

*Mozart*

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# Wolfgang Amadeus Mozart

Born: Salzburg, 1756

Died: Vienna, 1791

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Sample Extract: Movement One, Serenade Eine kleine Nachtmusik

*The following extract is taken from the selected writings of Frederick Wilhelm Schmidt (circa 1756 - 1816)*

March 13, 1792

Last night I attended our Class of '72 Reunion Ball. I had a great time, checking out the new season's fashions. As I looked around, a stunning wig caught my eye. It was snow white with a pony tail gathered into a bright purple bow. For a split second I half expected to come face to face with my old friend - Wolfgang Amadeus Mozart ...

I remembered back to our younger days. I used to get sick and tired of my harpsichord teacher forever comparing my playing with Wolfgang's. 'Why can't you be more like the Mozart boy?' she'd complain. But everyone knew that Wolfgang was one in a million.

Before our fourteenth birthdays, Wolfgang had already composed an opera, an oratorio and a symphony. Furthermore he could play harpsichord and violin, and read music at sight. We were all really impressed when he wrote out a nine part choir work, after hearing it only twice. For this effort, Wolfgang was knighted by the Pope.

During his young life, he travelled with his father across Europe. He gave concerts across the continent, performing such tricks as playing blindfolded or with a cloth across the keyboard - 'The Amazing Amadeus!' But when he returned home to Salzburg he could only get a job in the Archbishop's orchestra, not much of a job for someone who had mingled with the rich and famous. The novelty of his youth had begun to wear off. He hated working for the Archbishop and after an argument with him he was thrown out - literally!

The next thing I heard was that Wolfgang had gone to work as a freelance musician in Vienna. However those trendy Viennese never really appreciated his compositions. Hardly anyone recognised his real talent, except for the great composer Joseph Haydn who admitted that 'Mozart is the greatest composer I know.'

For some years I didn't hear any more about Wolfgang, but at a court party four years ago the orchestra played a very catchy number called **Eine kleine Nachtmusik**. Sure enough when I asked about its composer, I was told that it was written by some fellow known as 'Mozart'.

..... But of course the white wig and purple bow didn't belong to Wolfgang. My good friend passed away last year. I remember how shocked I was to learn that he had died so young, he was only 35 years old. To make matters worse he died without even a cent to pay for his funeral. I was horrified to learn that his poor body was just thrown into a deep pit together with several others. No-one even knows where he was buried, as the grave was left unmarked.

Perhaps this world just wasn't ready for Wolfgang. But, for what it's worth, I agree with Joe Haydn. The 'young Mozart boy' was, and always will be, the world's greatest composer.

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1. How old was Mozart when he died?
  - a) 39 years old
  - b) Mozart is still alive and well and holidaying on the Gold Coast
  - c) 35 years old
2. What instruments could the young Mozart play?
  - a) maracas and other assorted percussion instruments
  - b) harpsichord and violin
  - c) trombone and tuba
3. What job did Mozart return to following his European tour?
  - a) a position in the Archbishop's orchestra
  - b) hairstylist
  - c) court composer for Louis XIV
4. How did Mozart support himself in Vienna?
5. Give definitions for the following words.
  - i) freelance
  - ii) oratorio
6. Find out the English translation for **Eine kleine Nachtmusik**.
7. For which instruments was this work composed? (*see extract*)
8. Draw a map showing the location of both Salzburg and Vienna.

# *"Eine Kleine Nachtmusik"*

Allegro.

Violino I. *f*

Violino II. *f*

Viola. *f*

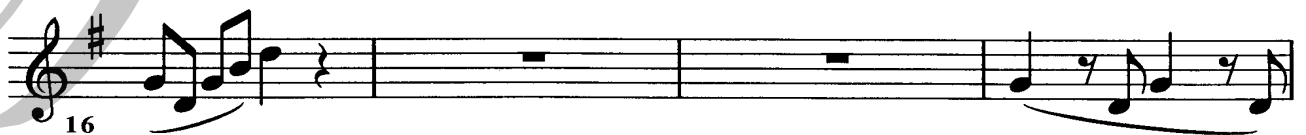
Violoncellof

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# Mozart Arrangement Part One

EINE KLEINE ROCK UND EINE KLEINE ROLL



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# Mozart Arrangement Part Two

EINE KLEINE ROCK UND EINE KLEINE ROLL

Musical score for 'Eine kleine Rock und eine kleine Roll' in G major, 4/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music starts with two measures of whole rests, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second staff continues with a half note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The third staff begins with a half note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, and a quarter note E6. The fourth staff continues with a half note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F#6. The fifth staff begins with a half note G6, a quarter note A6, a quarter note B6, a quarter note C7, a quarter note D7, a quarter note E7, a quarter note F#7, and a quarter note G7. The sixth staff continues with a half note A7, a quarter note B7, a quarter note C8, a quarter note D8, a quarter note E8, a quarter note F#8, a quarter note G8, and a quarter note A8. The seventh staff begins with a half note B8, a quarter note C9, a quarter note D9, a quarter note E9, a quarter note F#9, a quarter note G9, a quarter note A9, and a quarter note B9. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning of the first staff, *mp* (mezzo-piano) at the beginning of the third staff, and *mf* at the beginning of the sixth staff. There are also articulation marks such as accents (>) and slurs. The score ends with a double bar line and a repeat sign. A box labeled '1 - 3' is placed above the final measure, and a box labeled 'last time only.' is placed above the final measure. The page number '20' is written at the bottom left of the staff.

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