

**Art Slides**

# **A History *of* Western Music**

**Tenth Edition**

**By**

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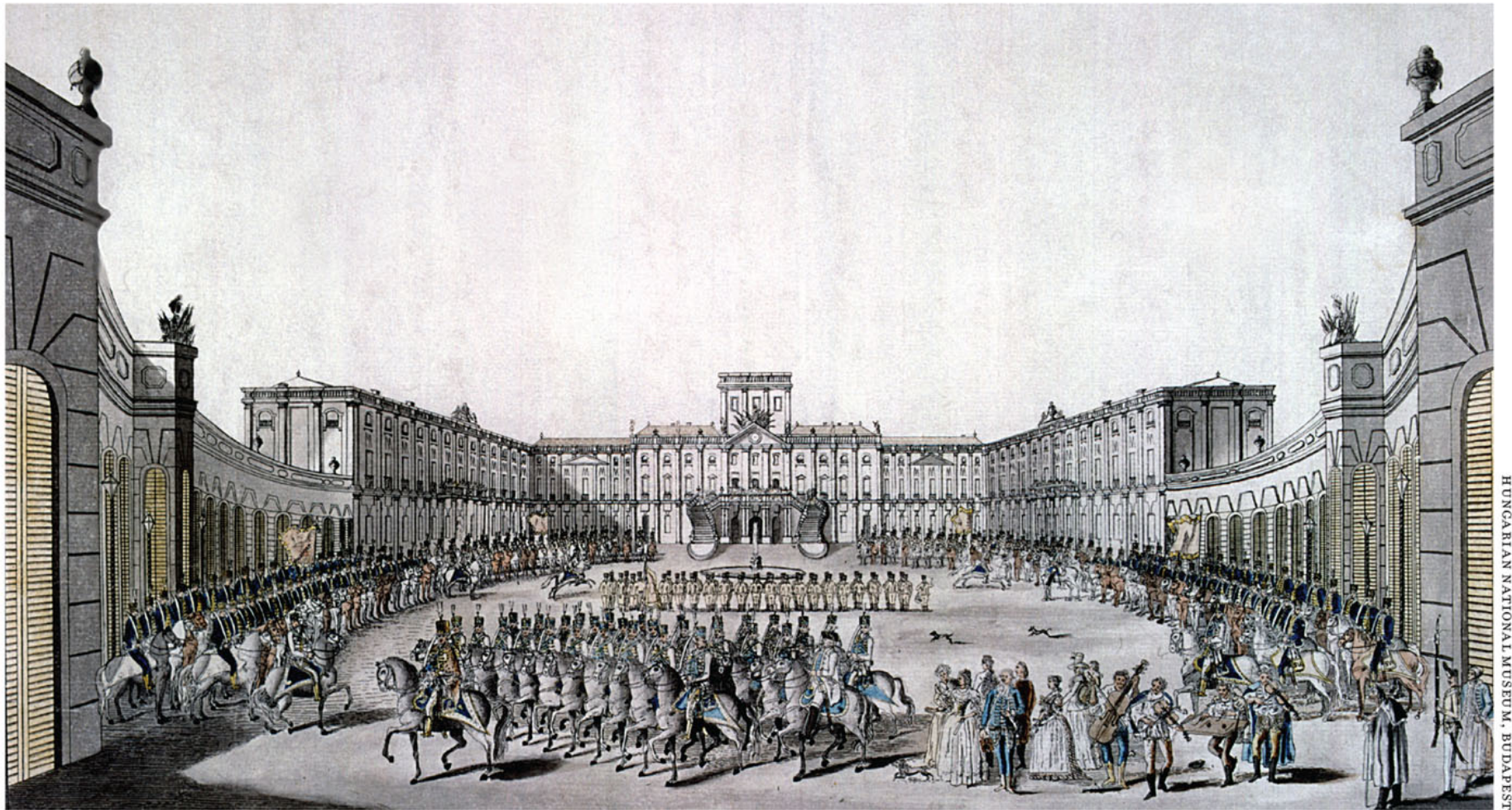




ROYAL COLLEGE OF MUSIC/ERICH LESSING/ART RESOURCE, NY

**FIGURE 23.1** *Joseph Haydn, in an oil portrait by Thomas Hardy, painted in 1791–92 during Haydn’s first sojourn in London.*

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HUNGARIAN NATIONAL MUSEUM, BUDAPEST

**FIGURE 23.2** *Eszterháza Palace, built 1762–66 as a summer residence on Lake Neusiedl by the Hungarian prince Nikolaus Esterházy, whom Haydn served for almost thirty years. The palace opera house opened in 1768 with a performance of Haydn's *Lo speziale*. Mezzotint from 1791 by János Berkeny after Szabó and Karl Schütz, showing horsemen in formation and a Roma (Gypsy) band at lower right.*

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**FIGURE 23.3** This baryton, shown leaning against its case, was owned by Prince Nikolaus Esterházy. A favorite instrument of the prince's, the baryton resembled a bass viola da gamba but had an extra set of resonating metal strings that could be plucked like a harp. Haydn wrote some 165 chamber works with baryton for the prince to perform, mostly trios with viola and cello.

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**EXAMPLE 23.1** Joseph Haydn, theme from the finale of String Quartet in E-flat Major, Op. 33, No. 2

The musical score is written for four parts: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo marking is **Presto**. The score is divided into measures with rehearsal marks at 7, 13, 19, 25, and 31. Dynamics include *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). Articulations include accents and slurs. The first system (measures 1-6) features a melody in the Violin I part with slurs 'a', 'b', and 'c'. The second system (measures 7-12) continues the melody with slurs 'a', 'b', and 'c'. The third system (measures 13-18) features a melody in the Violin II part with slurs 'a', 'b', and 'c'. The fourth system (measures 19-24) features a melody in the Viola part with slurs 'a' and 'b'. The fifth system (measures 25-30) features a melody in the Violoncello part with slurs 'a' and 'b'. The sixth system (measures 31-36) features a melody in the Violin I part with slurs 'a' and 'b'. The score ends with a double bar line and a repeat sign.

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**EXAMPLE 23.2** *Closing passage from the finale of Haydn's Op. 33, No. 2*

**Presto**

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Presto'. The first system (measures 153-159) features a first violin (Vn. I) with a melodic line starting at measure 153, a second violin (Vn. II) and viola (Vla.) playing chords, and a cello (Vc.) with a bass line. A dynamic marking of *p* (piano) is present. The second system (measures 160-166) continues the textures, with the viola and cello parts becoming more active. The third system (measures 167-173) concludes the passage, with a dynamic marking of *pp* (pianissimo) appearing in measure 169. The score ends with a double bar line in measure 173.

Vn. I 153

*p*

Vn. II  
Vla.

Vc.

160

Vla.

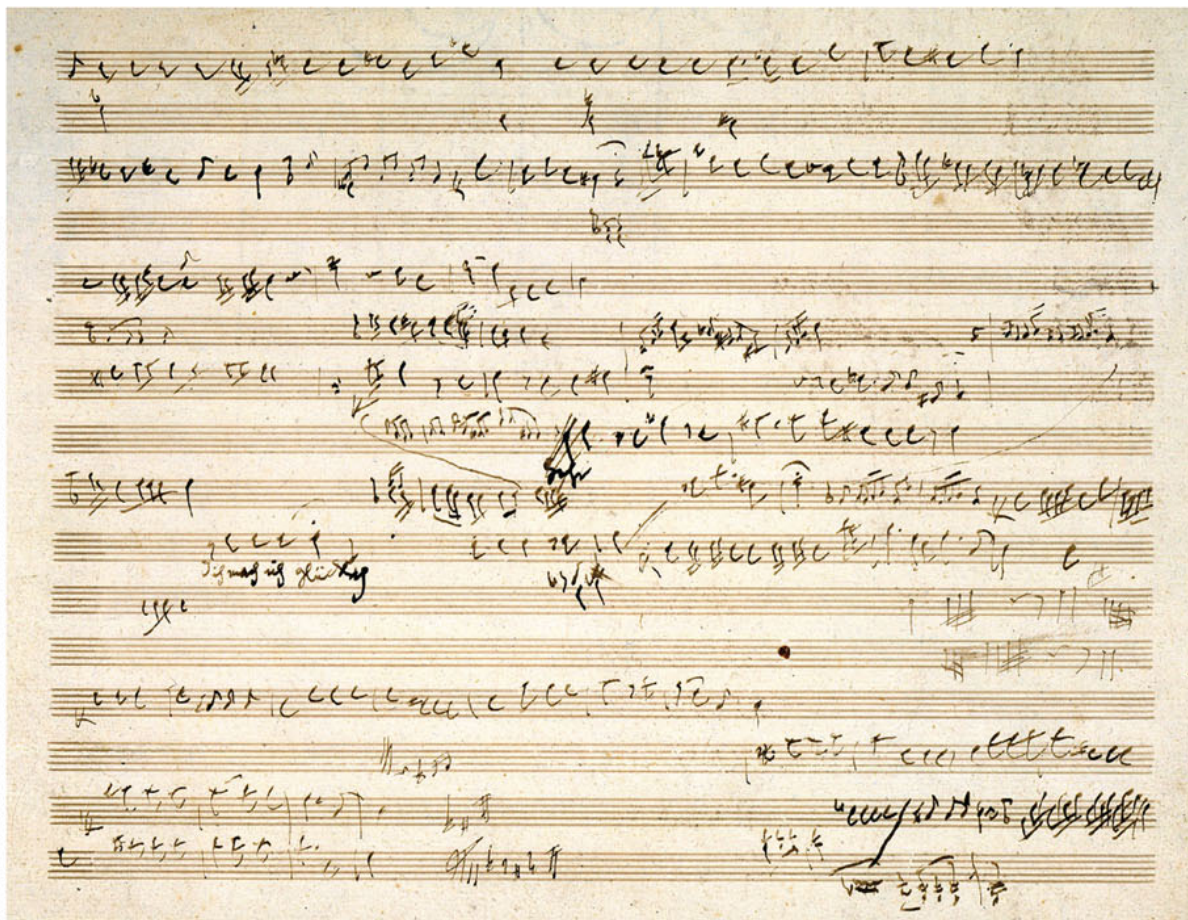
Vc.

167

*pp*

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**FIGURE 23.4** A page of Haydn's sketches for his oratorio *The Seasons*. The composer notated passages in a kind of musical shorthand on one or two staves without clefs or key signatures. This was intended to jot down his thoughts, not to be read by others, and it can be difficult to follow without comparing it to the final score.

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**EXAMPLE 23.3** Motivic relationships in the first movement of Haydn's Symphony No. 88

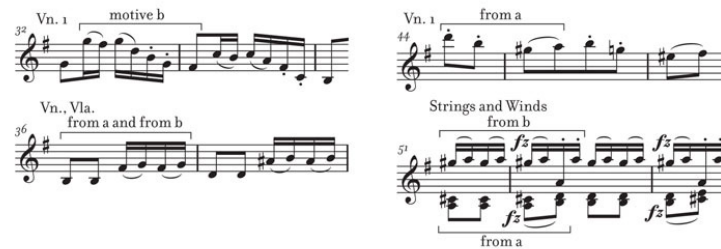
a. First theme



b. Accompanimental figure



c. Motives in transition



d. Beginning of second theme



e. Beginning of closing theme



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**FIGURE 23.5** This hall in the Eszterháza Palace was used from around 1768 for concerts, at which Haydn presented his symphonies. Although in other centers symphonies were often accompanied by basso continuo and the keyboard player directed the ensemble, at Eszterháza there was no continuo, and Haydn led the ensemble while playing first violin.

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**EXAMPLE 23.4** *Opening theme from the finale of Haydn's Symphony No. 104*

**Allegro spiritoso**

Vn. 1

Horns  
Vc.

*p*

6

The musical score is written for a string quartet or small orchestra. It consists of two systems of staves. The first system shows the first violin (Vn. 1) and the horns/violas/cellos (Horns Vc.) parts. The second system continues the first violin part, starting at measure 6. The tempo is marked 'Allegro spiritoso'. The first violin part begins with a half rest, followed by a series of eighth and quarter notes. The horns/violas/cellos part consists of a series of half notes. The first violin part is marked with a piano (p) dynamic. The score is written for a string quartet or small orchestra.

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**EXAMPLE 23.5** *Scherzo from Haydn's String Quartet in G Major, Op. 33, No. 5*

**Scherzo**  
**Allegro**

Vn. 1  
Vla.  
Vn. 2  
*f*  
Vc.

5  
Vn. 1  
Vn. 2  
Vla.  
Vc.  
*p*

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## TIMELINE



- 1757** Joseph Haydn hired by Count Morzin
- 1761** Haydn hired by Prince Paul Anton Esterházy
- 1762** Prince Nikolaus Esterházy succeeds to title, becomes Haydn's main patron
- 1762-73** Wolfgang Amadeus Mozart tours as child prodigy
- 1765-80** Maria Theresa and Joseph II rule Austria jointly
- 1772** Haydn, Op. 20 string quartets
- 1772** Mozart named third concertmaster at Salzburg
- 1776** American Declaration of Independence
- 1780** Death of Maria Theresa; Joseph II sole Hapsburg ruler
- 1781** Mozart moves to Vienna
- 1781** Haydn, Op. 33 string quartets
- 1784** Mozart publishes Piano Sonata in F Major, K. 332
- 1786** Mozart, Piano Concerto in A Major, K. 488
- 1787** Haydn, Symphony No. 88 in G Major
- 1787** Mozart, *Don Giovanni*
- 1788** Mozart, *Jupiter* Symphony
- 1789-99** French Revolution
- 1790** Joseph II dies, Leopold II succeeds him as emperor
- 1791** Mozart, *Ave verum corpus*
- 1791** Haydn, first *London* Symphonies
- 1798** Haydn, *The Creation*



HISTORISCHES MUSEUM DER STADT, VIENNA, AUSTRIA. PHOTO: ERICH LESSING/ART RESOURCE, NY

**FIGURE 23.6** Haydn (seated in foreground center) attends a performance of his oratorio *The Creation* in the Great Hall of the University of Vienna on March 27, 1808, put on to mark his seventy-sixth birthday earlier that month. This was Haydn's last public appearance before his death the following year. Watercolor by Balthasar Wigand.

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**FIGURE 23.7** *Wolfgang Amadeus Mozart in an unfinished portrait from about 1789 by his brother-in-law Joseph Lange.*

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**FIGURE 23.8** *Three Mozarts making music in about 1763: Leopold, violin; Wolfgang, age seven, keyboard; and Nannerl, age eleven, singing from a score. Watercolor by Louis Carrogis de Carmonetelle.*



MUSÉE CONDÉ, CHANTILLY, FRANCE. PHOTO: ERICH LESSING/ART RESOURCE, NY

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**EXAMPLE 23.6** *Simulation of orchestral tremolos in sonatas by Schobert and Mozart*

a. *Johann Schobert, Sonata Op. 2, No. 1, Allegro assai*

99

Violin

Clavier

The image shows a musical score for measures 99 and 100 of Johann Schobert's Sonata Op. 2, No. 1. The Violin part is in the upper staff, showing a half note G4 with a wavy tremolo line above it. The Clavier part is in the lower staves, showing a rapid sixteenth-note tremolo in the right hand and a half note G3 in the left hand, both marked with a wavy tremolo line.

b. *Wolfgang Amadeus Mozart, Piano Sonata in A Minor, K. 310 (300d), Allegro maestoso*

88

*f*

The image shows a musical score for measures 88 through 91 of Wolfgang Amadeus Mozart's Piano Sonata in A Minor, K. 310 (300d). The right hand features a rapid sixteenth-note tremolo, and the left hand features a half note G3 with a wavy tremolo line below it. The dynamic marking *f* is present at the beginning of measure 88.

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HISTORISCHES MUSEUM DER STADT, VIENNA, AUSTRIA/BRIDGEMAN IMAGES

**FIGURE 23.9** *St. Michael's Square in Vienna. The building in the center is the Burgtheater, where Mozart performed several of his piano concertos in the mid-1780s and where the premieres of *The Marriage of Figaro* and *Così fan tutte* took place.*

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**EXAMPLE 23.7** Mozart, *Piano Sonata in F Major, K. 332, first movement*

**Allegro**

7

13

20

26

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**FIGURE 23.10** A page from Mozart's Piano Concerto in C Major, K. 467, dated February 1785. Mozart's rapid rate of composition is well known. In a letter to their mother, Mozart's sister Nannerl jokes that her brother was writing down a sonata while at the same time composing another in his head. It is believed that this particular concerto took Mozart around a month to finish—just to copy a concerto of this length (83 pages) would have taken many composers a full month to complete. K. 467 is surprisingly free of corrections and revisions, but around the middle of the page we can see where Mozart decided to revise some unbalanced scoring.

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**EXAMPLE 23.8** *First theme of the finale of Mozart's Jupiter Symphony*



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**EXAMPLE 23.9** *Excerpt from coda, showing themes in counterpoint*

a = first theme, opening idea

c = first theme, concluding idea (also appears in second theme and closing theme)

d = figure from transition (also appears in second theme)

e = second theme, opening phrase

f = countersubject to second theme

The musical score is for a full orchestra and includes parts for Tpt. & Hn., Timp., Fl., Vn. I & II, Vla., Vc. & Bsn. 1, and Cb. & Bsn. 2. The music is in 4/4 time and features various musical notations including dynamics (f), articulation (tr), and thematic labels (a, c, d, e, f). The score is divided into four measures. The first measure is marked with a 388 measure number. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic. The fourth measure is marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and articulation marks (tr). Thematic labels (a, c, d, e, f) are placed above the notes to indicate the specific themes or motifs being used. The score is written for a full orchestra, with parts for Tpt. & Hn., Timp., Fl., Vn. I & II, Vla., Vc. & Bsn. 1, and Cb. & Bsn. 2.

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ART COLLECTION 2/ALAMY STOCK PHOTO

**FIGURE 23.11** Lorenzo Da Ponte, in a portrait by American artist Samuel Morse. Best known for the librettos to Mozart's *Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*, Da Ponte went to London in the 1790s and to America in 1805, where he was a grocer, private teacher, bookdealer, translator, and eventually professor of Italian at Columbia College. He became an American citizen and sought to bring Italian culture to his new nation.

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**EXAMPLE 23.10** *Donna Elvira's aria Ah fuggi il traditor, from Mozart's Don Giovanni*

**Allegro** Donna Elvira

Ah fug - gi il tra - di -

Vn. 1 & 2  
Vla.  
*f*

Vla. *p*

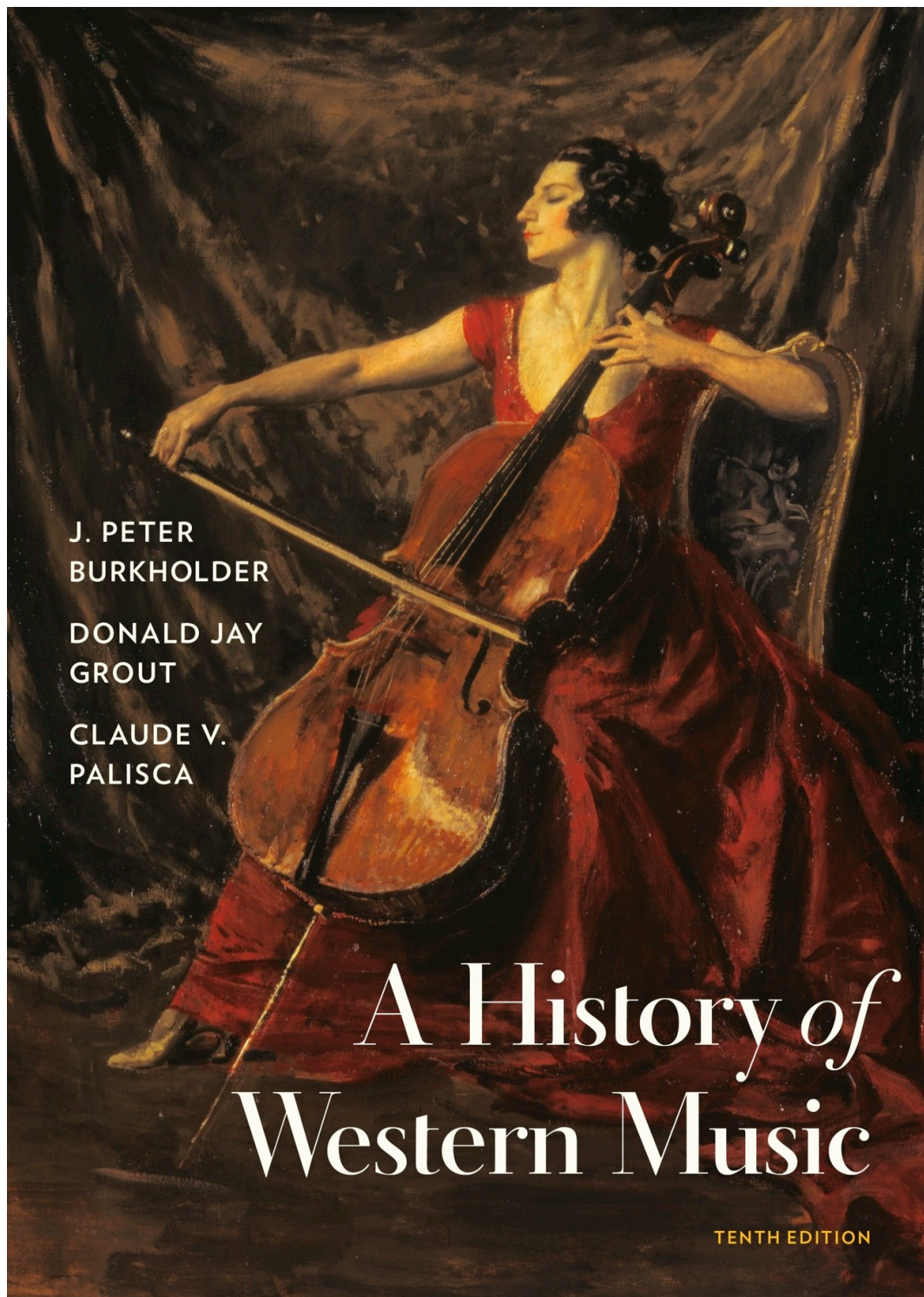
Vc. & Bass

5

tor, non lo la-sciar più dir;

*Ah, flee the traitor, let him say nothing more;*

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