A classic is something that endures, and the music of what we now call the Classical Era—a period extending from roughly 1750 to 1800—was the first to thrive without interruption long after its composers had died. Joseph Haydn (1732–1809) and Wolfgang Amadeus Mozart (1756–1791), the two leading composers of this era, wrote music that has never really gone out of fashion. The term “classical” also refers to Greek and Roman antiquity, which strongly influenced the arts and architecture of this period. As a new kind of thinking took hold, the Baroque love of ornamentation, virtuosity, and expressive extremes gave way to more classical ideals of balance, clarity, and naturalness.

The eighteenth century as a whole, but particularly the period between about 1720 and 1790, is known as the Age of Enlightenment. Enlightenment thought held that reason could bring humankind to a new age of splendor, freed from the dark superstitions of the past (hence “enlightenment”). For Enlightenment artists and thinkers, the power to convince lay not in overwhelming displays of opulence, or in larger-than-life drama, or in the expression of a particular effect—all of which aimed to influence the emotions—but rather in critical thinking and reasoned discussion, which aimed to persuade the mind.

The music of the Classical Era reflects these principles of clarity, proportion, and what critics of the day called “naturalness.” Classical-Era melodies are on the whole more tuneful, less complicated, and more balanced than those of the Baroque era. More symmetrical melodic phrasing, based on the rhythms of dance music, extended itself across all genres, both
primarily as a means of entertainment. In the eighteenth century, for the first time, critics described musical structures in terms of language. They recognized that the phrases in a melody corresponded in a general way to the opening and closing phrases in a sentence. Writers of the Enlightenment liked to call music the “language of the heart”—as opposed to verbal language, “the language of the mind”—and in this way, instrumental music moved up a notch in prestige.

Music as Language

A string quartet such as Joseph Haydn’s op. 76, no. 3 was often described as four rational individuals conversing in music. It fits that the string quartet developed in the Classical Era, when instrumental music began to be heard as a language all its own. In the Baroque era and before, the only music thought truly meaningful was that with a sung text; instrumental music was perceived primarily as a means of entertainment. In the eighteenth century, for the first time, critics described musical structures in terms of language. They recognized that the phrases in a melody corresponded in a general way to the opening and closing phrases in a sentence. Writers of the Enlightenment liked to call music the “language of the heart”—as opposed to verbal language, “the language of the mind”—and in this way, instrumental music moved up a notch in prestige.
Music and Revolution

The plot of Wolfgang Amadeus Mozart’s comic opera *The Marriage of Figaro* (1786) would have been unthinkable only a generation before. Count Almaviva, a nobleman, is outwitted by his servants. This opera captures the growing mood of discontent with the established order of society in the decades leading up to the French Revolution. Basic ideas about human rights (“life, liberty, and the pursuit of happiness,” to quote the U.S. Declaration of Independence) won growing acceptance during this time. Enlightenment social critics such as Voltaire (1694–1778) and Jean-Jacques Rousseau (1712–78) argued for the innate goodness of human beings and for the rational pursuit of personal and societal betterment. The U.S. Declaration of Independence is a quintessential document of the Enlightenment, for it recognizes the inherent dignity of the individual. Its principal author, Thomas Jefferson, established the University of Virginia (see image) on the premise that the institution would be “based on the illimitable freedom of the human mind. For here we are not afraid to follow truth wherever it may lead, nor to tolerate any error so long as reason is left free to combat it.”

The American Revolution (1775–81) established the independence of the United States from Great Britain, and the French Revolution (1789) overthrew the power of what until that time had been the world’s most powerful monarchy. The results affected not just the countries immediately involved, but ultimately every nation in the Western world. National independence and democracy, if not always realized in practice, became new ideals of social order. These new ideals, in turn, paved the way for new approaches to education, including the establishment of the first state-run conservatory of music, in Paris, in 1795. The leaders of the new French Republic and the monarchy they had just overthrown agreed on at least one point: that music was an important means of projecting cultural power.

Music and the New Economy

The second half of the eighteenth century witnessed the beginnings of an even more powerful revolution, one that would change everyday life throughout the Western world. Rapid advances in technology—the steam engine, the cotton gin, and the principle of manufacturing based on interchangeable parts, to cite just a few examples—made it possible to produce goods on a far greater scale than ever before. Many national and local economies based on agriculture began to shift toward industry. Cities grew rapidly in size during this period, and this growth in urban populations in turn created new demands for cultural institutions of all kinds, including music.
While the churches and royal courts remained important centers of culture, theaters and concert halls open to the paying public began to flourish for the first time on a widespread scale. We see these changes in the careers of both Haydn and Mozart. Haydn worked almost all his adult life in the service of one aristocratic family, composing symphonies, sonatas, and operas according to the desires of his employers. By the 1790s, however, Haydn was lured away to England to write symphonies, including the Symphony no. 102 in B♭ Major, among other works, for a series of public concerts organized by a musical entrepreneur. Mozart left his native Salzburg at the age of 25 to seek his fortune in Vienna. He tried unsuccessfully to land a secure job at the imperial court there, but he managed to support himself reasonably well (for a time, at least) by giving public concerts, by writing operas, and by composing works that could be published and sold to music-loving amateurs. Composers had to write in ways that would appeal to this expanded audience even while maintaining the high standards of their craft. Works like the Piano Concerto in A Major, K. 488, were the perfect lure for audiences intrigued by Mozart’s virtuosity both as a composer and as a performer.

The Art of the Natural

Throughout the Classical Era, artists in every field looked to nature as a model. The ideal work of art, according to this view, was one that hid its artifice, that concealed its mechanical elements, and that appeared to be the product of effortless—natural—genius. Composers still had to learn the technique of their craft, to be sure, and they continued to study such topics as harmony and counterpoint with great diligence. But the goal of all this study was not to show off one’s art, but to touch the hearts of listeners in a manner that was direct and (seemingly) spontaneous.

This new aesthetic manifested itself in music in many ways. Melodies and ornamentation became less ornate. Textures in the whole tended more toward homophony than polyphony, homophony being the more “natural” of the two textures because it allowed the ear to focus on a single melody. In opera, plots and characters both became decidedly more realistic. Mozart and others devoted great energies to the new genre of opera buffa or “comic opera,” which portrayed real-life characters and situations, as opposed to the mythological and historical figures that populate so much of Baroque opera. In Mozart’s The Marriage of Figaro, we can immediately identify with the emotions and actions of the characters because they are presented in a manner that is true to life, in a manner that is, in a word, natural.
The Classical Era: AT A GLANCE

**1797**
**JOSEPH HAYDN**
String Quartet op. 76, no. 3, second movement
**GENRE:** String Quartet

**Chapter highlight:**
Classical Chamber Music
The string quartet was primarily for amateurs in private settings. Intimate genres were also composed for the newly popular piano, including sonatas, variations, trios, and fantasias. Haydn, Mozart, J.C. Bach, and C.P.E. Bach all contributed to these repertories.

**KEY CONCEPTS:**
Theme and variations, periodic phrase structure, musical appropriation.

**1798**
**JOSEPH HAYDN**
Symphony no. 102, third and fourth movements
**GENRE:** Symphony

**Chapter highlight:**
The Classical Symphony
The symphony, which used strings, winds, and percussion, was the largest, longest, and most prestigious of all instrumental genres in this era. By the end of the eighteenth century, performances of symphonies were decidedly public events.

**KEY CONCEPTS:**
Minuet form, rounded binary form, rondo form, the finale, concert manners, and programs.

**1788**
**WOLFGANG AMADEUS MOZART**
Symphony no. 40, first movement
**GENRE:** Symphony

**Chapter highlight:**
Sonata Form
Sonata form was the most important structural convention to emerge from the Classical Era. It is a flexible format in which contrasting themes and harmonic areas are juxtaposed, transformed, and ultimately reconciled.

**KEY CONCEPTS:**
Modulation, contrasting themes, and harmonic areas.

**1786**
**WOLFGANG AMADEUS MOZART**
Piano Concerto K. 488, first movement
**GENRE:** Concerto

**Chapter highlight:**
The Classical Concerto
The concerto of the Classical era combines the ritornello principle of the Baroque with the newer sonata form. A cadenza lets the soloist improvise. Mozart, Haydn, and Marianne von Martinez, among others, wrote concertos for piano, violin, cello, and clarinet.

**KEY CONCEPTS:**
Double-exposition concerto form, the cadenza.

**1786**
**WOLFGANG AMADEUS MOZART**
The Marriage of Figaro, Act 1, selection
**GENRE:** Comic opera

**Chapter highlight:**
Classical Opera
Opera remained the most prestigious and lucrative genre and inspired some of the era’s greatest music. In addition to providing entertainment, the opera also served as a kind of pressure-valve on social tensions. Mozart and Gluck are generally considered the two greatest composers of opera in the Classical era.

**KEY CONCEPTS:**
Drama through music, relationship of dramatic and musical structures (rondo), accompanied recitative.

**1789**
**LISA LU AND THE BEIJING OPERA COMPANY**
The Reunion
**GENRE:** Chinese opera

**Chapter highlight:**
Recitative and Aria
In opera of the West and the East, recitative or heightened speech narrates dramatic action, and arias express the lyrical sentiments of the characters.

**KEY CONCEPTS:**
Language tones, stock characters, pentatonic scale, metable.
Listen to how the sounds of the four instruments both blend together and distinguish themselves. The string quartet consists of two violins, a viola, and a cello. The registers of these instruments range from high (violin) to low (cello), but their sound quality is similar.

Timbre

Notice how the melody always appears in one of the instruments and the other three weave around it. Is the texture homophonic or polyphonic? Also listen for the long passage shortly after the beginning in which only two of the instruments—the two violins—are playing.

Texture

Listen for the pauses that break the melody into sections known as phrases. Which phrases sound like the music wants to continue? When do you hear a phrase that sounds conclusive? Which phrases are repeated?

Melody

Listen to the way the melody is first presented by one of the violins and then repeated with very little change by each of the other instruments across the course of the movement.

Form

Joseph Haydn
String Quartet in C Major, Op. 76, No. 3 (second movement)
A good melody is worth hearing again and again. But at some point, we also want to hear something different, either a different version of the melody or a different melody altogether. Composers use a combination of repetition, variation, and contrast to satisfy and sustain our interest as listeners. The second movement of Joseph Haydn’s String Quartet in C Major, op. 76, no. 3, offers a good example of how music can deliver repetition, variation, and contrast all at the same time. The melody is from a song Haydn himself had written a few months earlier for the birthday of Holy Roman Emperor Franz II, who resided in Vienna. The song, set to the words “God save Franz, the Emperor,” was an immediate hit with the public and soon became Austria’s unofficial national anthem.

The melody was so closely associated with the emperor that Haydn could not alter the melody itself, for the ideal emperor is steadfast and not subject to change. Haydn created an ingenious solution to this problem by repeating the emperor’s theme more or less unchanged four times in succession, varying only the instrument that played it and writing contrasting musical lines to surround the theme. Thus, though the theme remains essentially the same, it stays fresh because the frame around it is constantly changing.

In setting this theme with variations for four instruments of similar timbre, Haydn imposed an additional challenge on himself. Without the full orchestra at his disposal, he could not rely on winds, brass, or timpani to create varieties of sound. This makes his accomplishment—a movement that sustains interest while repeating a melody four times—all the more remarkable.

Haydn was not the first to write string quartets, but he did more than any other composer to establish this new genre’s significance from the middle of the eighteenth century onward. Not in spite of its timbral constraints but because of them, Haydn, Mozart, and later Beethoven all took up the challenge of writing for the string quartet repeatedly throughout their careers. By the end of the eighteenth century, the string quartet had acquired the reputation of being the most demanding of all musical genres, one that allowed composers to demonstrate their talents more fully.

The quartet is a decidedly intimate genre. In Haydn’s time, it was usually performed in the home and only rarely in public concerts. Unlike the concerto, no soloist or small group of soloists stands out; instead, all four instrumentalists operate on an equal footing. Commentators since Haydn’s day have repeatedly likened the string quartet to a conversation among four equal participants. The conversational aspect of the genre reinforced the sense that these works were written primarily for the pleasure of the performers. Listeners in private settings sometimes even compared themselves to eavesdroppers.

The typical string quartet of the Classical Era consists of four contrasting movements:

1. The first movement, usually in a fast tempo, is most often written in what came to be known as “sonata form,” the most significant new form to come out of the Classical Era. We will take up the sonata form in chapter 22 of this book, with Mozart’s Symphony No. 40.

2. The second movement is usually in a slow tempo and in a contrasting key. Slow movements could assume many different forms: sonata form, theme and variations, and ABA are the most common. (The movement that we are listening to here is a set of variations on a theme.)
3. The third movement is usually a minuet, a lively, stylized dance in triple meter, in the tonic key. We will take up the minuet in chapter 21 of this book, with Haydn’s Symphony No. 102.

4. The fourth movement, also known as the finale, is a somewhat lighter and usually very fast movement. The most common forms used in finales are sonata form and rondo. We will take up the rondo in chapter 21 of this book, with Haydn’s Symphony no. 102.

The Timbre of the String Quartet

The string quartet creates an unusually homogeneous timbre, for its instruments are all variants of the same basic instrument. The viola and cello are essentially larger and therefore deeper versions of the violin. Together, these four instruments correspond to the four standard ranges of the singing voice:

| HIGHEST | Soprano: Violin 1 |
|redo:  | Alto: Violin 2 |
| Tenor: Viola |
| LOWEST | Bass: Cello |

Like any good vocal ensemble, the instruments of a string quartet can blend together to sound almost like a single instrument or emphasize their differences. The violin has a sweet, piercing sound, while the cello has a more resonant, richer tone. The viola creates a sound somewhere between these two extremes of high and low. It is particularly easy to compare the differences between the sounds of the individual instruments in this movement because Haydn gives the main theme to each at some point:

▲ A string quartet in performance. From left to right: violin 1, violin 2, viola, and cello.
Zdenek CHRAPEK/Lebrecht Music & Arts Photo Library
Changing Textures

Haydn expands the timbral variety of this movement by changing textures throughout. The theme is first presented in a hymnlike fashion, with the melody in the top voice (Violin 1) and the other instruments supporting it, moving at the same pace, rather like the chorale in the last movement of Bach’s Cantata no. 140 (see chapter 17). The texture is homophonic. In Variation 1 (1:17–2:25), Violin 2 carries the theme while Violin 1 weaves an intricate accompanimental figure around it: this is two-part homophony. In Variation 2, the cello carries the theme, with the three other voices weaving around it. Variation 3 begins with only three voices, with the melody in the viola and the cello silent; when the cello enters, Violin 1 drops out; only later in this variation do we hear all four voices together. Variation 4 features four-part polyphony from beginning to end.

Melody: Periodic Phrase Structure

The melody of this movement is made of five phrases, each marked at the end by a cadence, a brief resting point. The first two phrases (labeled A) are the same. They are followed by a phrase that is not repeated (B), and then two final phrases (C) that are the same.

Neither the A phrase nor the B phrase sounds complete at the end: with each, we expect the music to continue. Not until the end of the C phrase do we feel a sense of conclusion.

The structure of these units (A, B, and C) can be compared to the elements that make up a sentence. The opening A and B sections act as antecedent phrases (ante = before), while C functions as a consequent phrase (sequent = following). As in a sentence, an antecedent phrase sets up a consequent phrase and the two together make a complete sentence.

Neither of the antecedent phrases here is complete: we expect each to continue. In Haydn’s melody, neither the A nor the B phrase of the melody sounds complete because neither finishes on the tonic (home) note of the key. Phrases A and B both end on the note D, which creates a certain sense of arrival but not closure. These points of arrival are called half cadences: they create a moment of punctuation more like a comma than a period. But the melody of the C phrase ends on the main note of the tonic key (G), and for that reason, we call it a full cadence, and we hear its arrival as a moment of closure.

This kind of phrase structure, with antecedent and consequent units that together make a larger whole, is called periodic phrase structure. The term “periodic” comes from the Latin word for sentence—periodus, the same word for the mark of punctuation that indicates the end of a sentence—emphasizing the link between musical and linguistic structures. Periodic phrase structure is basic to many melodies from many different eras of music, but is particularly associated with music of the Classical Era.
The Theme and Variations Form

The theme and variations form was an extremely popular form throughout the Classical Era. It is a basically simple structure: a theme is presented and then altered in some way—through harmony, melody, texture, dynamics, or some combination of these—in a succession of individual variations.

Composers often used well-known themes as the basis of new variations. Mozart, for example, wrote a set of variations on the French song “Ah, vous dirai-je, maman” (better known as “Twinkle, Twinkle, Little Star”; see Expand Your Playlist), and Beethoven later wrote a set on the melody to “God Save the King” (better known in the United States as “My Country ’tis of Thee”).

Haydn’s unusual move—to keep the theme almost completely intact in each variation, altering only its register (the instrument) and changing the other three voices around the theme—takes on symbolic significance when one considers that the theme began as a birthday melody celebrating the emperor. The constancy of the melody can be heard as a portrait of the constancy of Emperor Franz. Circumstances around him may change, but the emperor remains unchanged.

Now listen to this movement again, using the Listening Guide.
Joseph Haydn (1732–1809)

CHAPTER 19

It's hard to imagine any individual having his own orchestra at home nowadays, but that's exactly what Prince Nicholas Esterházy had in the second half of the eighteenth century. And for almost three decades, Joseph Haydn was the prince's music director, responsible for writing new music, conducting the orchestra, and keeping order among the musicians, who could be a rowdy bunch at times. Fortunately for Haydn, Prince Nicholas (known far and wide as "The Magnificent") was willing to spend huge amounts of money on music, and Haydn was thus in charge of one of the very best orchestras in all of Europe. "My Prince was satisfied with all of my works," he told one of his biographers late in life, "and I received applause. As the director of an orchestra, I could make experiments, observe what elicited or weakened an impression, and thus correct, add, delete, take risks. I was cut off from the world, no one in my vicinity could cause me to doubt myself or pester me, and so I had to become original." Haydn wrote whatever works the prince requested: string quartets, operas, sonatas. In fact, his original contract required him to appear in uniform every morning before the prince and receive instructions as to what kinds of works he was to compose.

The death of Prince Nicholas in 1790 opened a new chapter in Haydn's life. He made two extended tours to England, where he composed symphonies, songs, and a number of works for piano. After returning to Vienna for good in 1795, he produced two highly successful oratorios (The Creation and The Seasons), a handful of Masses, and several of his finest string quartets. The young Ludwig van Beethoven was one of his last composition pupils.

PLAYLIST: HAYDN

String Quartet in C Major, op. 76, no. 3 (complete)
String Quartet in D Major, op. 76, no. 5
Symphony no. 45 in F♯ Minor ("Farewell")
Symphony no. 101 in D Major ("Clock")
Piano Sonata in E♭ Major, Hob. XVI: 53
The Creation (oratorio)
### Listening Guide

**Joseph Haydn**  
**String Quartet in C Major, Op. 76, No. 3 (second movement)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Formal Section</th>
<th>Melodic Phrases</th>
<th>Timbre</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Theme</td>
<td>A (0:00)</td>
<td>Theme in the first violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A (0:15)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B (0:29)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C (0:45)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C (1:01)</td>
<td></td>
</tr>
<tr>
<td>1:17</td>
<td>Variation 1</td>
<td>A (1:17)</td>
<td>Theme in the second violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A (1:31)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B (1:44)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C (1:57)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C (2:11)</td>
<td></td>
</tr>
<tr>
<td>2:26</td>
<td>Variation 2</td>
<td>A (2:26)</td>
<td>Theme in the cello</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A (2:41)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B (2:57)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C (3:14)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C (3:31)</td>
<td></td>
</tr>
<tr>
<td>3:49</td>
<td>Variation 3</td>
<td>A (3:49)</td>
<td>Theme in the viola</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A (4:04)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B (4:19)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C (4:35)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C (4:52)</td>
<td></td>
</tr>
<tr>
<td>5:09</td>
<td>Variation 4</td>
<td>A (5:09)</td>
<td>Theme in the first violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A (5:25)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B (5:39)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C (5:54) Now moved to a very high range,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>the highest in the entire movement</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C (6:10) In a very high range again.</td>
<td></td>
</tr>
<tr>
<td>6:24</td>
<td>Coda</td>
<td>Cadential passage</td>
<td>Cadential material in first violin</td>
</tr>
</tbody>
</table>
### Texture

<table>
<thead>
<tr>
<th>Homophonic. Hymnlike, with all four voices moving at the same speed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homophonic. The first violin plays a rapid accompanimental figure, while the lower voices (viola and cello) are silent.</td>
</tr>
<tr>
<td>Polyphonic. The other three voices are playing lines that have distinctive profiles of their own and are not merely accompanimental.</td>
</tr>
<tr>
<td>Polyphonic. As in Variation 2, the other three instruments play lines that have distinctive profiles of their own and are not merely accompanimental.</td>
</tr>
<tr>
<td>Polyphonic. Same as in Variations 2 and 3.</td>
</tr>
<tr>
<td>Homophonic.</td>
</tr>
</tbody>
</table>

**I can’t always tell the difference among the four instruments. The cello in Variation 2 and the viola in Variation 3 sound almost the same. Is this a problem?**

The three kinds of instruments used in a string quartet all overlap to some degree, so a cello playing in a high range is in fact playing some of the same pitches as a viola, and a viola in its high range covers many of the notes available on the lower end of the violin’s range. There is a difference in the quality of sound of the instruments, however, and it is worth listening closely for this difference. If you are able to experience a live performance of this work, or at least watch a video of a live performance of it, the visual cues will help reinforce the individual qualities of the instruments.

**Without a conductor, who leads the quartet in performance?**

As any string player will tell you, playing in a quartet is very different from playing in an orchestra. A quartet is a collaborative enterprise: the players discuss and agree among themselves in rehearsal about such matters as tempo, phrasing, and dynamics. In performance, the first violinist gives subtle indications to lead the other players, often through a glance, a raised eyebrow, or a slight gesture of the head. But at times other players might give such signals, depending on which instrument leads at any given moment. The longer a group has performed together, the better the individual members know one another’s manner of playing, and the more subtle the gestures.
CULTURAL CONTEXT

Musical Appropriation

Music is often used in ways its composers could never imagine. **Musical appropriation** is the use or adaptation of a work to serve something other than its original purpose. The melody Haydn wrote in honor of the Emperor Franz II became so popular that many different poets set new words to it:

- One text praised the people of Hamburg;
- Several praised rulers other than Franz II;
- Another text (in Latin) came from the Book of Psalms;
- Several other texts praised God.

The most famous of all the new texts, though, was “Germany Above All Else” (“Deutschland über alles”), written in 1841 by the German poet August Heinrich Hoffmann von Fallersleben. This song would eventually become the German national anthem, though only the third strophe is used today.

A work setting new words to an established melody is known as a **contrafactum**. Nothing prevents any person or institution—a political party, a nation, a church—from appropriating an existing melody, often in ways that are quite different from the purpose of the original. Often new lyrics turn the original song on its head. The British national anthem, “God Save the King,” provided the melody for “My Country, ’tis of Thee,” one of the most popular of all patriotic songs in the breakaway colonies of North America. The tune now known as “The Star-Spangled Banner” first accompanied a text that was originally a drinking song (see p. 000).

EXPAND YOUR PLAYLIST

**Chamber Music and Solo Keyboard Music of the Classical Era**

The second half of the eighteenth century witnessed a tremendous growth in amateur music making at home. New printing technologies had reduced the cost of sheet music, and the fortepiano (a new instrument, the forerunner of the modern-day piano) was less expensive than the harpsichord (the principal domestic keyboard instrument of the Baroque era). The string quartet was one of several genres intended primarily for use in the home.

**Joseph Haydn**

String Quartet in E-Flat Major, op. 33, no. 2 (“The Joke”). Listen to the finale and you will understand the source of its nickname.

String Quartet in E Major, op. 76, no. 6. The first movement is a set of variations on a theme.

Piano Trio in G Major, Hob. XV: 25. The piano trio is an ensemble consisting of a piano, a violin, and a cello. The finale of this particular trio is a rondo “in the Hungarian Style,” often called the “Gypsy Rondo.”

**Wolfgang Amadeus Mozart**

String Quartet in C Major, K. 456. The slow introduction to the first movement has so many clashing sounds that the entire quartet is known as the “Dissonance” Quartet.

String Quartet in D Major, K. 575. Includes an unusually prominently cello part; this is one of three quartets Mozart wrote for the King of Prussia, who was a cellist.

Variations on “Ah vous dirai-je, maman,” K. 265. A set of variations for piano on the tune known as “Twinkle, Twinkle, Little Star.”

Piano Sonata in A Major, K. 331. Variant forms of the finale are called the “Rondo alla Turca” (“in the Turkish style”), imitating what Mozart thought music from the Ottoman Empire sounded like.

**Carl Philipp Emanuel Bach**

Fantasia in C Minor, H. 75. A fantasia is a work that follows no formal conventions, guided only by the composer’s fantasy. A writer set the words of Hamlet’s celebrated monologue “To be or not to be . . .” to this fantasia. C.P.E. Bach (1714–88) was one of several of Johann Sebastian Bach’s sons who had distinguished musical careers.

**Johann Christian Bach**

Keyboard Sonata in D Major, op. 5, no. 2. The young Mozart liked this solo sonata (which could be played on harpsichord or piano) so well that he rearranged it as a piano concerto. J.C. Bach (1735–82), another son of J.S. Bach, was known as the “London Bach” because he lived there for so long.