

Haydn: London Symphony, No.104 (Movement one)

EDUQAS: AS and AL Set Work

Teachers' Notes

Background information

The following materials are essential for use with this resource:

- Eulenberg score of the 'London' Symphony by Haydn (ISBN: 978-3-7957-6698-6; also accept Eulenburg ISBN 978-7957-6523-1)
- Recording of the symphony

Preparatory information work with class regarding:

- the musical and stylistic conventions of the Classical era
- Haydn's musical style
- sonata form
- an analysis of the first movement

These notes are intended to assist music teachers in their preparation and delivery of the set work. They are offered as outline guidance, and contain suggestions as to the necessary musical content and background for study, but are not meant to be an exhaustive resource. The information provided for teachers should be used alongside the worksheets for learners, and some additional questions and assignments have been included to support further research and extended understanding.

The Classical Era –

- refers to an approximate time between 1750 – 1830
- began to emerge during the last few years of the previous *Baroque* era

The main stylistic characteristics of Classical music

- Less complex than Baroque music, with a lighter, clearer texture including clarity of phrases and less ornamentation.
- Emphasised grace (*style galante*) rather than the grandeur and seriousness of much of Baroque music.
- Encased in formal structures which were held in proportion: melodies tended to be shorter, more evenly balanced and punctuated with clearly marked cadences, and the regularity and balance of phrase structures brought clarity to the music (at times, it was the mixture of regular / irregular phrases and rhythms which brought a sense of individuality to a composer's personal style).
- Larger, stronger structures predominated by three and four movements shaped the musical elements into a broader unified whole, with unified variety and refined contrasts of keys being the guiding principles.
- Sonata form was recognised as the main structure used to build up movements (mainly first movements, but sometimes other movements as well).
- Increased harmonic effectiveness within these structures was attained through simpler chords and more efficient progressions, with clarification of key relationships and modulation ensuring a 'functional' harmonic process.
- Textures were mainly homophonic and melodic with a chordal accompaniment, though still including many examples of contrapuntal writing.
- The overall style was more varied and flexible, with contrasts evident in the music (dynamics, mood, instrumental sonorities, rhythms and thematic material, tempo and keys).
- Increasing importance given to instrumental music such as divertimenti, trios and the emerging string quartet, with the baroque trio sonata evolving into the Classical sonata, and the Italian overture growing into the new Classical symphony. The concerto was still very popular, though solo concerti more so than the older Baroque concerto grosso.
- Orchestra increases in range and size, with woodwind section becoming increasingly important; less reliant on the harpsichord for 'filling-in'.
- Piano(forte) gradually replaces the harpsichord and the basso continuo falls out of use.
- New symphonic composers no longer wrote just for the court or church, or were exclusively employed by these institutions; now they wrote for concert-going audiences. Haydn was one composer who finally came to terms with this aspect and was successful.

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Haydn and his musical style

Franz Joseph Haydn

- Dates: 1732 – 1809
- Along with Mozart and Beethoven is recognised as one of the three 'Great' Classical composers.
- Showed musical talent at a young age and had written his first symphony and string quartet before 1760. Was remembered as 'the Father of the Symphony'.
- In 1761 was appointed to the court of Prince Esterházy, in Eisenstadt near Vienna and was later promoted to *Kapellmeister*. Here he found freedom to develop and experiment as a composer, with wonderful musical facilities at his disposal. At this remote estate, he was rather isolated - and by his own admission was 'forced to become original'.
- Enjoyed recognition throughout Europe as his work was published and he was offered various commissions (e.g., the Paris Symphonies, 'The Seven Last Words', the 'London symphonies'). At the time of his death, aged 77, he was one of the most celebrated composers in Europe.
- Invited to London in 1791 and 1794 by the German musician and impresario Johann Salomon, during which time symphonies nos 93-104 were composed (i.e. the London Symphonies).
- His work gives the most comprehensive picture of stylistic development of music in the Classical era. His creative span lasted many years – longer than most composers – and during that time there were many changes in music e.g. the structural dependence on formal key relationships, and the growth of instrumental music to attain equal recognition alongside vocal music.
- Is remembered as the first great symphonist and the composer who essentially 'invented' the string quartet. Has been described as the 'principal engineer' of the Classical style, and his influence on later composers was immense – notably Mozart, Beethoven, Schubert, Mendelssohn and Brahms.

Output

As well as keyboard music, operas, church music, divertimenti, various chamber pieces, concertos, and vocal music, he wrote over 70 string quartets and 104 symphonies.

The symphonies

Throughout his long life, it is possible to realise the tremendous difference – in all respects – between his early, more basic efforts and the mastery of the final symphonies written for London. The gradual development of his musical style can be traced from the elementary initial works through the 1770s where his work reflected the new German symphonic ideals, to the summit of his symphonic achievement, - the London Symphonies. He often gave his symphonies titles and was remembered for his use of humour in his music, inclusion of slow introductions and monothematicism, the explosive dynamics, contrasts of tempo *etc.*

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Musical Style

Structure

Haydn was fundamentally interested in structure and his music demonstrated a strong architectural sense:

- could perhaps be considered to also be the 'father of sonata form' – his symphonies in particular demonstrate his utilisation of the structure and the way he exploited the dramatic potential of the musical content
- he enjoyed the variety of form, and the freedom with which he worked is clearly evident in the London symphonies
- he realised the potential of the Minuet
- it was predominantly Haydn who created the transition to the development section and the transition to the recapitulation section as moments of tension and interest
- he made every aspect of the harmony implicit in the main themes, providing a 'homophonic analog' to the 'polyphonic fugue' – providing the seed from which later ideas would emerge, with different effects
- he often used slow introductions to opening movements
- he sometimes constructed Sonata Form on a single theme i.e. monothematicism

Melody

- influenced by Austrian and Croatian folk music, gypsy music and Hungarian tunes – and wrote original melodies in the same style, able to transform them and take them to a new level
- favoured the use of the short, periodic, articulated phrase with symmetry evident not only from phrase to phrase, but also within the phrase itself
- clearly realised the possibilities of breaking up longer thematic lines into shorter rhythmic and melodic components and motifs
- sometimes used irregular phrasing, and odd phrase-lengths were evident even in some of his early symphonies (e.g. finale of no.1 has a 6-bar phrase to open, and the minuet of No. 9 uses 3-bar phrases)
- revelled in the manipulation and transformation of a single idea, sometimes basing his opening sonata form movements in his symphonies on a single theme (i.e. monothematicism)

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Textures

At a time when the new Classical style favoured a relatively simple texture of the single melody line plus chordal accompaniment in contrast to the rich polyphonic textures of the Baroque, Haydn actually included a variety of textures into his vocal and instrumental music:

- he knew how to present and use his material to achieve intricate and close-knit designs in the musical fabric
- from the outset counterpoint was important, used in his instrumental music to build the key changes and melodic transformations (e.g. the finales of four of his first 14 symphonies are polyphonic)
- he emphasised the importance of textural variety in his symphonies by the way that all the separate 'voices' of the orchestra contributed to the overall effect – not so much as a basic melody and accompaniment, but in the presentation of a theme which rests on the integration of contrasting lines, rhythms and timbres

Harmony

Haydn's harmony is largely diatonic – but his expanded use of harmony in the London symphonies was quite striking:

- he experiments with wide-ranging modulation and pushes the harmonic boundaries, using harmony imaginatively, and enjoying chromatic adventures
- he enjoyed major/minor contrasts
- he sometimes exploits unconventional key relationships between movements
- within single movements there are sometimes sudden shifts to remote keys (e.g. moving to the #6th)
- note his use of suspensions, pedal notes, diminished and augmented chords, Neapolitan chords *etc.*

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Instrumentation

With the larger forces available to him in London, Haydn revelled in creating a new spacious and brilliant sound – trumpets, drums, and double woodwind (including clarinets).

- Haydn never abandoned the keyboard, but allowed the instruments of the orchestra to usurp its function
- Important to note the playful use of instrumental sonorities as he allowed independent lines of sound
- More dependence gradually given to the wind instruments
- Occasional *concertante* use of instruments (solo violin entries in London Symphonies 95, 96, 98) and in the *Andante* of the Drum Roll
- Gradually the responsibility of 'leading' the Classical orchestra fell to the leader of the violins.

The Eduqas specification includes a compulsory component which is based on **The Western Classical Tradition** - specifically, ***The Development of the Symphony, 1750 – 1830*** for AS (and up to 1900 for A level).

This has been presented as **Area of Study A**, and it focuses on the development of the symphony through the Classical era to the early Romantic era. The symphony was considered to be the most important instrumental genre of the eighteenth and nineteenth centuries. The development of the symphony went hand in hand with the **rise of sonata form** and the **development of the orchestra**.

The symphony is acknowledged as an extended musical composition for orchestra. It had its roots in the Italian opera overture of the early 18th century, which was a composition in three parts i.e. fast – slow – fast, and quite a light form of entertainment. With the addition of a Minuet and Trio as a third movement, initially credited to the contribution of Stamitz and the Mannheim School of composition, the symphony became accepted as a more complex composition, mostly in four carefully balanced movements:

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Movement 1	Movement 2	Movement 3	Movement 4
<p>Usually:</p> <ul style="list-style-type: none"> - Allegro in Sonata Form - sometimes preceded by a slow introduction - in the tonic / home key of the work. 	<p>Usually:</p> <ul style="list-style-type: none"> - either Adagio or Andante - in a key other than the tonic (e.g. a relative key) - built using structures such as three-part forms (e.g. ABA), theme and variations, or modified sonata form (minus the development section) 	<p>Usually:</p> <ul style="list-style-type: none"> - Allegretto - Minuet and trio - Minuet was a stately dance, the trio often more gentle in character - moderate tempo - in the tonic key - in triple time - overall ABA form (with each section often in binary form) <p>(NB Beethoven replaced the minuet with a scherzo, which was faster).</p>	<p>Usually:</p> <ul style="list-style-type: none"> - Allegro Molto (or Presto, or Vivace) - in the tonic key - in rondo or sonata form (or a combination!) - faster and lighter than the opening movement - often featuring themes of a folk-like character (especially in Haydn's works)

For students to give themselves the best chance to understand and appreciate the set work, they must familiarise themselves fully with **Sonata Form**. This type of structure does not refer to the organisation of a complete work - rather is it applied to provide the framework for a single movement. The structure has three main sections EXPOSITION, DEVELOPMENT and RECAPITULATION (though additionally, composers may include an Introduction section and a Coda section).

In this type of structure, two themes or subjects are explored according to set key relationships. It forms the basis for much classical music, including the **sonata, symphony, and concerto**. For reference, the organisation of ideas is illustrated in the plan below.

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SONATA FORM - BASIC OUTLINE PLAN								
I N T R O D U C T I O N ?	EXPOSITION			DEVELOPMENT	RECAPITULATION			CODA
		The Exposition exposes and presents the main thematic material			The Development develops and explores the thematic material	The Recapitulation recapitulates and 'reminds' us of the original thematic material		
	First Subject S1	Transition passage (Bridge passage)	Second Subject S2	Exploring new keys while manipulating the thematic material (Usually ends with dominant preparation of the home key, ready for the return of I in the Recapitulation section)	First Subject S1	Transition passage (Bridge) now altered to stay in Home key	Second Subject S2 -	Also in the Home Key
	Home Key (Tonic Key)	Changing key	Related key		Home Key (Tonic Key)	Now in the Home Key	Now in the Home Key	

Teaching **Sonata Form** is best introduced initially through a small-scale keyboard piece e.g. Sonatina no. 4 by Clementi. This provides useful prior examination of a smaller scale composition. Obviously, it's less complex (and lacking in development of ideas!), but the sections are clear, which hopefully will be more manageable and easier for students to understand at first.

Home Key: F major

Sonatina 4

S1 in tonic key, F major

M. CLEMENTI
Op. 36, No. 4

CON SPIRITO



Bar 13: →
Transition,
changing key

The B[♮]s in the Transition signal a gradual move to C major, the dominant key.

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S2 in dominant key, C major

2

The F#s in the S2 section are for decorative purposes only (i.e. lower **auxiliary notes**)



Musical notation for measures 17-20. The treble clef contains a melodic line with eighth notes and sixteenth notes. The bass clef contains a bass line with eighth notes. Dynamics include *fz* (forzando) in measure 18.



Musical notation for measures 21-24. The treble clef contains a melodic line with a *dolce* marking in measure 23. The bass clef contains a bass line with eighth notes. Dynamics include *fz* in measures 21 and 24.



Musical notation for measures 25-28. The treble clef contains a melodic line with a *fz* marking in measure 26. The bass clef contains a bass line with eighth notes. A box labeled "Codetta" spans measures 27-28. Dynamics include *fz* in measure 25.

3-bar phrase to conclude in the dominant key of C major.

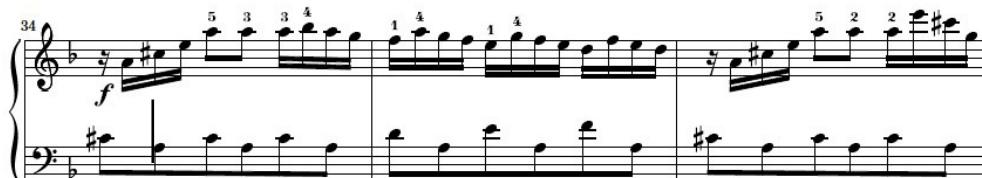
Development section begins



Musical notation for measures 29-33. The treble clef contains a melodic line with a *p* (piano) marking in measure 30. The bass clef contains a bass line with eighth notes. Dynamics include *cresc.* (crescendo) in measures 31 and 32. A rising sequence is indicated by an arrow pointing to the bass line in measure 32.

Rising sequence

Accidentals signal changing key



Musical notation for measures 34-37. The treble clef contains a melodic line with a *f* (forte) marking in measure 34. The bass clef contains a bass line with eighth notes. Fingerings are indicated by numbers 1-5 above notes.

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Musical score for measures 37-39. The right hand plays a continuous sixteenth-note pattern. The left hand has a simple bass line. A dynamic marking of *p* is present in measure 38.



Musical score for measures 40-42. The right hand continues the sixteenth-note pattern. The left hand has a simple bass line. A dynamic marking of *p* is present in measure 40.

Dominant pedal and preparation for return of the home key.



Musical score for measures 43-45. The right hand has a sixteenth-note pattern with fingerings: 4 2 1, 5 2 1, 5 2 1 3, 5 2 1 2. The left hand has a simple bass line. A dynamic marking of *ff* is present in measure 45.

S1 in tonic key, F major



Musical score for measures 46-49. The right hand has a sixteenth-note pattern with a *dim.* marking in measure 46 and a *p* marking in measure 47. The left hand has a simple bass line.



Musical score for measures 50-53. The right hand has a sixteenth-note pattern with fingerings: 3, 5 3 2 5, 1, 3 1 2 1 2. The left hand has a simple bass line. A dynamic marking of *f* is present in measure 50.

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Transition,
now
changed to
stay in the
tonic key



Musical score for measures 54-56. The key signature has two flats (B-flat and E-flat). Measure 54 starts with a triplet of eighth notes in the right hand and a steady eighth-note bass line. Measure 55 continues with similar patterns. Measure 56 features a forte (*fz*) dynamic and a more active bass line.

S2 in tonic key, F major



Musical score for measures 57-59. Measure 57 begins with a forte (*fz*) dynamic and a descending eighth-note line in the right hand. Measure 58 continues with a similar descending line. Measure 59 shows a change in the bass line with a dotted quarter note.

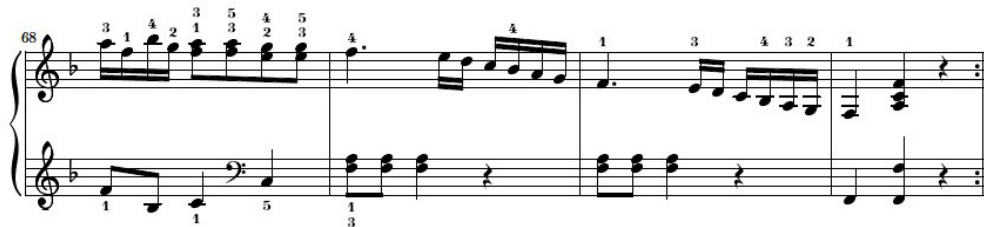


Musical score for measures 60-63. Measure 60 starts with a forte (*f*) dynamic and a half-note chord in the right hand. Measure 61 features a forte (*fz*) dynamic and a descending eighth-note line. Measure 62 continues with a similar pattern. Measure 63 ends with a half-note chord.



Musical score for measures 64-67. Measure 64 begins with a *dolce* dynamic and a descending eighth-note line. Measure 65 features a forte (*fz*) dynamic and a descending eighth-note line. Measure 66 continues with a similar pattern. Measure 67 ends with a forte (*fz*) dynamic and a descending eighth-note line.

Codetta:
concluding
3-bar
phrase, now
in tonic key,
and
descending
instead of
ascending



Musical score for measures 68-71. Measure 68 starts with a descending eighth-note line in the right hand and a bass line with fingerings 1, 1, 5, 1, 3. Measure 69 continues with a descending eighth-note line. Measure 70 features a descending eighth-note line with fingerings 1, 3, 4, 3, 2, 1. Measure 71 ends with a descending eighth-note line.

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Haydn's London Symphony: Movement 1 – Outline Analysis

This symphony is the last of the twelve symphonies composed by Haydn specifically for London. The orchestra that had been arranged by Salomon for Haydn's London Symphonies had 40 players in total, but for the first performance of this work in 1795, the forces had been increased somewhat:

WOODWIND: 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons

BRASS: 2 horns (in D and G), 2 trumpets in D

STRINGS: 12 first violins, 12 second violins, 6 violas, 4 cellos, 5 double basses

PERCUSSION: Timpani (x2)

Note: At this time, the clarinet was still a newcomer to the woodwind section – Haydn included the instrument in only 5 of the final symphonies, and they were not given very much to do!



Before beginning the set work analysis, students will need to familiarise themselves with the art of **score-reading** (possibly starting with a piano score, then a chamber piece before attempting the orchestral score). Teachers must also explain the situation of **transposing instruments** and the use of the **viola clef / movable C clef**; furthermore, they need to be aware of the fact that there were still some limitations in the development of individual instruments (i.e. the limited restriction of pitches to brass instruments still without valves).

Note: In the London Symphony the transposing instruments are the clarinets, horns and trumpets. At this time there were no valves on the brass instruments, so they were limited to the notes of the **harmonic series**. This clearly limited their melodic ability as far as composers were concerned. The clarinets were fully-keyed instruments, with clarinets in A being a little larger than the more common B flat clarinet, but perhaps more suitable for tuning in the 'London' symphony which is in D major.

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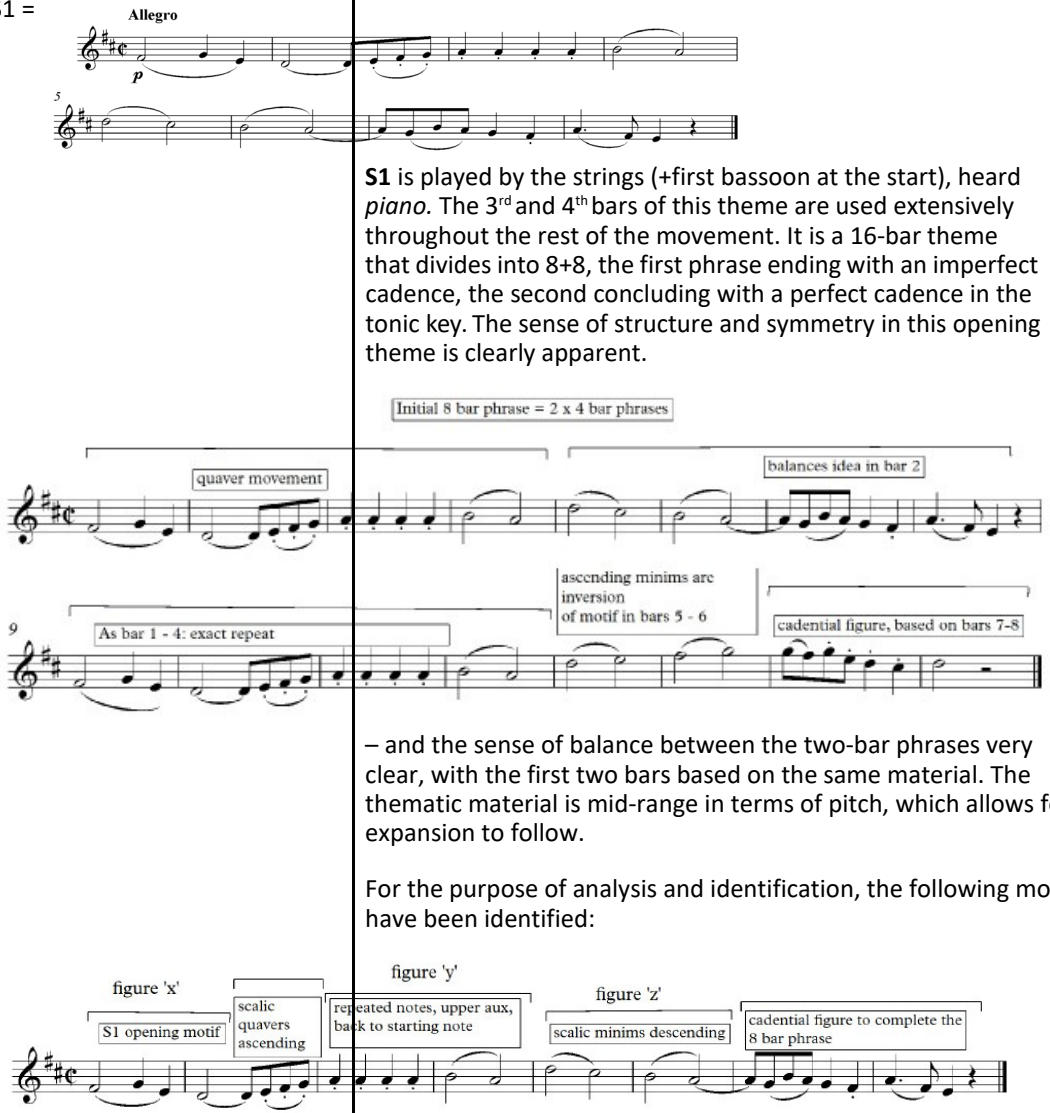
Teachers' Notes

Section	Bars	Themes	Comments
Introduction	1-16	<p>Fanfare motif =</p>  <p>Quiet answering phrase =</p>  <p>{ A Neapolitan 6th chord is a chord built on the flattened 2nd degree of the scale i.e. the flat supertonic, in this case the chord of E flat in the key of D minor}</p>	<p>Adagio. As with many of Haydn's symphonies, this starts with a slow introduction. It begins with a type of fanfare-like declamatory motif, played unison tutti, and <i>ff</i> on the tonic and dominant notes, with the ascending interval of a perfect 5th in bar 1 reflected in the downward move to the dominant note in bar 2. The key signature is that of D minor, but the omission of the 3rd in these opening two bars actually makes the mode rather ambiguous – is it major or minor? Root position chords are implied..</p> <p><u>Bar 3:</u> a quiet answering phrase in strings and first bassoon brings a contrast of dynamic, instrumentation and texture (now homophonic). The overall range of pitches is narrower than the opening fanfare, and the movement is conjunct. However, note continued use of the double dotted rhythm, though the effect is rather different. The F natural in the bass (and the C#s in the antiphonal effect created by the offset violin line answer) now firmly establish D minor. Inverted chords used here until bar 6.</p> <p><u>Bar 7:</u> tonic and dominant fanfare motive now heard in the relative major as the music has modulated to F major (via a C natural and a perfect cadence in that key). No brass included for this, as they are not able to play the notes of F and C.</p> <p><u>Bar 9:</u> another five bars of the <i>piano</i> string idea, with a flute included from bar 12. Note the rising harmonic sequence:</p> <p><u>Bar 9</u> - F₅⁶ → V₃⁴ (of G) in bar 9³ (cello having the lowest note using the tenor clef (though bass clef is used in some scores), and the 7th in the bassoon part)</p> <p>then repeated up one tone -</p> <p><u>Bar 10</u> - G₅⁶ → V₃⁴ (of A),</p> <p>again, repeated up one tone -</p> <p><u>Bar 11</u> – dim 7th (C#,E,G and B flat) finally resolving back into D minor on the 3rd beat of bar 11.</p> <p>The quiet string motif is used more frequently, leading to -</p> <p><u>Bar 14:</u> and the return to the dramatic call from the opening. This is cut short and drops to <i>pp</i> after just one bar, resolving onto the subdominant chord on the 3rd beat of bar 15, followed by a Neapolitan 6th chord, progressing to the cadential figuration of I₄⁶ → V i.e. an imperfect cadence, above which is heard the string motif in oboe 1.</p> <p>The Introduction concludes with a one beat/bar pause, preparing us expectantly for the next section.</p>
Exposition Section	17-123	The <u>Exposition</u> exposes and presents the main thematic material	Allegro. Now, a contrast of tempo, key and mood as the music moves into the brighter mode of D major.

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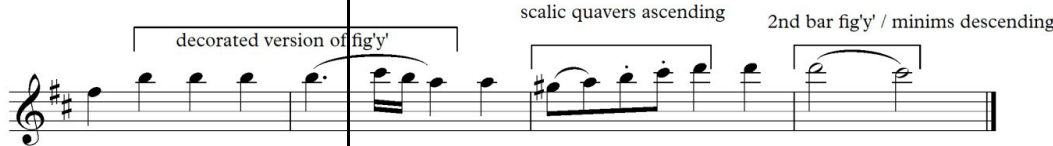
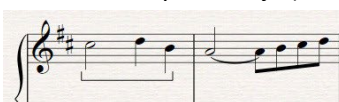

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Section	Bars	Themes	Comments
<p>First Subject Section:</p> <p>S1</p>	<p>17-49</p>	<p>S1 =</p> <p><i>Allegro</i></p> 	<p>S1 is played by the strings (+first bassoon at the start), heard <i>piano</i>. The 3rd and 4th bars of this theme are used extensively throughout the rest of the movement. It is a 16-bar theme that divides into 8+8, the first phrase ending with an imperfect cadence, the second concluding with a perfect cadence in the tonic key. The sense of structure and symmetry in this opening theme is clearly apparent.</p> <p>Initial 8 bar phrase = 2 x 4 bar phrases</p> <p>quaver movement</p> <p>balances idea in bar 2</p> <p>ascending minims arc inversion of motif in bars 5 - 6</p> <p>cadential figure, based on bars 7-8</p> <p>As bar 1 - 4: exact repeat</p> <p>– and the sense of balance between the two-bar phrases very clear, with the first two bars based on the same material. The thematic material is mid-range in terms of pitch, which allows for expansion to follow.</p> <p>For the purpose of analysis and identification, the following motifs have been identified:</p> <p>figure 'x'</p> <p>figure 'y'</p> <p>figure 'z'</p> <p>S1 opening motif</p> <p>scalic quavers ascending</p> <p>repeated notes, upper aux, back to starting note</p> <p>scalic minims descending</p> <p>cadential figure to complete the 8 bar phrase</p> <p>There has been some suggestion that the <i>tutti</i> section which follows at bar 32 could be the start of the Transition passage, but it certainly feels like a celebratory continuation of the previous section rather than the start of something new. It is heard <i>f</i>, firmly in D with the semiquaver patterns supported by 8 bars of tonic pedal of D and with the brass instruments able to reinforce the sonority. Note that the rhythm at bar 32 is the same as the first bar of S1.</p> <p>At <u>bar 40</u> there is a move to the submediant chord with chromatic touches adding further harmonic interest (i.e. the A#s).</p> <p>From <u>bar 42-3</u>, the scalic crotchet patterns feel like an augmented reminder of the scalic quavers from bar 2 of S1. The musical content here is certainly full of energy, created by the increasing use of semiquaver patterning, a faster rate of harmonic change in some bars, and the ascending quaver sequence played staccato in the violins. This is supported by a more active bass line which rises excitedly to conclude with a perfect cadence (still in D major) at bar 50.</p>

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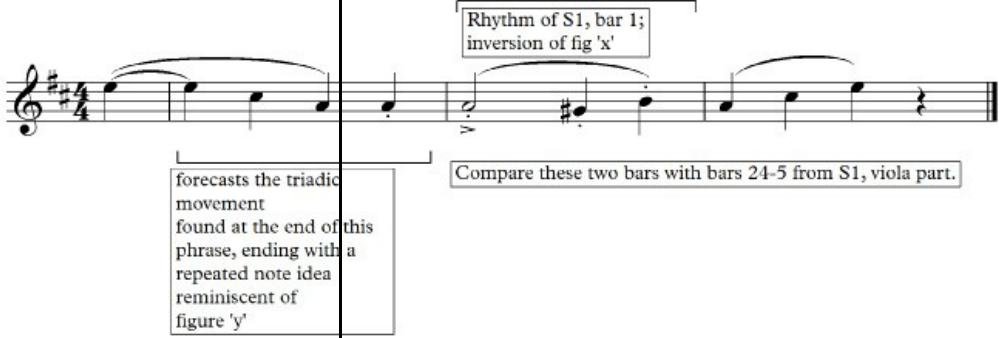
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Section	Bars	Themes	Comments
Transition passage	50 -64	Transition theme =  <p>Note: it is built on the repeated notes of the third bar of S1.</p>	This is the start of the Transition (or bridge passage) – noted by the inclusion of G#s, signifying the intention of preparing the way for the move to the related dominant key of S2. More accidentals from bars 54 onwards create further harmonic interest, but the bass part rises to an E in bar 57. This remains as a pedal note which is clearly dominant preparation for the modulation to the related key in which the second subject will be presented.
Second Subject Section S2	65 -98	S2a (i.e. S1 in the key of A major) =  S2b = 	<p>S2a: The second subject section starts in bar 65. BUT - instead of the contrasting lyrical theme as expected, we hear S1 in the dominant key of A major. This is not unusual practice for Haydn, as he often presents the same theme, but achieves the contrast through the key change. This practice is known as monothematicism.</p> <p><u>Bars 65-76</u> = 17-28 of S1, though additional woodwind has been added and there is some re-arrangement of the material in terms of the instrumentation - which also provides a contrast in sonority.</p> <p><u>From 73-79</u> note that the harmony becomes more chromatic and the texture includes imitative counterpoint. This section concludes on the dominant 7th chord of A major.</p> <p>S2b: A second section begins in <u>bar 80</u>, with an unexpected harmonic twist, as the previous dominant 7th chord resolves upward with an interrupted cadence. This passage is more dependent on quaver passage work than thematic material, with lower strings playing a syncopated descending stepwise line (based on bars 21-22). The tutti passage at <u>bar 86</u> is similar to the tutti section of bar 32. Strings and upper woodwind spiral downwards in broken chord fashion (bar 89) to arrive on a unison semibreve C# in <u>bar 90</u>; this moves upwards via a D# (suggesting a V6/V chord) to arrive on the dominant, V, complete with dominant pedal in preparation for a perfect cadence in A major in <u>bar 98-9</u>.</p>

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Section	Bars	Themes	Comments												
Codetta	99 -123	Codetta theme = 	<p>This rounds off the Exposition section. It is a more melodious section than we perhaps expect, and bars 100 -112 introduce new material, heard <i>piano</i> – though the triadic motif has been well used prior to this. Note the move to F# minor (bar 109) and E major (bar 111). From bar 112, the material presents extended cadential material and is more codetta-like. Bar 116-7 is based on material from bars 112-5, with a re-ordered texture and scoring with a different layout of registers.</p> <p>The Exposition section is then repeated in its entirety before proceeding to the development section.</p>												
Development Section	124-192	<p>The Development Section develops and explores the thematic material.</p> <p>The Development section has been divided into processes for the purpose of this analysis. It is a long section, presenting a highly organised manipulation and treatment of the initial material.</p> <p>Process 1: 124 – 145</p> <p>The section begins with a clear development of bars 3 and 4 of S1 (i.e. fig 'y'), which receives sequential and imitative treatment in a variety of registers and instruments. It begins quietly in the strings in B minor, and in <u>bar 132</u> flute and oboe enter, followed by clarinets, bassoons and brass in bar 137. Note the inclusion of some chromatic inflections, the way that the rate of harmony is varied (e.g. two chords per bar in bars 129-30), and the way that Haydn avoids cadential definition. At <u>bar 137</u>, there is a <i>tutti f</i> passage with clarinets, bassoons and bass delivering fig 'y', while the 4-crotchet rhythm is further emphasised in the brass. The quaver figuration in violins contribute to the energy, along with the syncopation in violin 1 (c.f. bars 21-2); their move upwards to B# in bar 141, along with fig 'y' gradually descending in the bass prepares us for the move to C# minor in <u>bar 145</u> (a remote relationship with the home key!)</p> <p>Process 2: 145 – 155</p> <p>Textural contrast here, as this is scored for just upper strings. The violins develop bar 104-5 from the codetta, 2nd violins continue with the oscillating quaver figuration and the violas accompany by continuing the repeated note figure. The passage starts in the key of C# minor and from bar 150, the 2-bar phrases proceed through a circle of 5ths in a descending sequence - seen clearly in the supportive bassoon part:</p>	<table border="1" data-bbox="389 1933 1485 1995"> <tr> <td>Bar 150</td> <td>151</td> <td>152</td> <td>153</td> <td>154</td> <td>155</td> </tr> <tr> <td>D# major</td> <td>G# minor</td> <td>C# major</td> <td>F# minor</td> <td>B major</td> <td>E major</td> </tr> </table>	Bar 150	151	152	153	154	155	D# major	G# minor	C# major	F# minor	B major	E major
Bar 150	151	152	153	154	155										
D# major	G# minor	C# major	F# minor	B major	E major										

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Section	Bars	Themes	Comments
Development Section	124-192	Process 3: 155 – 179	<p>Note the change to the major mode, tutti, <i>f</i>, as the codetta triadic motif from bar 105 is heard in diminution in <u>bar 155</u> (E major – though back to E minor at bar 157), and there is further treatment of the third bar of S1 in bar 159 for an extended passage in this key. The pace and tension of the music is increased through the use of syncopation in <u>bars 163-165</u>, and figure 'y' from S1 still persists (in the bass in E minor at <u>166</u>, in the upper woodwind and violins in B minor at <u>174</u>. As the motif is heard in a variety of ways – overlapping, and distributed among a variety of instruments, in sequence, in shortened form <i>etc.</i>, the music gathers increasing momentum. In terms of the harmony from <u>bar 170</u>, note that the E minor 1st inversion chord leads to an augmented 6th chord (as the E moves up a semitone to E#s above the bass G), and for the first time in this entire development section, the timpani joins in on the D-pitched timp - as it fits in with the augmented 6th chord. The phrase eventually resolves onto an F# major chord at bar 174 which, along with the pedal note on the F#, gives us dominant preparation for B minor which eventually arrives in bar 179. (This is the relative minor of the home key of D major).</p> <p>Process 4: 179 – 192</p> <p>Now figure 'y' is heard in brass, strings and woodwind - though in oboe, it's not an exact statement, and violin 1 rushes off in more quaver figuration. <u>Bars 183-4</u> are heard over an ascending scale in the bass (with some chromatic flavouring), to reach a pedal for 8 bars on A, with the rhythm of fig 'y' still heard echoing through the texture above this dominant pedal of the home key. This is preparing us for the next section and a return to the tonic key, supported by timps and trumpets in forceful character.</p> <p>Note generally, the ascending and descending 4-note patterns used throughout the development section – all linking back to S1. Yet again – Haydn inserts a pause and rest before the recapitulation section begins.</p>
Recapitulation Section	193-276		The Recapitulation recapitulates and 'reminds' us of the original thematic material.
S1	193-207	S1 in D major	<p><u>Bars 193 – 200</u> = bars 17 – 24, again heard piano and played at the same pitch as previously.</p> <p><u>Bars 201 – 207</u>: This 2nd 8-bar phrase has been scored differently, this time delivered by flute 1 and oboes, with the theme heard in the second oboe at the bottom of the three part texture. This is a light response, with all lines in the treble.</p>
	208-221		<p>This section starts as it did in the Exposition.</p> <p><u>Bar 208 – 219</u> = bars 32 - 44, but note:</p> <ul style="list-style-type: none"> at <u>bar 216</u> the violin melody is an octave higher Brass semibreves have been shortened to minims in bars 217 and 219 Some changes in the writing for woodwind, which signal a change in musical events

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Section	Bars	Themes	Comments
<p>NB: At this point in the corresponding section of the Exposition (i.e. bars 45-49), the music led into the Transition section (which started at bar 50). Currently, at this point in the Recapitulation section of sonata form, we would normally expect to let the transition passage lead to S2 for the first time in the tonic key. However, in this movement, Haydn has a few things to consider:</p> <ol style="list-style-type: none"> 1. Because he has employed 'monothematicism' – S2 is the same theme as S1 and so therefore has already been heard in the tonic key (a number of times!) 2. How to continue to provide interest at this point, so as not to repeat the same material in exactly the same way. 3. In order to provide the appropriate balance within the sonata form structure, he needs something to balance out the corresponding section of the Exposition. If he brought the movement to an early conclusion, it would simply be too short! <p>His decision is to continue in development mode, as he varies the thematic material in different ways, extending the passage before S2 to accommodate this. Bars 50 – 64 (15 bars) of the Exposition have been omitted as they stood, and in their place we have an extended 25 bars which present a mix of ideas which reflect earlier motifs (e.g. some manipulation of the transition motifs, ascending crotchet ideas instead of quavers and further use of figure 'y').</p>			
	244-246		<ul style="list-style-type: none"> • at <u>bar 222</u>, the quaver motif continues for longer; now begins a passage of harmony again based on a circle of 5ths, clearly announced in lower strings, supported by suspensions in the woodwind and decorated by violin 1 with staccato quavers (in the same style as heard on a number of previous occasions). • at <u>bar 224</u> the intensity builds as the harmonic rate of change increases to two chords per bar (until 226); diatonic ascending scalar movement leading to - • <u>bar 228</u>, where there is a new <i>ff</i> tutti development of fig 'y', with the relentless quaver activity heard in the bass. <p>Within this monothematic structure, Haydn is clearly hesitant from <u>bar 237</u> about repeating S1 again in the tonic key and the 'tip-toeing' reminders of S1 in upper strings are a delightful touch in the texture, eventually disappearing completely into a void of two silent bars.</p> <p>Three bars of staccato conjunct movement in unison violins, supported by pizz. crotchets on the first beat of each bar here, tentatively lead us into the next section.</p>

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Section	Bars	Themes	Comments
S2 Codetta	247- 276	S1 S2b	<p>The recapitulation of S2 arrives (which is now of course, the same as S1) and fig 'x' of S1 is manipulated in a variety of ways: 3rds in oboes, then violins, then back to oboes; in 6ths between violins, and is the main thematic content in flute 1; in 3rds between violin 2 and violas/bassoon 1; then finally in the string basses. This is almost like a little development of fig 'x' from S1 - quite appropriately placed and well positioned, as it was not referred to in the development section itself.</p> <p><u>Bar 257</u>: as at bar 80, but in the tonic key and shortened.</p> <p>Bar 266 – return of the closing exposition theme (heard in bar 99), but again shorter and in the tonic key.</p>
Coda	277- 294		<p>This 'rounds off' the movement, heard <i>f</i> and played tutti in grandiose and energetic fashion. We hear yet another reminder of fig 'y' from S1, along with scalic movement, repeated notes and arpeggio-type figuration – so typical of this movement and of the Classical style.</p> <p>The movement ends with a perfect cadence in the tonic key of D major, with five bars on a reiterated tonic chord.</p>

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Teachers' Notes

The following notes relate to the student worksheets.

Activities

A

This first section is designed to provide the students with some basic factual details. They will benefit tremendously from considering the additional tasks as suggested – perhaps working in twos, or groups if preferred. Encouraging them to prepare their research and findings in the form of power point presentations to the rest of class will provide them with additional notes and enhanced contextual knowledge.

[Note: In worksheets of this type, students are advised to cross off the words from the given list as they are included in the paragraph].

B

It is very important that students realise that they will only understand the structure of the first movement through careful appreciation of the musical material, and how it is organised within sonata form. Constant reference to the score, the bar numbers and continuous identification of significant themes and the way that they are presented, developed and recapped within the set key structure will reinforce their understanding. Discussion about the basic function of each section will also assist in clarifying the outline.

The extension tasks suggested for further consideration provide opportunity for more detailed written responses which demand in-depth understanding of the musical elements, context and language.

C

Knowledge of the overall key structure is crucial. This activity is designed to encourage thoughtful understanding of some general aspects of the tonality as regards the Exposition section. A similar approach may be adopted with the remaining sections of the movement. Students must always be encouraged to work closely with the score, locating the keys and any changes for themselves.

D

The aim here is to clarify some terminology, and to identify what types of textures are used in the first movement of the 'London' symphony. The suggested research intended for further consideration will assist in broadening their understanding. Students should also be encouraged to present some of their composing ideas using differing textures.

E

This activity confirms the overall structure of movement 1, placing its theme and associated motifs within the recognised structure. Students must grasp the concept of monothematicism and appreciate how Haydn achieved contrast and variety in the music, despite relying on one theme.

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F

Students would be well advised to track the presentation and development of all the initial thematic material throughout the movement, noting similarities, differences and elaboration in the use of the musical elements.

Furthermore, with reference to the developmental devices evident in the movement, it would be good practice to identify as many as possible on their personal score. Clear understanding in this aspect will encourage similar inclusion and detail in their personal compositions.

G

The recognition of various cadences (in different keys) is essential to the understanding of the overall structure. Appreciation of the main cadences assists recognition of their inclusion and function. Individual /pair work in mapping out cadential progressions would be beneficial, along with suggested implementation of similar practice in their compositions reflecting the Western Classical Tradition.

H

This covers some basic theoretical information about chords. As with cadences, students must be able to recognise and use a variety of chords in different positions, both in written and aural work. This encourages students to 'spot identify' chords within the score, and appreciate the make-up of a chord.

I

This task offers opportunity to consider some details of the instruments and their particular features in the movement, with some reference to performance signs and symbols. Their knowledge must include details of transposing instruments, different clefs, the limitations of some of the instruments, balance within the score *etc.*