




## **MTO 14.1 Examples: Diergarten, At times even Homer nods off**

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.08.14.1/mto.08.14.1.diergarten.php>

Figure 1. Hofkapelle Rudolstadt (Notenbestand), Nr. 1196

No. 32.



Sinfonia.

Corno 1.  
Corno 2.  
Tympani.  
Oboe 1.  
Oboe 2.  
Violino 1.  
Violino 2.  
Viola 1.  
Viola 2.  
e  
Basso

Le Distrain.  
Di Hayden.

*1196*

*1196*

Hofkapelle  
Rudolstadt  
1196

Adagio




Figure 2. Haydn, Symphony No. 60, beginning of 2nd movement; juxtaposition of *cantabile*-topic and *fanfare*-topic

Andante

2 Oboi

2 Corni in G

Violino I

Violino II

Viola

Violoncello e Basso

*p*

*f*

*p*

*f*

*p*

Figure 3. Beginning of 1st movement; juxtaposition of *French overture*-topic and *cantabile*-topic

Adagio

2 Oboi

2 Corni in Do/C alto  
2 Clarini in Do/C

Timpani

Violino I

Violino II

Viola

Violoncello  
e Basso

*p*

*p*

*p*

*p*

Figure 4. 1st movement, measures 107–111; juxtaposition of *bustling*-topic and *Sturm und Drang*-topic (quotation “Farewell” Symphony)

The image displays a musical score for measures 107 through 111. The score is arranged in five staves, each labeled with an instrument: 2 Oboi, Violino I, Violino II, Viola, and Violoncello e Basso. The key signature is one sharp (F#) and the time signature is 3/4. The 2 Oboi part begins with a whole rest in measures 107-109, followed by a melodic line in measures 110-111. Violino I and Violino II play active, rhythmic patterns throughout. The Viola and Violoncello e Basso parts provide a steady accompaniment with eighth-note patterns in measures 110-111.