not borrow heavily from the dance.

Typically, dances entered the international repertory from regional sources. Thus the minuet came from Poitou, the bourrée from Auvergne, the polonaise from Poland. Occasionally, exotic dances found their way into theater and chamber music, as the Spanish *fandango* in Mozart's *Marriage of Figaro*, 1785-1786, Act III, the *chaconne* in Gluck's *Don Juan*, 1761, the *tarantella* in the finale of Beethoven's D major Quartet, Op. 18, No. 3, circa 1798-1800. Most of the dances of the baroque eventually disappeared except for a few such as the minuet, gavotte, angloise, bourrée, and polonaise,³¹ and these acquired a more popular and simple style.

STYLES

Military and Hunt Music

Military and hunt music was familiar throughout the 18th century. Noble houses had their own court guards, parading to the fanfare of trumpets accompanied by the tattoo of drums; German towns had their *Stadt-pfeiffer* (town bands) that performed for festivals, birthdays, weddings, and trade fairs; the hunt was a favorite diversion of the nobility; horn signals echoed and re-echoed throughout the countryside.³²

Fanfares and hunting signals were imitated by strings, woodwinds, and keyboard instruments. Mozart used a hunting fanfare as the opening theme of the first movement of his E♭ major Quintet, K. 614, 1791 (Ex. 2-19). This passage is an imitation of the type of fanfare described by Koch, 1802, as "horn duet in lively tempo, set in 6/8 time."³³

Ex. 2-19. *Hunting fanfare.* Mozart, Quintet in E♭ major, K. 614, 1791, 1st movt.



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The horn figure could be turned to a poignant or lyric vein; Beethoven used it to represent the *Lebewohl*, the final call or parting signal, in his E♭ major Sonata, Op. 81a, 1808. The same mood pervades the second movement of Mozart's

E♭ major Sonata, K. 570, 1789. The key of E♭ was a favorite of brass instruments; thus the imitation of horn signals in both these works includes pitch and key as well as figure; both composers return repeatedly to the opening signal to recall the nostalgic affection.

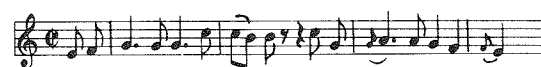
Military and hunt figures also furnished material for humor, as in the delightful parade march of "Non piu andrai" from Mozart's *Marriage of Figaro*, K. 492, 1785–1786, Act I, where Figaro tells Cherubino what is in store for him as a soldier. Haydn parodied horn fifths in the first movement of his E♭ major Sonata, H.V. XVI, No. 52, 1794, where he has the piano imitating a musical clock imitating a fanfare. The double meaning of the word *horns*—a military instrument and the horns placed on the head of a deceived husband or lover—was familiar in comic opera. In "Se a caso" and "Se vuol ballare" from Mozart's *Marriage of Figaro*, Act I, 1785–1786, the intent of the Count to seduce Susanna is suggested by horn figures.

The Singing Style

References to the *singing style* are found in Koch, 1802,³⁴ and Daube, 1797.³⁵ The term indicates music in a lyric vein, with a moderate tempo and a melodic line featuring relatively slow note values and a rather narrow range. Presumably any of the familiar dance rhythms could be used. Ex. 2-20 is set as a bourrée.

Ex. 2-20. *Singing style.* Gluck, *Orfeo*, 1762, Act III, "Ach wohin ohne Euridyke" ("I have lost my Euridice").

Andante con moto



The term *singing allegro* is presently used to designate a song-like melody set in quick tempo; it is accompanied by steadily repeated rapid notes or by broken chord figures, as in the first four measures of the finale of Mozart's *Jupiter Symphony*, K. 551, 1788.

The Brilliant Style

The term *brilliant*, used by Daube, 1797, Türk, 1789, and Koch, 1802³⁶ refers to the use of rapid passages for virtuoso display or intense feeling. Earlier Italian composers—Alessandro Scarlatti, Arcangelo Corelli, and Antonio Vivaldi among them—codified the brilliant style by systematic repetitions and sequences. Ex. 1-1a illustrates the brilliant style in an aria. Burney, 1789, quotes a number of examples of brilliant passages sung by the great virtuosos of the 18th century.³⁷

In Ex. 2-21 the brilliant style is shared by the five performers in a precise, exhilarating give-and-take. The mechanical arrangement is clear; each brilliant

turn is *one* measure in length; the figures are taken by successively lower-pitched instruments. The ensemble becomes a "clockwork," imitating the toy mechanisms which fascinated the 18th-century mind.

Ex. 2-21. *Brilliant style*. Mozart, Quintet for Clarinet and Strings in A major, K. 581, 1789, 1st movt.

Edwards

The French Overture

The French overture, a distinctive style of ceremonial music, uses a slow and heavy march tempo with dotted rhythmic figures.³⁸ In the courts and theaters of France under Louis XIV it accompanied the entrance of the royal spectators and the performers. Later it was adopted throughout Europe as the opening piece for many theatrical performances, for instrumental suites, and for some symphonies, when the occasion called for a serious, elevated tone. To emphasize its air of punctilious ceremony, dotted notes were performed longer than the notation indicated, short notes as briefly as possible.³⁹ In classic music, the French overture style appears in slow introductions to symphonies (see Ex. 2-22). Mozart also set it as the principal affect in the unfinished fantasia K. 396, 1782.⁴⁰

Ex. 2-22. *French overture style*. Mozart, Symphony in E♭ major, K. 543, 1788, introduction.

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Musette, Pastorale

Musette and *pastorale* refer to rustic music played on the *bagpipe*, *cornemuse*, or *musette*. The principal feature is the sustained bass—the bourdon or drone—on a single tone or a fifth.⁴¹ The melody proceeds either as a naive, pastoral tune or as a melodic flourish. Musette effects abound in classic music; Clementi and Haydn were criticized for taking up this “burlesquerie.”⁴² Measures 90–103 of the first movement of Mozart’s C major Quintet, K. 515, 1787, illustrate the two elements of this style—the drone bass using a fifth and the melodic flourish. A few measures later Mozart will turn this effect upside down, putting the flourish into the lower instruments, while he extracts a bourrée-like figure from the drone fifth as a counter-melody in the upper voices, a striking example of the speculative treatment of a simple topic. This movement, the broadest in scale in all of Mozart’s chamber music, is remarkable for its constant references to the musette style and elaborations upon it; they occupy 120 of its 360 measures.

Haydn placed a very simple melody over a drone bass in the finale of his Symphony No. 104 in D major, 1795, although the melody itself shows some rhythmic oddness (see Ex. 5-7). Much of the breadth of the first movement of Beethoven’s F major Quartet, Op. 59, No. 1, 1806, is due to the extensive use of musette style (see Ch. 24).

Turkish Music

Turkish effects in western European music were by-products of the long military and diplomatic confrontation of western nations with the Turks. The Turks had a colorful military style called *janissary music*, using drums, triangle, winds, and cymbals. Classic composers imitated this style yet modified it to accommodate to western taste.⁴³ Mozart’s *alla Turca* from his A major Sonata, K. 331, 1778, the overture to his *Abduction from the Seraglio*, 1781–1782, and the “Turkish March” from Beethoven’s *The Ruins of Athens*, Op. 114, 1822, are specific references to the Turkish military style. The march in B♭ in the finale of Beethoven’s Symphony No. 9 in D minor, 1822–1824 (see Ex. 9-7), and the first movement of Mozart’s A minor Sonata, K. 310, 1778, suggest this style without specific references in their titles. We hear momentary hints of the Turkish style in the first movement of the E♭ major Sonata, H.V. XVI, No. 52, 1794, by Haydn, mm. 29–30.

Storm and Stress

The term *Storm and Stress*, taken from the title of a drama, *Sturm und Drang*, 1776, by Klinger, has been adopted by music historians to refer to some early manifestations of romanticism—the expression of subjective and intense personal feelings.⁴⁴ Koch, 1802, refers to “stürmende Leidenschaften,” (stormy passions).⁴⁵ Storm and Stress uses driving rhythms, full texture, minor mode harmonies, chromaticism, sharp dissonances, and an impassioned style of declamation. Haydn’s music in the 1770s has some of these qualities, as in his F minor Quartet, Op. 20, No. 5, 1772; Storm and Stress is also present in his later symphonies (see Ex. 9-10). The music of Beethoven, Cherubini, and many of their contemporaries takes the stormy manner as one of its principal focal points of expression, a counterpart to the intensity in the writings of Goethe and Schiller.

Sensibility, Empfindsamkeit

Sensibility and *Empfindsamkeit* apply to an intimate, personal style, often sentimental in quality. Classic musical criticism constantly refers to *Empfindungen*, feelings and sentiments.⁴⁶ C. P. E. Bach was the principal representative of this style. His keyboard music has rapid changes in mood, broken figures, interrupted continuity, elaborate ornamentation, pregnant pauses, shifting, uncertain, often dissonant harmony—all qualities suggesting intense personal involvement, forerunners of romantic expression, and directly opposed to the statuesque unity of baroque music.

The keyboard works of Mozart, Haydn, and their contemporaries contain many hints of this style. Ex. 2-23 begins with a plaintive melody, broken by sighing figures. From m. 5 onward, each measure has a different figure; chromaticism saturates the stop-and-start continuity. This style, with the sudden changes of mood and the subtle variations in tempo that it invites, is typically a keyboard genre. Yet Mozart was able to induce a sensibility effect in the first part of the introduction to his *Prague* Symphony, 1786, by using short, contrasted figures, with sudden shifts of instrumental color, range, dynamics, and harmony (see Ex. 6-18). Beethoven captured the pathetic sentimental value of this style in the *Maliconia* of his Bb major Quartet, Op. 18, No. 6, circa 1798-1800, principally by means of harmonic color.

Ex. 2-23. *Sensibility style*. Mozart, Fantasia in D minor, K. 397, 1782.

Adagio

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The Strict Style; the Learned Style

The types and styles already discussed were subsumed under the general rubric *galant*, or *free*, style, associated with theater and chamber music. In contrast, the *strict* and *learned* styles were associated with the church. Koch, 1802, summarizes the *strict* style:

The *strict* style, which is also called the *bound* style or the *fugal* style, . . . is distinguished from the *free* style principally

1. by a serious conduct of the melody, using few elaborations. The melody retains its serious character partly through frequent closely-bound progressions which do not allow ornamentation and breaking-up of the melody into small fragments, . . . partly through the strict adherence to the main subject and figures derived from it.
2. through the frequent use of bound dissonances (suspensions). . . .
3. through the fact that the main subject is never lost sight of, as it is heard in one voice or another; this ensures that each voice partakes of the character of a principal part and shares directly in the expression of the sentiment of the piece.

Because of these characteristics, the *strict* style is best suited for church music. . . . the fugue is the principal product of this style. . . .⁴⁷

For comparison, here is Koch's description of the *galant*, or *free*, style:

The *free*, or unbound style, which is also called the *galant* style, is distinguished from the preceding [strict]

1. through many elaborations of the melody, and divisions of the principal melodic tones, through more obvious breaks and pauses in the melody, and through more changes in the rhythmic elements, and especially in the lining up of melodic figures that do not have a close relationship with each other, etc.
2. through a less interwoven harmony
3. through the fact that the remaining voices simply serve to accompany the main voice and do not take part in the expression of the sentiment of the piece, etc.

All kinds of individual sections of large vocal works, such as arias, choruses, and such; all ballet and dance music, as well as introductions, concertos, and sonatas that are not in the style of the fugue, are included among the compositions in the *free* style.⁴⁸

In *Versuch*, I, 1782, Koch specifies the principal technical distinction between the two styles; in the *free* style, *dissonance need not be prepared*.⁴⁹

The *strict* style sets firm rules for harmonic and melodic progression, creating a smooth connection of slowly moving melodies and harmonies; its simplest and most traditional form was the *alla breve* progression in whole- and half-notes.⁵⁰ *Stile legato* means *bound style*, which refers to this kind of connection. *Learned style* signifies imitation, fugal or canonic, and contrapuntal composition, generally. The finale of Beethoven's Quartet in A major, Op. 18, No. 5, 1800, begins as a quick contredanse, but the voices enter in imitation, suggesting the *learned*

style; later there is an extended section in which the *alla breve* style is worked over in various ways (see Ex. 2-24). The juxtaposition of these contrasted topics

Ex. 2-24. *Learned style and alla breve*. Beethoven, Quartet in A major, Op. 18, No. 5, 1800, finale.

Eulenburg No. 20

gives this movement a pictorial flavor clearly understood by 18th-century listeners—perhaps the merrymaking of an improvised rustic comedy, interrupted by a procession of priests. In a letter to Hoffmeister, April 8, 1802, Beethoven writes about composing a Mass in which the “Credo” would be given “great notes weighing a pound each,”⁵¹ an obvious reference to *alla breve*.

Fantasia

The *fantasia* style is recognized by one or more of the following features—elaborate figuration, shifting harmonies, chromatic conjunct bass lines, sudden contrasts, full textures or disembodied melodic figures—in short, a sense of improvisation and loose structural links between figures and phrases. Thus toward the end of the second movement of Haydn’s D minor Quartet, Op. 76, No. 2, 1798, the leisurely minuet rhythm is interrupted for an extended fantasia-like section.

In 18th-century opera, the *fantasia* style is used to evoke the supernatural—the *ombra*, representing ghosts, gods, moral values, punishments—and to bring forth feelings of awe and terror. Mozart incorporates elements of the church style—*alla breve*, *stile legato*—in the introduction to his overture to *Don Giovanni*, K. 527, 1787, and later recalls this music in the duel, Act I, and the “supper” scene, Act II. Beethoven may well have had the *ombra* in mind in the introduction to his Symphony No. 4 in B♭ major, Op. 60, 1806.

PICTORIALISM; WORD-PAINTING

Given the wealth of available topics, 18th-century composers at times could easily take a further step and become frankly pictorial in their music. Pictorialism and word-painting in music represent efforts to imitate or symbolize specific ideas from poetry or other types of literature. *Pictorialism*, generally associated with instrumental music, conveys some idea of an action or scene. *Word-painting* is the matching of a word or phrase in a text to a musical figure. Both procedures had been honored for centuries in madrigals, descriptive French clavecin music, battle pieces, etc.

Koch includes an entry for "Simphonies à programme" in the *Lexikon*,⁵² he mentions Dittersdorf (*The Four Ages*, *The Fall of Phaeton*), Rosetti (*Tele-machus*), and Haydn (*The Seven Last Words*, circa 1786). He questions the validity of such relationships between literature and music. Concerning these, he comments in the article "Malerey" (pictorialism):

When certain sounds and motions out of inanimate Nature, such as the rolling of thunder, the tumult of the sea, the rustle of the wind and such, are imitated in music, this is called tone painting. Some such similarities exist between natural phenomena and musical tones and one can transfer them to music; but music betrays its nature when it takes over such descriptions, since its one and only object is to depict the feelings of the heart, and not the picture of inanimate things. Most devices for tone painting are objectionable, even though they allow the imagination free play, since they divert the attention from the principal content to accessory things, and therefore deprive the feelings of that which will maintain them musically. . . . However, occasionally there are instances in which such tone paintings are immediately related to the state of the soul or where it can express the stirring of feelings.⁵³

Haydn's *The Creation*, 1798, is celebrated for its many touches of pictorialism, especially when natural phenomena and fauna are the subject of the text. Haydn also introduced descriptive material into his works from time to time — the finale of his Symphony No. 82, the *Bear*, 1786; the second movement of his Symphony No. 100, the *Military*, 1794. In his Symphony No. 103 in Eb major, 1795, he may have been thinking of the Battle of Vienna, 1683, between the Viennese and the Turks. Apart from the military drum roll at the beginning, followed by the imitation of plainsong as a prayer, the second movement, with its alternation of exotic and military versions of the same theme, suggests a confrontation of the two forces; included is an episode which is unmistakably a battle, with furious rushes, drum tattoos, and cries of the wounded. John Stoye in *The Siege of Vienna* relates an incident during the siege:

On July 31st, The Christian forces listened to their own bands making excellent music, so they said, with drum and pipe. In the Turkish camp, the Sultan's special envoy, Ali Aga, took his leave of the Grand Vizier before returning to Belgrade and the Turkish musicians were also commanded to strike up. The accounts of the besiegers and the besieged serve to show that the enemy's music roused scorn on both sides.⁵⁴

Perhaps Haydn had heard of this incident as a boy and remembered it in later life to use it as a framework for this movement. Momigny, 1806, in his analysis of the first movement of this symphony, suggests a pictorial interpretation, a pastoral scene with thunder, prayers, dances, conversations.⁵⁵

USE OF TOPICS

Many if not most of the topics described above were current throughout the 18th century. Their use, however, differed considerably in baroque and classic music. Baroque music tended to develop one idea, affection, or topic throughout a piece, to maintain unity through consistency. But mixtures and contrasts became increasingly frequent until, in classic music, they were the rule. Burney's comment, 1789, on J. C. Bach could apply to classic music generally:

Bach seems to have been the first composer who observed the law of *contrast* as a *principle* . . . [he] seldom failed, after a rapid and noisy passage to introduce one that was slow and soothing.⁵⁶

Lack of contrast was noted by Burney in the music of Tartini:

He certainly repeats his passages, and adheres to his original *motivo* or theme too much, for the favorite desultory style of the present times. . . .⁵⁷

Koch, in his *Journal der Tonkunst*, 1795, complains of the recent tendency to mix the styles of the serious and comic operas;⁵⁸ in the same article, he censures the mixture of the learned and the galant styles.⁵⁹ John Marsh, an English composer and conductor of the late 18th century, in *Hints to Young Composers*, 1800, criticizes partisans of the "new": "admiring the brilliancy of the modern symphony [they] think that the ancient music is dull; . . . deficient in light and shade. . . ."⁶⁰ He credits Haydn with rescuing the new style from the trivialities that threatened to erase the dignities of the older style:

. . . the modern style would have also failed in its turn (as it was about this time [1784] degenerating into a light, trivial and uniform character) had not the great Haydn by his wonderful contrivance, by the variety and eccentricity of his modulation, by his judicious dispersion of light and shade, and happy manner of blending simple and intelligible air with abstruse and complicated harmony, greatly improved the latter species of composition; insomuch that, instead of being able, as was before the case, to anticipate in great measure the second part of any movement, from its uniform relation to the foregoing, it is on the contrary, in his works, impossible to conceive what will follow, and a perpetual interest is kept up, in much longer pieces than any of the same kind ever before composed.⁶¹

The Rev. William Jones took a strong stand in his *Treatise on the Art of Music*, 1784, for the older style:

Had it not been for the CONCERTS of ANCIENT MUSIC, some of the finest Compositions, and the rational and manly Entertainment arising from

the superior manner in which they have been performed, would probably have been lost to this country. The Stream of Fashion would have carried on its surface what is light and frothy; while that which is more solid and valuable would have sunk to the bottom.⁶²

We are now divided into parties for the old and the new Music, in which there is undoubtedly a great diversity of Style and a attention to different effects. . . . I confess that my feelings give their testimony to the Style which is now called ancient. . . . I quote Corelli, Purcell, Geminiani, and Handel. . . .⁶³

Handel and Corelli are distinct in their ideas, and clear in the design of their accents and measures. . . . As for Haydn and Boccherini, who merit a first place among the moderns for *invention*, they are sometimes so desultory and unaccountable in their way of treating a subject, that they must be reckoned among the wild warblers of the wood: and they seem to differ from some pieces of Handel as the talk and laughter of the Tea-table (where, perhaps, neither Wit nor Invention are wanting) differs from the Oratory of the Bar and the Pulpit.⁶⁴

For the English the polarization of old and new was especially sharp, since they entertained and celebrated the two most famous composers of their times, Handel and Haydn.

Mozart was the greatest master at mixing and coordinating topics, often in the shortest space and with startling contrast. The allegro of the first movement of his *Prague Symphony*, K. 504, 1786, is a panorama of topics, old and new, in which a change of subject occurs every few measures. The introduction is linked to the allegro by the subtlest of means. We hardly sense at first the change of tempo from adagio to allegro; the syncopation on two levels—the quarter- and eighth-notes in the first violins against the *alla zoppa* (“limping”) quarter- and half-notes in the lower strings—clouds the rhythm; the singing melody is buried in the lower instruments while the harmony falters toward G, thanks to the C♯. All this lends added brilliance to the fanfares that conclude the first period of the allegro, finally giving sharp profile to the key, melody, and rhythm. Once again the tentative first phrase is heard, and again the music coalesces into a brilliant style, with lively contrapuntal give-and-take. Such quicksilver changes take place throughout the movement, creating a large-scale rhythm of varied moods, exhilarating and effervescent. Ex. 2-25 lists the topics in this movement.

Ex. 2-25. *Topics*. Mozart, *Prague Symphony*, K. 504, 1786, 1st movt.

	Measures
1. Singing style, <i>alla breve</i>	37-40
2. Brilliant style, learned	41-42
3. Fanfare I	43-44
4. Singing style, learned	45-48
5. <i>Alla breve</i> , brilliant style	49-50
6. Brilliant style, learned	51-54
7. Brilliant style, modified <i>stile legato</i>	55-62
8. Fanfare II	63-65

Ex. 2-25, cont'd.

9. Brilliant style	66-68
10. Cadential flourish (new material)	69-70
11. Singing style	71-74
12. <i>Alla breve</i> , brilliant style	75-76
13. Learned, brilliant, <i>alla breve</i>	77-87
14. Storm and Stress	88-94
15. Singing style, later set in learned style	95-120

NOTES

1. Koch, *Versuch*, III, p. 39ff.; Riepel, *Anfangsgründe, Grundregeln*, passim.
2. Christmann, *Elementarbuch*, passim; Kirnberger, *Recueil*; Türk, *Klavierschule*, appendix.
3. Kirnberger, *Recueil*, preface, p. 2.
4. Riepel, *Anfangsgründe*, p. 1.
5. Koch, *Versuch*, III, p. 129.
6. Anderson, *The Letters of Mozart*, p. 796.
7. Of the 136 pieces in L. Mozart's *Little Music Book*, 1762, 45 are minuets.
8. Rousseau, *Dictionnaire*, p. 277; Türk, *Klavierschule*, p. 401. Descriptions of the minuet and other dances listed in this chapter appear in many dictionaries and treatises, including Bossler, *Elementarbuch*, Alembert, *Éléments*, Sulzer, *Allgemeine Theorie*, and Momigny, *Cours complet*.
9. Burney, *History*, pp. 741, 765, 771, passim.
10. Alembert, *Éléments*, p. 209; Rousseau, *Dictionnaire*, pp. 366, 423.
11. Marpurg, *Kritische Briefe*, II, pp. 43-44.
12. Koch, *Lexikon*, pp. 1158-1159.
13. Rousseau, *Dictionnaire*, p. 58; Türk, *Klavierschule*, p. 400.
14. Rousseau, *Dictionnaire*, p. 122; see also Koch, *Versuch*, III, p. 47.
15. Türk, *Klavierschule*, p. 399; Koch, *Versuch*, III, p. 47.
16. Alembert, *Éléments*, p. 210; Türk, *Klavierschule*, p. 401.
17. Türk, *Klavierschule*, p. 398.
18. *Ibid.*, p. 401.
19. *Ibid.*, p. 402; see also Koch, *Lexikon*, p. 1382.
20. Rousseau, *Dictionnaire*, p. 432.
21. Türk, *Klavierschule*, p. 400.
22. See Schwarz, "Beethoven and the French Violin School," *MQ*, October 1958, p. 431ff.
23. Quantz, *Versuch*, p. 271.
24. Koch, *Lexikon*, p. 213.
25. Mattheson, *Capellmeister*, I, ch. VI.
26. Krause, *Poesie*, p. 185.
27. Kirnberger, *Kunst*, II, pt. 1, p. 106.
28. Schubart, *Ideen*, p. 350.
29. Momigny, *Cours complet*, p. 678.
30. Koch, *Versuch*, III, p. 130.
31. Koch, *Lexikon*, in the entries for older dances—allemande, courante, passepied, sarabande, canarie—says that they are no longer in fashion.

32. See Ringer, "The Chasse as a Musical Topic in the 18th Century," *JAMS*, VI, 1953, pp. 148-159.
33. Koch, *Lexikon*, p. 554.
34. *Ibid.*, p. 1390.
35. Daube, *Melodie*, p. 10.
36. *Ibid.*, p. 10; Türk, *Klavierschule*, p. 115; Koch, *Lexikon*, p. 272.
37. Burney, *History*, pp. 831-838.
38. Koch, *Lexikon*, pp. 1126-1132; Rousseau, *Dictionnaire*, p. 356.
39. Türk, *Klavierschule*, p. 361.
40. The movement was later completed by Maximilian Stadler.
41. Rousseau, *Dictionnaire*, p. 305; Koch, *Lexikon*, pp. 270, 992.
42. *AMZ*, 1798, p. 87.
43. Koch, *Lexikon*, pp. 775, 776.
44. See Geiringer, *Haydn*, ch. 14, for comment on the Storm and Stress.
45. Koch, *Lexikon*, p. 1391.
46. *Ibid.*, p. 533.
47. *Ibid.*, pp. 1451-1452.
48. *Ibid.*, p. 1453.
49. Koch, *Versuch*, I, p. 155.
50. Kirnberger, *Kunst*, I, p. 190.
51. Anderson, *Letters of Beethoven*, p. 73.
52. Koch, *Lexikon*, p. 1384.
53. *Ibid.*, p. 924.
54. John Stoye, *The Siege of Vienna*, Holt, Rinehart and Winston, New York, 1965, p. 170.
55. Momigny, *Cours complet*, p. 600ff.
56. Burney, *History*, p. 866.
57. *Ibid.*, p. 449.
58. Koch, *Journal*, p. 102.
59. *Ibid.*, p. 95.
60. Marsh, *Hints*, p. 1.
61. *Ibid.*
62. Jones, *Treatise*, p. ii.
63. *Ibid.*, p. iii.
64. *Ibid.*, p. 49.

Conclusion to Part I

The foregoing survey of affect and topic has focused attention upon important objectives in 18th-century musical expression—to touch the feelings through appropriate choice of figure and to stir the imagination through topical references. The theater was the principal source for these expressive aspects, with its projection of feeling specifically through word and gesture, and its imagery of storytelling. Classic music inherited its expressive attitudes from the baroque era, but modified the formalized sustained unity of baroque expression by means of frequent contrasts to create a kaleidoscopic, sharply etched, subtly nuanced, and sensitive expressive palette, with a considerable admixture of humor.

Apart from the clearly defined affects and topics described above, there are many passages in classic music that show less sharply defined expressive or topical profile—running passages, connective figures, spun-out melodic lines. Still, the vivid climate of feeling, with its theatrical overtones, that permeates all classic music lends expressive color to such passages, giving each the quality of a meaningful gesture. Moreover, the frequent well-marked contrasts of topic and mood in classic music bring about striking changes in posture and gesture that add expressive substance to even the most casual or routine figures, creating an ever-moving series of highlights and shadows. For analysis, the recognition of these expressive qualities, explicit or implicit, is illuminating, often providing a clue to a striking aspect of structure; for performance, such recognition is essential, since it points to the poetic implications of the music.