



## MTO 23.1 Examples: Palmer, Humorous Script Oppositions in Classical Instrumental Music

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

<http://www.mtosmt.org/issues/mto.17.23.1/mto.17.23.1.palmer.php>

**Example 1.** Mozart's *Ein musikalischer Spaß*, K. 522, iii, mm. 72–78



A musical score for a violin, showing three staves of music. The top staff starts with a treble clef and common time, labeled (...cadenza). It consists of six measures of sixteenth-note patterns. The middle staff begins with a treble clef and common time, labeled (8) and pizz. It has two measures of sixteenth-note patterns. The third staff starts with a treble clef and common time, labeled trillo arco. It has one measure of sixteenth-note patterns. A dynamic marking f is at the end of the third staff. The score is set against a background of faint musical notation.

**Example 2.** Haydn's Symphony no. 60, i, mm. 67–86

67

p

72

perdendosi

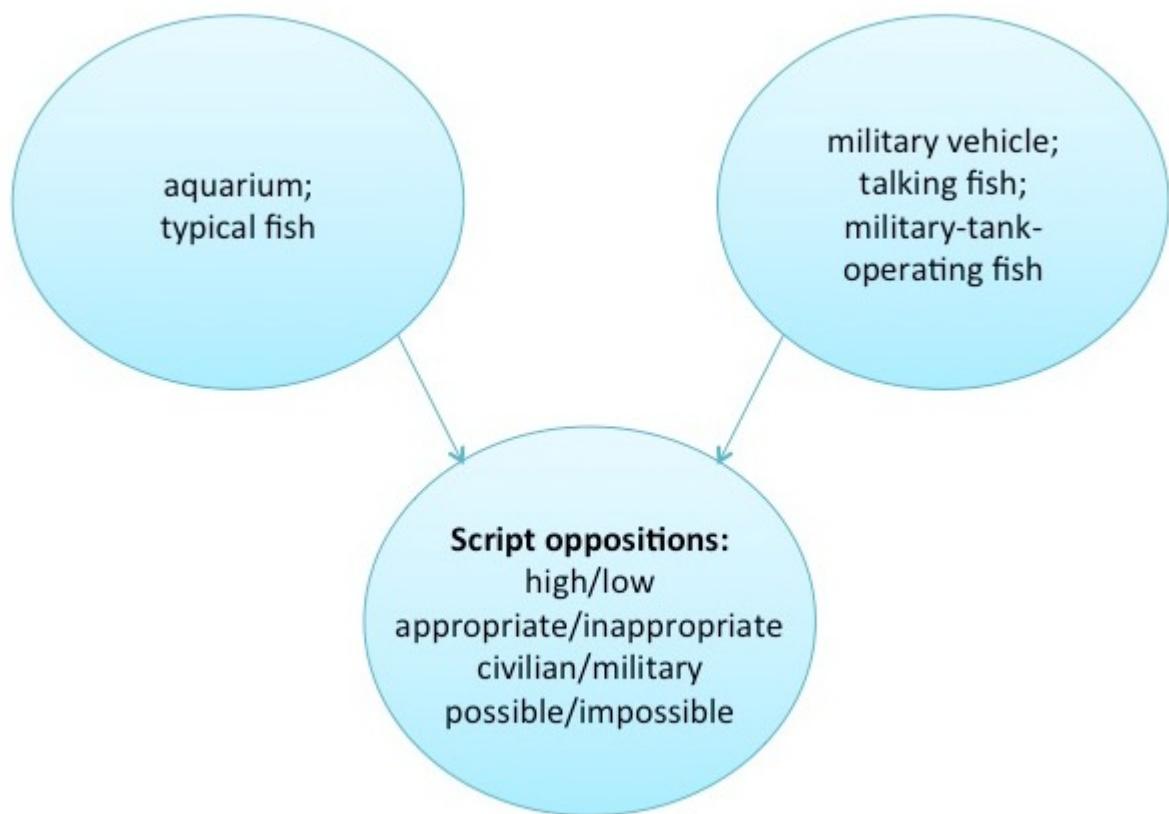
78

pp

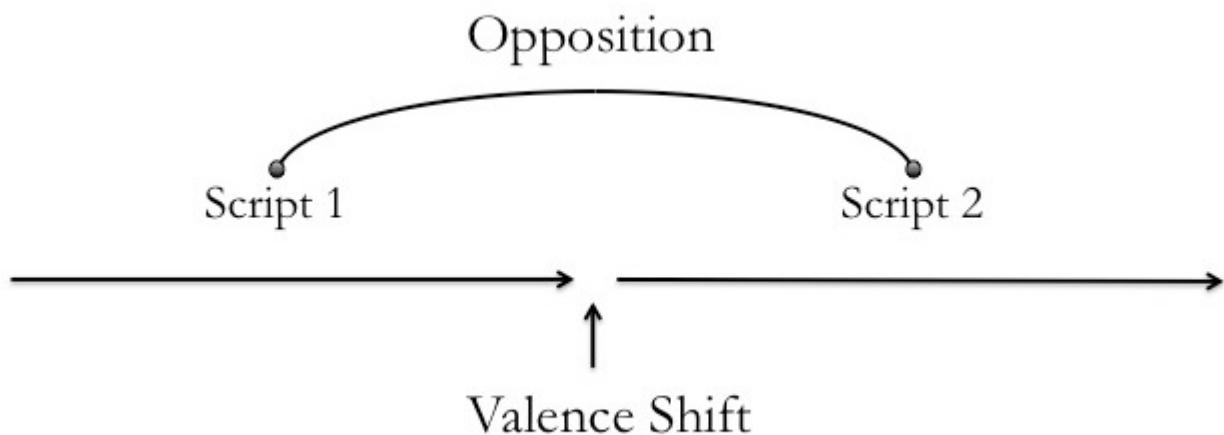
83

ff

**Figure 1.** “Fish tank” joke text script oppositions



**Figure 2.** Typical opposition



**Figure 3.** Emotional valence and social status conveyed by musical topics

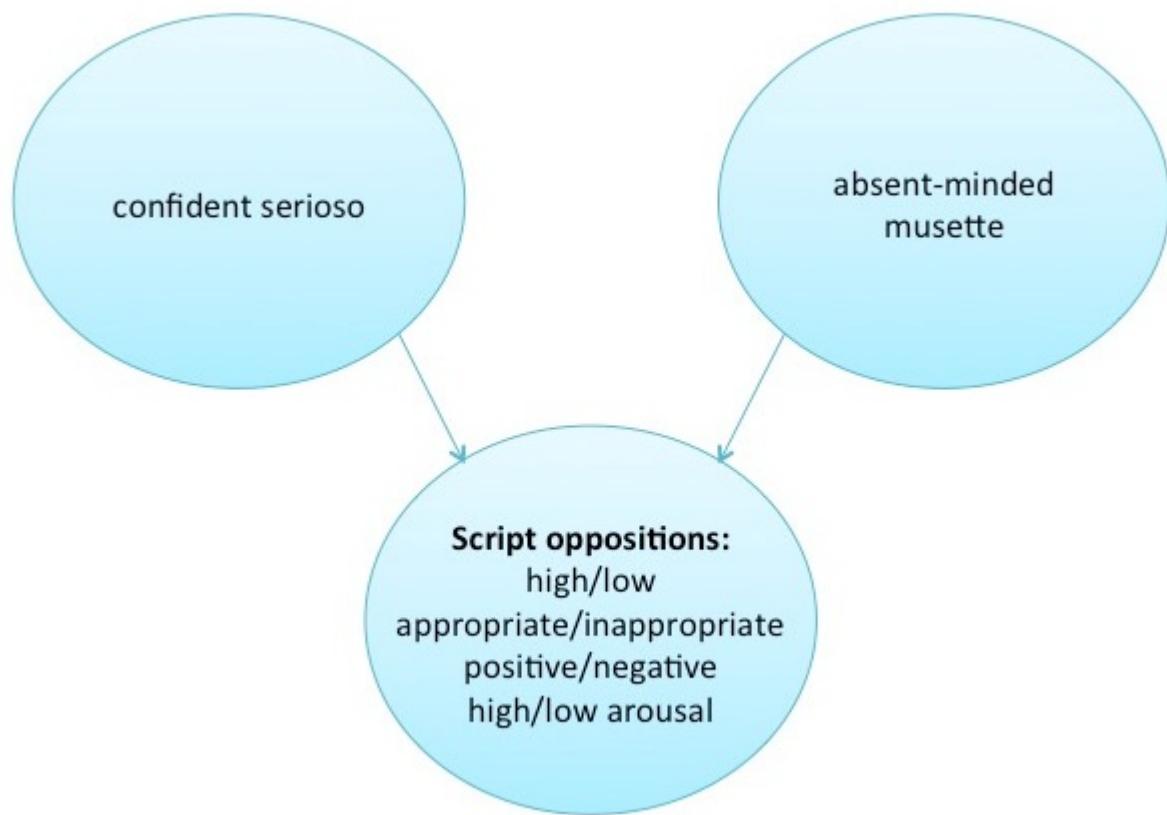
Most Positive Emotional Valence	
Low Social Status	High Social Status
gag-like, ridiculous, country dances, <i>Ländler</i> , some <i>Scherzi</i> , <i>contredanse</i> , <i>musette</i>	sophisticated, <i>brilliant</i> , <i>minuet</i> , <i>French overture</i> , <i>hunt</i> , <i>fanfare</i>
pedestrian, <i>Turkish</i>	solemn, panicked, <i>serioso</i> , <i>lament</i> , <i>Sturm und Drang</i>

Most Negative Emotional Valence

**Example 3a.** Haydn's Symphony no. 60, iii, mm. 39–48

The musical score consists of two staves. The top staff is labeled "Trio" and "serioso". The bottom staff is labeled "musette". Measure 39 begins with a forte dynamic (f) in the top staff. Measure 44 begins with a piano dynamic (p) in the bottom staff. The music is in 3/4 time, with a key signature of B-flat major (two flats).

**Figure 4.** Haydn's Symphony no. 60, iii script oppositions



**Example 3b.** Haydn's Symphony no. 60, iii, mm. 49–71

49 *minuet* - - - -

Oboes

(p)

56 "march" - - - - a 2

p

f

66 *musette* - - - -

p

p

p

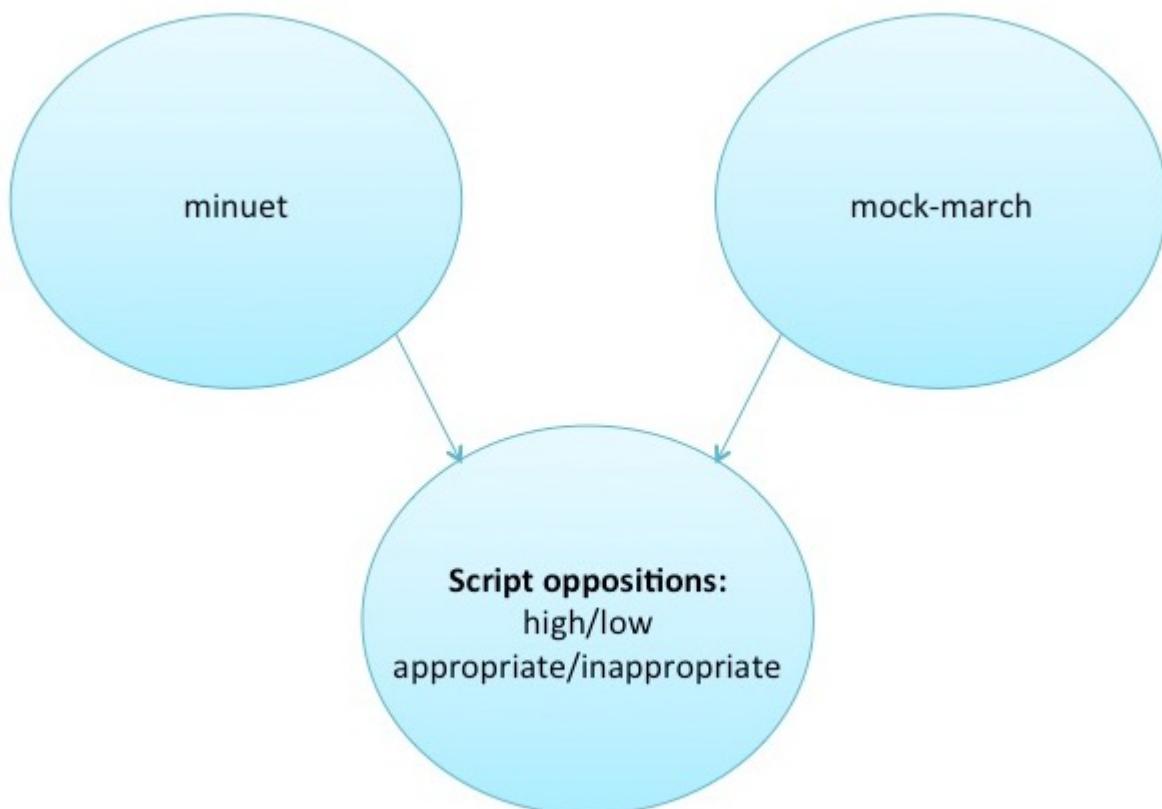
Menuetto da Capo

**Example 4.** Haydn's String Quartet op. 33 no. 2, iv, mm. 148–153

148 (Presto) Adagio Presto

(pp)                      f                      >p  
                            p                      p  
                            p                      p  
                            p                      p

**Figure 5.** Haydn's Symphony no. 60, iii script oppositions



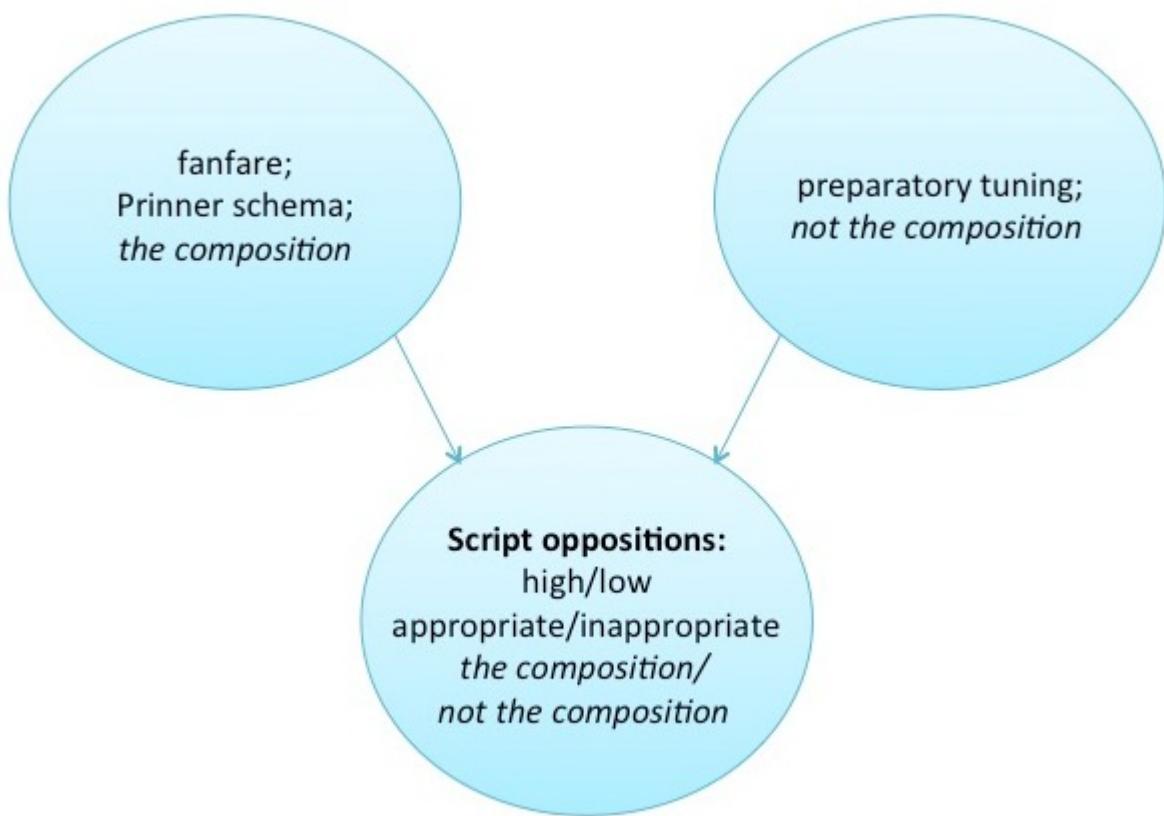
**Example 5.** Haydn's Symphony no. 60, vi, mm. 1–36

**Finale**  
Prestissimo

Violins only

\*) *Die Violinen stimmen um von f auf g.*

**Figure 6.** Haydn's Symphony no. 60, vi script oppositions



**Example 6.** Michael Haydn's Symphony in D major, Perger 13, iii, mm. 78–83  
(audio begins 10 seconds before notated example)

- - - "conservative" - - -

78 (Adagio)

Flutes and Oboes (p)

Horns in D f

Strings

=

81 Turkish

Trumpets in D

Tambourine and Triangle

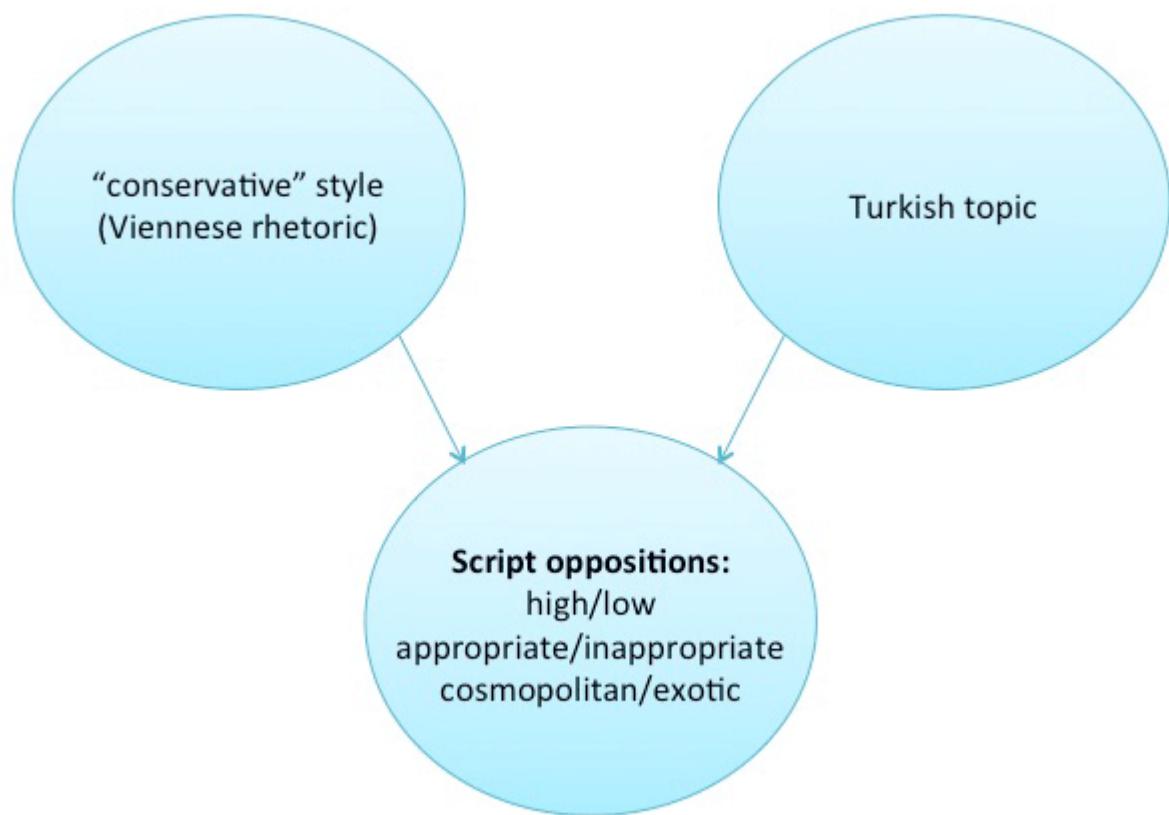
Cymbals

Bass Drum

sim.

tr

**Figure 7.** Michael Haydn's Symphony in D, iii script oppositions



**Example 7.** Mozart's Serenade in D major K. 250, i, mm. 267–83

The image displays three staves of musical notation for strings, likely a cello or double bass part. The notation is in common time, with a key signature of one sharp (D major). The first staff (mm. 267) shows eighth-note patterns in the upper and lower strings. The second staff (mm. 272) features eighth-note chords in the upper strings, with the lower strings providing harmonic support. The third staff (mm. 279) includes sixteenth-note patterns and grace notes, indicating a more intricate rhythmic texture. Measure numbers 267, 272, and 279 are printed above their respective staves.

**Figure 8.** Mozart Serenade in D major, K. 250, i script oppositions

