

**Chapter 1 : Symphony No. 14 (Haydn) - WikiVisually**

*Melodic Index To Haydn's Instrumental Music: A Thematic Locator For Hoboken Vol. I (Thematic Catalogues) [Gary Chapman, Stephen Bryant] on www.nxgvision.com \*FREE\* shipping on qualifying offers.*

Until the later part of his life, this isolated him from other composers and trends in music so that he was, as he put it, yet his music circulated widely and for much of his career he was the most celebrated composer in Europe. He was a friend and mentor of Mozart, a teacher of Beethoven, Joseph Haydn was born in Rohrau, Austria, a village that at that time stood on the border with Hungary. His father was Mathias Haydn, a wheelwright who served as Marktrichter. Neither parent could read music, however, Mathias was a folk musician. According to Haydn's later reminiscences, his family was extremely musical. Haydn's parents had noticed that their son was musically gifted and knew that in Rohrau he would have no chance to obtain serious musical training, Haydn therefore went off with Frankh to Hainburg 12 kilometres away, he never again lived with his parents. Life in the Frankh household was not easy for Haydn, who later remembered being frequently hungry and he began his musical training there, and could soon play both harpsichord and violin. The people of Hainburg heard him sing treble parts in the church choir, Haydn passed his audition with Reutter, and after several months of further training moved to Vienna, where he worked for the next nine years as a chorister. Haydn lived in the Kapellhaus next to the cathedral, along with Reutter, Reutter's family, and the other four choirboys, the choirboys were instructed in Latin and other school subjects as well as voice, violin, and keyboard. Reutter was of help to Haydn in the areas of music theory and composition. Stephens was one of the musical centres in Europe. Like Frankh before him, Reutter did not always bother to make sure Haydn was properly fed, by , Haydn had matured physically to the point that he was no longer able to sing high choral parts. Empress Maria Theresa herself complained to Reutter about his singing, calling it crowing, one day, Haydn carried out a prank, snipping off the pigtail of a fellow chorister. This was enough for Reutter, Haydn was first caned, then summarily dismissed and he had the good fortune to be taken in by a friend, Johann Michael Spangler, who shared his family's crowded garret room with Haydn for a few months. Haydn immediately began his pursuit of a career as a freelance musician and he was also briefly in Count Friedrich Wilhelm von Haugwitz's employ, playing the organ in the Bohemian Chancellery chapel at the Judenplatz 2. The most common oboe plays in the treble or soprano range, oboes are usually made of wood, but there are also oboes made of synthetic materials. A soprano oboe measures roughly 65 cm long, with keys, a conical bore. Sound is produced by blowing into the reed and vibrating a column of air, the distinctive oboe tone is versatile, and has been described as bright. When the term oboe is used alone, it is taken to mean the standard treble instrument rather than other instruments of the family. In English, prior to , the instrument was called a hautbois, hoboy. The spelling of oboe was adopted into English c. In comparison to other woodwind instruments, the treble oboe is sometimes referred to as having a clear. Humorously, the sound of the oboe is described in the play *Angels in America* as like that of a if the duck were a songbird. The rich timbre of the oboe is derived from its conical bore, as a result, oboes are readily audible over other instruments in large ensembles. Music for the oboe is written in concert pitch. Orchestras normally tune to a concert A played by the oboe, according to the League of American Orchestras, this is done because the pitch of the oboe is secure and its penetrating sound makes it ideal for tuning purposes. The pitch of the oboe is affected by the way in which the reed is made. The reed has a significant effect on the sound of the instrument, Variations in cane and other construction materials, the age of the reed, and differences in scrape and length all affect the pitch of the instrument. German and French reeds, for instance, differ in many ways, weather conditions such as temperature and humidity also affect the pitch 3. Bassoon – The bassoon is a woodwind instrument in the double reed family that typically plays music written in the bass and tenor clefs, and occasionally the treble. Appearing in its form in the 19th century, the bassoon figures prominently in orchestral, concert band. The bassoon is an instrument known for its distinctive tone color, wide range, variety of character. Listeners often compare its warm, dark, reedy timbre to that of a baritone voice. Someone who plays the bassoon is called a bassoonist, the word bassoon comes from French *basson* and from Italian *bassone*. However, the Italian name

for the instrument is fagotto. Even Stravinsky's famously difficult opening solo in *The Rite of Spring* only ascends to D<sub>5</sub>, a<sub>1</sub> is possible with a special extension to the instrument—see *Extended techniques* below. The bassoon disassembles into six pieces, including the reed. Bassoons are double reed instruments like the oboe and the English horn, a modern beginners bassoon is generally made of maple, with medium-hardness types such as sycamore maple and sugar maple preferred. Both bore and tone holes are precision-machined, and each instrument is finished by hand for proper tuning and this ensures coverage by the fingers of the average adult hand. Wooden instruments are lined with hard rubber along the interior of the wing and boot joints to prevent damage from moisture, the end of the bell is usually fitted with a ring, either of metal, plastic or ivory. The joints between sections consist of a tenon fitting into a socket, the tenons are wrapped in either cork or string as a seal against air leaks. The bocal connects the reed to the rest of the instrument and is inserted into a socket at the top of the wing joint, bocals come in many different lengths and styles, depending on the desired tuning and playing characteristics. Folded upon itself, the bassoon stands 1. The origins of the dulcian are obscure, but by the century it was available in as many as eight different sizes. Otherwise, dulcian technique was rather primitive, with eight finger holes, the dulcian came to be known as fagotto in Italy. However, the etymology that equates fagotto with bundle of sticks is somewhat misleading 4. Horn instrument — In horns, unlike some other brass instruments such as the trumpet, the bore gradually increases in width through most of its length—that is to say, it is conical rather than cylindrical. Variations include, As the name indicates, people used to blow on the actual horns of animals before starting to emulate them in metal or other materials. The olifant or oliphant was the name applied in the Middle Ages to ivory hunting or signalling horns made from elephants tusks. Apparently of Asian origin, they reached Europe from Byzantium in the tenth or eleventh century, in Europe they came to be symbols of royalty. From late antiquity there are mentions of alpine horns, but the earliest secure description of the instrument now called an alphorn dates from the sixteenth century. Nevertheless, one authority says that at the time it was a straight instrument eleven feet long. The more familiar form, with a bell, was developed in Switzerland in the eighteenth century. The practice of making these instruments in different sizes, to be played together in part music, similar wooden instruments, used by shepherds for signalling, are known in Romania by the name bucium. They are made in straight, hooked, and S-shaped forms, a variant of the straight version is called tulnic. Metal instruments modelled on animal horns survive from as early as the 10th century BC, nearly fifty of these curved bronze horns have been excavated from burial sites, mostly in Scandinavia, since the first was discovered in Many are in pairs, curved in opposite directions. Because their makers left no written histories, their use and manner of playing is unknown, depictions of these instruments are found from the 5th century BC onward on Etruscan funerary monuments. The tightly coiled form of horn was never popular in France. The earliest surviving horn of the tightly spiralled type, dating from about , is by Valentin Springer, around the middle of the seventeenth century instruments began to appear in the form of brass tubes wound into a single open hoop, with a flared exit opening. Although these came to be associated especially with France, the first known example was made in by the German maker Starck, in French, they were most often called trompe de chasse, though cor de chasse is also frequently found 5. Minuet — A minuet, is a social dance of French origin for two people, usually in 3/4 time. The minuet was traditionally said to have descended from the bransle de Poitou, at the period when it was most fashionable it was controlled, ceremonious and graceful. The name is given to a musical composition written in the same time and rhythm. Among Italian composers the minuet was often quicker and livelier and was sometimes written in 3/8 or 6/8 time. Because the tempo of a minuet was not standard, the tempo direction tempo di minuetto was ambiguous unless qualified by another direction, as it sometimes was. Initially, before its adoption in other than social dance. But the second section eventually expanded, resulting in a kind of ternary form, the second minuet provided form of contrast by means of different key and orchestration. On a larger scale, two such minuets might be combined, so that the first minuet was followed by a second one. The whole form might in any case be repeated as long as the dance lasted, around Lully's time it became a common practice to score this middle section for a trio. As a result, this section came to be called the minuets trio. This term came into existence approximately from Beethoven onwards, but the form itself can be traced back to Haydn, the minuet and trio eventually became the standard third movement in the

four-movement classical symphony, Johann Stamitz being the first to employ it thus with regularity. An example of the form of the minuet is to be found in Don Giovanni. A famous example of a more recent instrumental work in minuet form is Ignacy Jan Paderewski's Minuet in G. Dance Research, The Journal of the Society for Dance Research 24 and this article incorporates text from a publication now in the public domain, Chisholm, Hugh, ed. But even before Beethoven, Francesco Galeazzi identified E-flat major as a key, extremely majestic, grave and serious. Mozart chose E-flat major as the key of his movement for his two G minor symphonies, No. This is not to say that in the Classical period E-flat major was only for music with brass. E-flat was the key Haydn chose most often for quartets, ten times in all, or when composing church music and operatic music in E-flat major, Haydn often substituted *cors anglais* for oboes in this period, and also in the Symphony No. For Mozart, E-flat major was associated with Freemasonry, E-flat evoked stateliness, media related to E-flat major at Wikimedia Commons 7. Its relative major is B-flat major, and its parallel major is G major, changes needed for the melodic and harmonic versions of the scale are written in with accidentals as necessary. G minor is one of two flat key signatures that require a sharp for the leading-tone, though Mozart touched on various minor keys in his symphonies, G minor is the only minor key he used as a main key for his numbered symphonies. In the Classical period, symphonies in G minor almost always used four horns, two in G and two in B-flat alto 8. Viola

” The viola is a string instrument that is bowed or played with varying techniques. It is slightly larger than a violin and has a lower and deeper sound. Since the 18th century it has been the middle or alto voice of the family, between the violin and the cello. The strings from low to high are generally tuned to C3, G3, D4. In the past, the viola varied in size and style as did its names, the Italians often used the term, *viola da braccio* meaning literally, of the arm. *Brazzo* was another Italian word referring to the viola which the Germans adopted in the form, the French had their own names, *Cinquesime* was a small viola, *Haute Contre* was a large viola and *Taile* meant Tenor. In the modern era, the French use the term *Alto*, the viola had enjoyed popularity in the heyday of five-part harmony up until the eighteenth century, taking three lines of the harmony and occasionally playing the melody line. Music that is written for the viola differs from that of most other instruments in that it uses the alto clef. Viola music switches to the treble clef when there are sections of music written in a higher register to make the notes easier to read. The viola often plays the voices in string quartets and symphonic writing. The viola occasionally plays a major, soloistic role in orchestral music, examples include *Don Quixote* by Richard Strauss and *Harold en Italie* by Hector Berlioz. In the earlier part of the 20th century, more composers began to write for the viola, encouraged by the emergence of specialized soloists such as Lionel Tertis and William Primrose. A full-size violas body is between 25 mm and mm longer than the body of a violin, with an average length of 41 cm. Small violas typically made for children typically start at 30 cm, for a child who needs a smaller size, a fractional-sized violin is often strung with the strings of a viola. Unlike the violin, the viola does not have a full size. The body of a viola would need to measure about 51 cm long to match the acoustics of a violin, there have been several experiments intended to increase the size of the viola, in the interest of improving the instruments sound 9.

**Chapter 2 : Melody Music Shop | Melody Music Shop**

*A melodic index to Haydn's instrumental music: a thematic locator for Anthony van Hoboken's Thematisch-bibliographisches Werkverzeichnis, vols.*

Early life[ edit ] St. In the foreground is the Kapellhaus demolished where Haydn lived as a chorister. Joseph Haydn was born in Rohrau , Austria , a village that at that time stood on the border with Hungary. His father was Mathias Haydn , a wheelwright who also served as "Marktrichter", an office akin to village mayor. Neither parent could read music; [d] however, Mathias was an enthusiastic folk musician , who during the journeyman period of his career had taught himself to play the harp. It was for this reason that, around the time Haydn turned six, they accepted a proposal from their relative Johann Matthias Frankh, the schoolmaster and choirmaster in Hainburg , that Haydn be apprenticed to Frankh in his home to train as a musician. Haydn therefore went off with Frankh to Hainburg 12 kilometres 7. Life in the Frankh household was not easy for Haydn, who later remembered being frequently hungry [5] and humiliated by the filthy state of his clothing. The people of Hainburg heard him sing treble parts in the church choir. Haydn passed his audition with Reutter, and after several months of further training moved to Vienna , where he worked for the next nine years as a chorister. As he later told his biographer Albert Christoph Dies , Haydn was motivated to sing well, in hopes of gaining more invitations to perform before aristocratic audiencesâ€”where the singers were usually served refreshments. Empress Maria Theresa herself complained to Reutter about his singing, calling it "crowing". Haydn was first caned , then summarily dismissed and sent into the streets. Haydn immediately began his pursuit of a career as a freelance musician. As a remedy, he worked his way through the counterpoint exercises in the text *Gradus ad Parnassum* by Johann Joseph Fux and carefully studied the work of Carl Philipp Emanuel Bach , whom he later acknowledged as an important influence. The work was premiered successfully in , but was soon closed down by the censors due to "offensive remarks". He was among several musicians who were paid for services as supplementary musicians at balls given for the imperial children during carnival season, and as supplementary singers in the imperial chapel the Hofkapelle in Lent and Holy Week. Unauthenticated miniature attributed to Ludwig Guttenbrunn This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. In , with the security of a Kapellmeister position, Haydn married. Haydn and his wife had a completely unhappy marriage, [22] from which time permitted no escape. They produced no children, and both took lovers. When Werner died in , Haydn was elevated to full Kapellmeister. Haydn had a huge range of responsibilities, including composition, running the orchestra, playing chamber music for and with his patrons, and eventually the mounting of operatic productions. Despite this backbreaking workload, [j] the job was in artistic terms a superb opportunity for Haydn. In about , the prince obtained and began to learn to play the baryton , an uncommon musical instrument similar to the bass viol , but with a set of plucked sympathetic strings. Haydn was commanded to provide music for the prince to play, and over the next ten years produced about works for this instrument in various ensembles, the most notable of which are the baryton trios. Around , the prince abandoned the baryton and took up a new hobby: Haydn served as company director, recruiting and training the singers and preparing and leading the performances. He wrote several of the operas performed and wrote substitution arias to insert into the operas of other composers. Haydn soon shifted his emphasis in composition to reflect this fewer operas, and more quartets and symphonies and he negotiated with multiple publishers, both Austrian and foreign. By Haydn was in the paradoxical position Haydn also composed in response to commissions from abroad: Haydn wrote to Mrs. Later on, Haydn wrote to her frequently from London. Her premature death in was a blow to Haydn, and his F minor variations for piano, Hob. According to later testimony by Michael Kelly and others, the two composers occasionally played in string quartets together. Mozart evidently returned the esteem, as seen in his dedication of a set of six quartets, now called the "Haydn" quartets , to his friend. The London journeys[ edit ] Portrait by Ludwig Guttenbrunn , painted c. Following a trend of the time, [30] Anton sought to economize by dismissing most of the court musicians. Haydn retained a nominal appointment with Anton, at a reduced

salary of florins, as well as a florin pension from Nikolaus. The choice was a sensible one because Haydn was already a very popular composer there. It was the first time that the year-old composer had seen the ocean. The great success of the overall enterprise does not mean that the journeys were free of trouble. He spent some of the time in the country Hertingfordbury, but also had time to travel, notably to Oxford, where he was awarded an honorary doctorate by the University. The symphony performed for the occasion, no. Haydn took Beethoven with him to Eisenstadt for the summer, where Haydn had little to do, and taught Beethoven some counterpoint. He also arranged for the performance of some of his London symphonies in local concerts. By the time he arrived on his second journey to England, Haydn had become a familiar figure on the London concert scene. The concerts included the premieres of the 99th, 100th, and 101st symphonies. These were the venue of the last three symphonies, 100, 101, and 102. The final benefit concert for Haydn "Dr. He was everywhere appreciated there; it opened a new world to him". Haydn took up the position on a part-time basis. Wax sculpture of Haydn by Franz Thaler, c. 1800. Both were enthusiastically received. He also composed instrumental music: During the later years of this successful period, Haydn faced incipient old age and fluctuating health, and he had to struggle to complete his final works. He suffered from weakness, dizziness, inability to concentrate and painfully swollen legs. My imagination plays on me as if I were a clavier. As debility set in, he made largely futile efforts at composition, attempting to revise a rediscovered *Missa brevis* from his teenage years and complete his final string quartet. The latter project was abandoned for good in 1802, and the quartet was published with just two movements. A final triumph occurred on 27 March when a performance of *The Creation* was organized in his honour. The very frail composer was brought into the hall on an armchair to the sound of trumpets and drums and was greeted by Beethoven, Salieri who led the performance and by other musicians and members of the aristocracy. Haydn was both moved and exhausted by the experience and had to depart at intermission. His final days were hardly serene, as in May the French army under Napoleon launched an attack on Vienna and on 10 May bombarded his neighborhood. According to Griesinger, "Four case shots fell, rattling the windows and doors of his house. But the spirit was stronger than the flesh, for he had hardly uttered the brave words when his whole body began to tremble. His head took a different journey; it was stolen shortly after burial by phrenologists, and the skull was reunited with the other remains only in 1876. He writes in Italian, a language he often used professionally. His modesty and probity were everywhere acknowledged. These traits were not only prerequisites to his success as Kapellmeister, entrepreneur and public figure, but also aided the favorable reception of his music. Haydn had a robust sense of humor, evident in his love of practical jokes [48] and often apparent in his music, and he had many friends. For much of his life he benefited from a "happy and naturally cheerful temperament", [49] but in his later life, there is evidence for periods of depression, notably in the correspondence with Mrs. Haydn was a devout Catholic who often turned to his rosary when he had trouble composing, a practice that he usually found to be effective. When crossed in business relations, he reacted angrily. He was not handsome, and like many in his day he was a survivor of smallpox; his face was pitted with the scars of this disease. The music is often quite formally concentrated, and the important musical events of a movement can unfold rather quickly. His practice, however, differed in some ways from that of Mozart and Beethoven, his younger contemporaries who likewise excelled in this form of composition. Haydn was particularly fond of the so-called monothematic exposition, in which the music that establishes the dominant key is similar or identical to the opening theme. Haydn also differs from Mozart and Beethoven in his recapitulation sections, where he often rearranges the order of themes compared to the exposition and uses extensive thematic development. Haydn was also the principal exponent of the double variation form—variations on two alternating themes, which are often major- and minor-mode versions of each other. Occasional minor-key works, often deadly serious in character, form striking exceptions to the general rule. Later on, the emotional range of the slow movements increases, notably in the deeply felt slow movements of the quartets Op. The minuets tend to have a strong downbeat and a clearly popular character. Over time, Haydn turned some of his minuets into "scherzi" which are much faster, at one beat to the bar. Bach and Handel had gone out of fashion. This was a period of exploration and uncertainty, and Haydn, born 18 years before the death of Bach, was himself one of the musical explorers of this time. In the late 18th and early 19th s, Haydn entered a stylistic period known as "Sturm und Drang" "storm and

stress". This term is taken from a literary movement of about the same time, though it appears that the musical development actually preceded the literary one by a few years. James Webster describes the works of this period as "longer, more passionate, and more daring". It was also around this time that Haydn became interested in writing fugues in the Baroque style, and three of the Op. Following the climax of the "Sturm und Drang", Haydn returned to a lighter, more overtly entertaining style. There are no quartets from this period, and the symphonies take on new features: Haydn sometimes recycled his opera music in symphonic works, [60] which helped him continue his career as a symphonist during this hectic decade. This may have encouraged Haydn to rekindle his career as a composer of "pure" music. The change made itself felt most dramatically in , when Haydn published the six Op. These include a fluid form of phrasing, in which each motif emerges from the previous one without interruption, the practice of letting accompanying material evolve into melodic material, and a kind of "Classical counterpoint " in which each instrumental part maintains its own integrity.

**Chapter 3 : Franz Joseph Haydn- Bio, Albums, Pictures – Naxos Classical Music.**

*A Melodic Index To Haydn's Instrumental Music A Thematic Locator For Hoboken Vol. I Gary Chapman Stephen Bryant. pp. 0 illustrations ISBN:*

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Although these came to be associated especially with France, the first known example was made in by the German maker Starck, in French, they were most often called trompe de chasse, though cor de chasse is also frequently found 5. Counterpoint — In music, counterpoint is the relationship between voices that are harmonically interdependent yet independent in rhythm and contour. It has been most commonly identified in the European classical tradition, strongly developing during the Renaissance and in much of the common practice period, the term originates from the Latin punctus contra punctum meaning point against point. Counterpoint generally involves musical lines with strongly independent identities, Counterpoint has been used to designate a voice or even an entire composition. In each era, contrapuntally organized music writing has been subject to rules—sometimes strict ones, chords are the simultaneous soundings of notes, whereas harmonic, vertical features are considered secondary and almost incidental when counterpoint is the predominant textural element. Counterpoint focuses on melodic interaction—only secondarily on the produced by that interaction. In the words of John Rahn, It is hard to write a beautiful song and it is harder to write several individually beautiful songs that, when sung simultaneously, sound as a more beautiful polyphonic whole. The way that is accomplished in detail is, some examples of related compositional techniques include, the round, the canon, and perhaps the most complex contrapuntal convention, the fugue.

All of these are examples of imitative counterpoint, Species counterpoint generally offers less freedom to the composer than other types of counterpoint and therefore is called a strict counterpoint. The student gradually attains the ability to free counterpoint according to the given rules at the time. The idea is at least as old as , when Giovanni Maria Lanfranco described a concept in his *Scintille di musica*. Zacconi, unlike later theorists, included a few extra contrapuntal techniques, a succession of later theorists quite closely imitated Fux's seminal work, often with some small and idiosyncratic modifications in the rules. The following rules apply to melodic writing in each species, for each part, if the final is approached from below, then the leading tone must be raised in a minor key, but not in Phrygian or Hypophrygian mode. The ascending minor sixth must be followed by motion downwards. The three notes should be from the triad, if this is impossible, they should not outline more than one octave. In general, do not write more than two skips in the same direction, if writing a skip in one direction, it is best to proceed after the skip with motion in the other direction. The interval of a tritone in three notes should be avoided as is the interval of a seventh in three notes, there must be a climax or high point in the line countering the cantus firmus. This usually occurs somewhere in the middle of exercise and must occur on a strong beat, an outlining of a seventh is avoided within a single line moving in the same direction.

6. Michael Haydn was born in in the Austrian village of Rohrau and his father was Mathias Haydn, a wheelwright who also served as Marktrichter, an office akin to village mayor. Mathias was a folk musician, who during the journeyman period of his career had taught himself to play the harp. By Michael's 12th birthday he was earning money as a substitute organist at the cathedral and had, reportedly. The father saw himself freed of a burden by this offer, consented to it, and some five years after dedicated Joseph's brothers Michael. Both were taken on as choirboys, and, to Joseph's unending joy, the same source indicates that Michael was a brighter student than Joseph, and that it was Michael's singing that was the more admired. About , he left the school because of the break of his voice. From their mutual sojourn in Salzburg, Haydn was acquainted with Mozart, on 17 August he married singer Maria Magdalena Lipp, their only child, a daughter died just short of her first birthday, on 27 January Michael remained close to Joseph all of his life, Joseph regarded his brother's music highly, to the point of feeling Michael's religious works were superior to his own. He died in Salzburg at the age of 68, musicologist Karl Geiringer has claimed that Michael Haydn has not received the recognition he deserves from posterity. Michael Haydn never compiled a catalog of his works, nor did he ever supervise the making of one. The earliest catalog was compiled in by Nikolaus Lang for his *Biographische Skizze*, numbers to many of Haydn's instrumental works. And in Anton Maria Klafsky undertook a work regarding Michael's sacred vocal music. In , Charles H. Sherman, who has edited scores of many of his symphonies for Doblinger, later, in , Sherman joined forces with T. Guesswork was necessary only where autograph manuscripts did not survive, Haydn's sacred choral works are generally regarded as his most important, his musical taste and skill showed themselves best in his church compositions and were already in his lifetime old-fashioned.

7. Robbins Landon "The son of a musician, Landon became enthusiastic about Haydn's compositions in high school and was eager to pursue a career in Haydn scholarship. He studied with, among others, Karl Geiringer, an authority on Haydn and he moved to Europe, where he lived for the rest of his life. He co-founded the Haydn Society in , the goal of which was to publish, gaining access to archives in countries throughout Europe, he spent decades researching the life and works of Haydn. He rescued, published editions of, wrote books about. He finally published his study, *Haydn, Chronicle and Works*. In addition to his work on Haydn, Landon and the society recorded neglected works of Mozart and he had written 28 books by

**Chapter 4 : Pendragon Press Book: A Melodic Index To Haydn's Instrumental Music**

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The most important and influential manifestation of the sonata form was that played by an orchestra—the symphony. During the 17th century the term *sinfonia* had been used for various kinds of instrumental music. Late in the century, the designation *sinfonia*—The concept of symphony before c. The word implies a pleasant concord of different notes and has been used in fields other than music to denote a pleasing combination of various elements. Mention is made in of *eine Symphonie*, evidently a stringed keyboard instrument. From the mid-17th century, *symphonia* and related spellings is a term often found in titles in which it simply indicated ensemble music, whether for instruments with voices or either alone. A collection of madrigals published in Antwerp in is entitled *Symphonia angelica*—raccolta per Huberto Waelrant. Symphonies for instruments alone during the early Baroque era c. The continuo is a harmonic accompaniment improvised over the written bass line, usually played on a keyboard instrument and a bass viol or other bass melody instrument. Early operas often include instrumental symphonies. Many other opera and oratorio composers used short descriptive or introductory *sinfonias*, often of sectional form with contrasting metres and tempos. The so-called Italian overture of this and later works, scored for strings and continuo, has been widely considered to contain the germ of the later three-movement symphony. In contrast with the more contrapuntal based on interwoven melodic lines French overture, which begins with a pompous slow movement and continues in a fugal section involving imitation of a melody among several voices, the Italian style is immediately tuneful and predominantly homophonic chordal in texture. The first fast movement may be trivial; its symmetrical phrasing is unexpressive. The contrasting second movement may be more lyrical, perhaps anticipating tunes heard later in the opera. The last movement, sometimes a minuet, is an exuberant curtain raiser. This format spread quickly outside Italy, even to France. Rameau, indeed, was considered an exponent of the Italian style, particularly in his lucid harmonic treatment. This late Baroque concern with tonal clarity prefigured the attitudes of early Classical symphonists. These features are not common in Baroque music that is strictly contrapuntal in texture. While the opera overture settled into a form that eventually inspired early symphonists, the term *sinfonia*, or symphony, as yet had no formal definition. Commonly, a brief instrumental interlude, as in a song, was called a symphony, even into the 19th century. In the late Baroque era c. In *Sinfonia VII* this repetition is merely suggested, but in *Sinfonia XI* the last eight measures of the piece virtually duplicate the first eight. The whole intermediate body of these pieces develops the motivic material presented at the beginning, and the initial material is transformed contrapuntally and harmonically. In the closing bars the tension thus aroused resolves and the rhythmic drive reins in. This suggestion of an expository unit moving from the home key to a different key, followed by an extended development that explores still more remote keys and the motivic and contrapuntal implications of the beginning, concluding with a recapitulation in which the energy of the development is somewhat dissipated by a return to the opening material, prefigures the sonata form of the Classical symphonists. Bach uses this technique in some of his instrumental concerto movements; the concertos have other elements in common with early symphonies, especially in the mood of their lyric slow movements and fast duple-metre finales. An intellectual and influential Viennese court composer, Fux departed in this *sinfonia* from the typical 17th-century suite, which is merely a collection of contrasting dances in the same key. The work falls into two major divisions, both comprising three short movements; the key scheme is F major, D minor, F major—F major, D minor, F major, and the last three movements have programmatic titles. Here is not merely a collection of various dances but a conscious attempt to relate movements tonally and thereby create larger hierarchic units. F major and D minor are closely related keys, and it would not be possible to omit a single movement without destroying the symmetry of the whole not that either group of three, or even each dance, does not sound good by itself. By means of this simple, balanced harmonic structuring, Fux advanced beyond the looser architecture of the typical suite, and, by framing a minor-key movement between two movements in the same

related major key, he anticipated the overall form of many early symphonies. Both Fux and Bach were products of the evolution of tonal harmony, a system of key relations which brought with it the possibility of basing large-scale forms not only on melodic variation or counterpoint, as earlier, but on harmonic tension and modulation. Modulation, unlike simple change of key, implies the establishment of a new tonic, or tonal centre, by means of progression through a number of related keys. The wide-ranging modulations and affective harmonic progressions of German Baroque composers depended on equal temperament, a system that permits exploration of keys distant from the tonic without the necessity of retuning to accommodate the remote harmonies. Bach exploited this system to the utmost, as did many of his North German contemporaries, but their rich harmonic palette was foreign to the south, where many important symphonists arose. Concerned less with powerful emotions *Affekten* and more with clarity, the southerners avoided intricate counterpoint and convoluted harmonic progressions, preferring a restricted chord vocabulary and clear-cut symmetrical phrasing dominated by tuneful melody. Besides the suite and opera overture, the short humorous intermezzo, which originated in Naples and flourished about 1700, strongly influenced pre-Classical symphonists. Neapolitan composers, headed by Alessandro Scarlatti, concerned themselves in the intermezzo with dramatic, comic interplay between two singers in two or three short acts made up of arias, recitatives, and duets. Because the texts demanded clear articulation and careful declamation, they influenced the melodic phrase structure, giving rise to repeated-note figures and brief rhythmic or melodic motives. These phrases normally fall into two-measure units. Counterpoint was abandoned, for it tended to obscure the text, and harmonies became simple and slow-moving. Intermezzo melodies abound in ornaments, sudden accents, syncopation displaced accents, and playful leaps reflecting the text declamation and lack the broad, spun-out arch and driving rhythm of typical Baroque melodies. Rather, they are made up of short motives joined one to another and give rise to frequently articulated phrase groups. This word-derived idiom furnished the melodic impulse of the early symphonies. These furnished raw material for further development. Certain tunes are by nature not highly implicative; they are perfect closed units that cannot be easily developed and so are superficially inappropriate for symphonic use. Such, for example, are many folk tunes, and this explains why great symphonists rarely use folk tunes without at least distorting them so as to open them to development. On the other hand, motivic melodies, such as those in the intermezzi, coupled with slow harmonic motion, lend themselves well to fragmentation, recombination, extension, elision, reharmonization, and other developmental techniques. By the 1750s, Italian symphonists had learned to sustain interest by these means and to obtain contrast by dramatically apposing tunes of different character in different keys usually the tonic, or home key, and the dominant, located five tones above the tonic, or related major or minor keys. Among Italians influenced by these factors was Tomaso Albinoni significantly, a composer of 48 operas. The third movement of his *Sinfonia in D Major*, fifth of the *Sei sinfonie a quattro*, displays a simple sonata form. In essence it consists of an exposition in which one or more themes are presented, the first often forceful in character in the tonic key and the second often lyric in the dominant. Sometimes a third, closing theme follows in the dominant. The two key areas contrast not only harmonically and melodically but often in instrumentation, loudness, and texture. So-called monothematic sonata movements lack a contrasting second melody; indeed, it is not so much the character of the tunes but the dynamism of the opposed key areas that is essential to the dramatic structure. The transition between tonic and dominant areas was to become a focus of interest to later composers, but in early symphonies the transitions were brief and simple. The exposition, often marked to be repeated, comes to a close on a key other than the tonic usually the dominant and is followed by a development section, beginning on the dominant, in which themes previously heard are reharmonized, fragmented, or otherwise reshaped. Again it is not melodies so much as harmonies that arouse tension in the development. The composer confronts the problem of returning to the tonic via more distant chords, and this is sometimes accomplished by modulations that bear no thematic relation to the exposition. In early symphonies this process is only tentatively exploited, and developments are brief, sometimes involving merely transposition of the original first theme to a new key. Later the development assumed the character of the meat in the sandwich, as it were. Following the development comes a recapitulation of the exposition, this time all in the tonic key before c. The recapitulation may be simply a virtual repetition of the exposition, with

appropriate key changes, or may be truncated, expanded, or otherwise varied so as to continue developmental processes. Many early symphonies take advantage of the implications of a varied recapitulation, literal repetition being abhorrent to imaginative composers. It will be observed that when both themes appear recapitulated in the tonic, the function of the transition between themes differs from that in the exposition, in which it leads from one key to another. After the s, however, the first theme was often omitted in the recapitulation. Nevertheless, the vocabulary of exposition, development, recapitulation, transition, and so on is capable of wide application and will simplify the remainder of the present section. The orchestra lacks a continuo, harmonic orientation replaces counterpoint, and the movements are of larger scale than typical Baroque dance movements. The central minuet -and- trio movement, surprisingly modern-sounding, contrasts lightheartedly with the sonata form. Minuets and song-form movements relieve the dramatic tension of sonata movements, and from this time on minuets appeared frequently in symphonies. Gradually losing dance character, they moved from the last or middle position to penultimate place when, later, a fast fourth movement appeared as finale. A leading early symphonist, the Italian Giovanni Battista Sammartini, is known from some 77 extant symphonies, some of them available in modern editions. A prolific composer of instrumental chamber music, his use of incipient sonata form, restricted harmonic vocabulary, and motivic, not highly ornamented melodies pointed to the future. Though dependent on Baroque models for inspiration during his first period of activity to c. More than many contemporaries, Sammartini infused inner parts with contrapuntal life, especially in earlier works, although he rarely used extended imitation. His slow movements are especially rich. Another late characteristic is the extended role of wind instruments, which are given independent, idiomatic parts. Sammartini wrote for oboes, flutes, and bassoons among the woodwinds; bassoons doubling the bass line; clarinets were also in use at this time, usually interchangeably with oboes. A third Italian, Giovanni Battista Martini, renowned as a teacher and music historian, left 24 symphonies dating roughly between and There is remarkable consistency within this corpus. All but one of the symphonies are in the then-normal three movements Sammartini wrote a number in four, and all have outer movements in a major key, whereas the middle slow movements are nearly always minor. Music of the Classical period greatly favours major keys; according to one investigator, all but about 2 percent of 18th-century symphonies are major excepting their expressive slow movements. Martini, although trained in counterpoint, avoided it in these works, favouring instead a treble-dominated texture over a simple, slow-moving bass. His chord vocabulary was restricted, his orchestration elementary. His melodies reflect a number of banal formulas in current use, but his manipulation and development of these formulas was skillful. Mozart visited Martini several times in Bologna in In the hands of these and other Italian composers, symphonic style evolved considerably by, and there was continued fruitful experimentation through the s. That Italians influenced contemporary and later German and, especially, Austrian symphonists cannot be doubted, but the extent of indebtedness and mutual influence cannot now be fully determined, because of the scarcity of available scores. Relatively few of the surviving early symphonies have appeared in reliable modern editions, and those known to survive in manuscript represent but a fraction of the thousands composed. The early history of the symphony remains, therefore, a matter of speculation and debate, despite the enormous progress in research and publication since the mid-19th century. Germany and Austria were important centres of symphonic composition after about 1750. In Mannheim, Germany, the Bohemian Johann Wenzel Stamitz developed a remarkably well-trained orchestra that by 1760 comprised in addition to 30 strings four horns, pairs of flutes, oboes, clarinets, bassoons, trumpets, and timpani. With this ensemble, independent wind writing and creative orchestration flourished. Stamitz himself a violinist and composer of more than 70 symphonies, chiefly mature works and his contemporary Ignaz Holzbauer evolved a bold style born of the confluence of Italian melody and German seriousness. Counterpoint is abandoned; expression arises from orchestral crescendos and diminuendos anticipated by Jommelli, characteristic melodic effects such as sighing appoggiaturas short ornamental notes that resolve into principal notes and rocketing arpeggiated broken chords, and strong dynamic, thematic, and textural contrasts. Insisting on disciplined and precise performance, they wrote all parts out in full instead of leaving some to be realized by the players. With the rise of independent wind parts after about 1750, the continuo became redundant and was abandoned; in outdoor music and in huge orchestras it

had become inaudible anyway.

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There is sufficient evidence that his family was of Croatian stock: He received the first rudiments of education from his father, a wheelwright with twelve children, and at an early age evinced a decided musical talent. This attracted the attention of a distant relative named Johann Mathias Frankh, who was schoolmaster in the neighbouring town of Hainburg, and who, in 1761, took the child and for the next two years trained him as a chorister. In his voice broke, and the director, Georg von Reutter, took the occasion of a boyish escapade to turn him into the streets. Bach, from which he gained his earliest acquaintance with the principles of musical structure. The first fruits of his work were a comic opera, *Der neue krümme Yezlfel*, and a Mass in F major both written in 1765, the former of which was produced with success. About the same time he made the acquaintance of Metastasio, who was lodging in the same house, and who introduced him to one or two patrons; among others Senor Martinez, to whose daughter he gave lessons, and Porpora, who, in 1766, took him for the summer to Mannersdorf, and there gave him instruction in singing and in the Italian language. The turning-point of his career came in 1768, when he accepted an invitation to the country-house of Freiherr von Furnberg, an accomplished amateur who was in the habit of collecting parties of musicians for the performance of chamber-works. Here Haydn wrote, in rapid succession, eighteen divertimenti which include his first symphony and his first quartet, the two earliest examples of the forms with which his name is most closely associated. Thenceforward his prospects improved. During the tenure of his appointment with Count Morzin he married the daughter of a Viennese hairdresser named Keller, who had befriended him in his days of poverty, but the marriage turned out ill and he was shortly afterwards separated from his wife. From 1770 he remained with the Esterhazys, principally at their country-seats of Esterhaz and Eisenstadt, with occasional visits to Vienna in the winter. Meanwhile his reputation was spreading throughout Europe. He received commissions from the cathedral of Cadiz, from the grand duke Paul, from the king of Prussia, from the directors of the Concert Spirituel at Paris, beside his transactions with Breitkopf and Hartel, and with La Chevardiere, he sold to one English firm the copyright of no less than compositions. But the most important fact of biography during these thirty years was his friendship with Mozart, whose acquaintance he made at Vienna in the winter of 1781. There can have been little personal intercourse between them, for Haydn was rarely in the capital, and Mozart seems never to have visited Eisenstadt; but the cordiality of their relations and the mutual influence which they exercised upon one another are of the highest moment in the history of 18th-century music. He arrived in England at the beginning of 1790 and was welcomed with the greatest enthusiasm, receiving among other honours the degree of D Mus. In June he returned home, and, breaking his journey at Bonn, was presented with a Cantata by Beethoven, then aged two-and-twenty, whom he invited to come to Vienna as his pupil. From onward he resided in the Mariahilf suburb of Vienna, and there wrote his last eight Masses, the last and finest of his chamber works, the Austrian national anthem, the *Creation* and the *Seasons*. His last choral composition which can be dated with any certainty was the Mass in C minor, written in 1795 for the name-day of Princess Esterhazy. Thenceforward his health declined, and his closing years, surrounded by the love of friends and the esteem of all musicians, were spent almost wholly in retirement. On the 27th of March he was able to attend a performance of the *Creation*, given in his honour, but it was his last effort, and on the 31st of May he died, aged seventy-seven. In all these his work belongs mainly to the style and idiom of a bygone generation: Even the naïf pictorial suggestion, of which free use is made in the *Creation* and in the *Seasons*, is closer to the manner of Handel than to that of the 19th century: But as the first great master of the quartet and the symphony his claim is incontestable. He began, half-consciously, by applying through the fuller medium the lessons of design which he had learned from C. The quartets in particular exhibit a wider range and variety of structural invention than those of any other composer except Beethoven. Again it is here that we can most readily trace the important changes which he wrought in melodic idiom. Before his time instrumental music was chiefly written for the *Paradisesaal*, and its melody often

sacrificed vitality of idea to a ceremonial courtliness of phrase. Haydn broke through this convention by frankly introducing his native folk-music, and by writing many of his own tunes in the same direct, vigorous and simple style. The innovation was at first received with some disfavour; critics accustomed to polite formalism censured it as extravagant and undignified, but the freshness and beauty of its melody soon silenced all opposition, and did more than anything else throughout the 18th century to establish the principle of nationalism in musical art. The actual employment of Croatian folk-tunes may be illustrated from the string quartets Op. His natural idiom in short was that of a heightened and ennobled folk-song, and one of the most remarkable evidences of his genius was the power with which he adapted all his perfection and symmetry of style to the requirements of popular speech. His music is in this way singularly expressive; its humour and pathos are not only absolutely sincere, but so outspoken that we cannot fail to catch their significance. Having at his disposal a band of picked virtuosi he could produce effects as different from the tentative experiments of C. Bach as these were from the orchestral platitudes of Reutter or Hasse. His symphony Le Midi written in already shows a remarkable freedom and independence in the handling of orchestral forces, and further stages of advance were reached in the oratorio of Tobias, in the Paris and Salomon symphonies, and above all in the Creation, which turns to good account some of the debt which he owed to his younger contemporary. The importance of this lies not only in a greater richness of musical colour, but in the effect which it produced on the actual substance and texture of composition. The polyphony of Beethoven was unquestionably influenced by it and, even in his latest sonatas and quartets, may be regarded as its logical outcome. The latter office he held for forty three years, during which time he wrote over compositions for the church and much instrumental music, which, though unequal, deserves more consideration than it has received. He was the intimate friend of Mozart, who had a high opinion of his genius, and the teacher of C. Another brother, Johann Evangelist Haydn, gained some reputation as a tenor vocalist. Kuhae, Josep Haydn i Hravatske Narodm:

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