

## MOVEMENT 2

During the Classical era in music, second movements in a symphony were the 'slow' movements, generally labelled Adagio, Largo or Andante. They would be in a key other than the tonic, so as to provide a distinct contrast of tonality. The mood would mostly be reflective with many lyrical moments, often presented in a three-part structure, or a modified sonata-allegro form i.e. without the development section. Haydn used a **theme and variations** form in a number of the slow movements of the London Symphonies, and he often included a contrasting minor section.

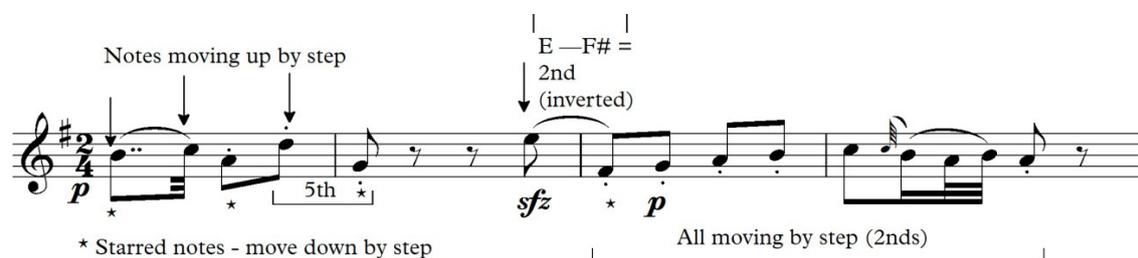
<b>Key:</b> G major	<b>Time Signature:</b> 2/4	<b>Tonality:</b> Major	<b>Tempo:</b> Andante
<b>Orchestra:</b> 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 2 horns in G, 2 trumpets in D, timps and strings.			
<b>Structure</b>	This movement has quite an unusual structure. Clearly it is a tripartite structure: for the ease of analysis, labelled here as the <b>Opening Section/Theme, Mid section</b> and <b>Final section</b> . As so much of the movement develops the one main theme, it has to be recognised that there is a strong element of Theme and Variations also.		
<b>Other Interesting features</b>	<p>The opening theme provides the basis for the rest of the movement. At this time, the slower second movements of symphonies generally included less development of material than in the first movements. In this respect, this movement is forward-looking as it includes much development of the primary theme. In this way it anticipates the work of Beethoven</p> <p>Some facts:</p> <ul style="list-style-type: none"> <li>• Again, as in the first movement, note the way that Haydn depends on intervallic ideas i.e. the interval of a 5<sup>th</sup> and a 2<sup>nd</sup>. Lots of the melodic content seems to actually grow out of this.</li> <li>• The clarinet plays for only about 10 bars in this movement.</li> <li>• The timps play for only 15 bars.</li> </ul>		

## OUTLINE ANALYSIS

### OPENING SECTION / THEME : BARS 1 – 37.

#### Phrase 'a' (repeated): bars 1-8

The movement begins quietly in strings, with the theme heard in violin 1:



(Note how Haydn works to the formula of 2nds and 5ths.)

The theme is 8 bars long (4 + 4), and presented within a homophonic texture. The antecedent phrase is noteworthy for the distinctive dotted rhythm, concluding with an imperfect cadence in bar 4 (phrase ends with chord V7). The consequent phrase begins with the opening bar repeated, but with diminished harmony in bar 6, and modulating via a perfect cadence to conclude in the dominant key at the end of the section. This section is then repeated.

#### Phrase 'b': bars 9 – 16

A short 8 bar section, based on the thematic material of Section A. Note that the opening clearly utilizes the intervals of a 5<sup>th</sup> and a 2<sup>nd</sup>, and the rest grows out of this.



Fig 'x' (i.e. the dotted figure) is heard initially in the cello, taken up by the viola 2 bars later; the stepwise movement is seen in parallel 3rds in the violins (bars 10, 12 and 13) and the sequential presentation of material here makes for a more interesting, yet light texture, more imitative in style.

# Haydn: London Symphony, No.104

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The harmony is also of interest: the C natural in the cello (bar 9) immediately shifts our attention back to A minor in bar 10, but note the tonicisation of D minor (bar 12) and A minor (bar 14). The phrase ends with an imperfect cadence in the tonic, G major, above which violin 1 reminds us of fig 'x', sliding up chromatically (using a major, then a minor 2<sup>nd</sup>) to bring the return of Section A.

## Phrase 'a' (extended): bars 17 – 32

The return of phrase a is longer, now 16 bars in length. Bars 17 – 20 is based on bars 1 – 4, but with a solo bassoon moving with the first violin melody, an octave below. The final quaver beat of bar 20 has been added, which signals a change and an extension to the main idea. The rhythm of figure 'x' rises sequentially in the first violin, but takes a new direction (via an augmented chord in bar 22, last quaver), cadencing on C major in bar 23, with drawn out appoggiaturas/diminished chord resolving in bar 25. This perfect cadence in the subdominant key towards the end of a section is a typical Classical harmonic trait. Figure 'x' re-establishes itself in bar 26, in 3rds in the violins, leading to an interrupted cadence in bar 28-9 which resolves onto a diminished triad on C sharp (half-diminished, C sharp, E, G B in earlier versions of the Eulenburg score) before finally coming to an end with a perfect cadence in the tonic key, G major, in bar 33.

**Note:** the continued manipulation of the intervals of a 5<sup>th</sup> and a 2<sup>nd</sup>, and the harmonic content which has some interesting turns and twists, including chromatic decorative movement, and some augmented and diminished flavours.

## Codetta: bars 33 – 37

A five-bar phrase concludes this extended 'a' phrase. This may seem rather unusual, but Haydn did demonstrate a penchant for unusual phrase lengths in his melodic structuring. The solo bassoon again joins with the strings in this conclusion, playing a new triadic motif, all heard above a sustained tonic in the bass (held until the little descending arpeggio figure in bar 37). Note also the use of a triadic idea in first violins, which brings a little descending semiquaver idea, which is repeated. The thematic focus here is on violin 1 - based on tonic



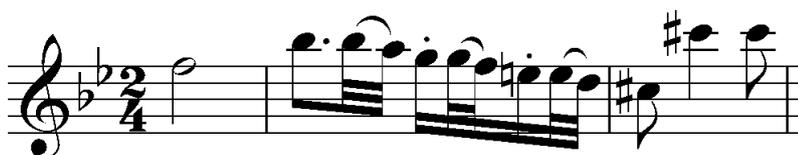
and dominant harmony of the opening and the semiquaver idea of bars 14-15. **The section ends in G major.**

## MIDDLE SECTION

This central part of the movement is in two halves.

### First half: bars 38 – 56 (19 bars including the rest at the end)

This brings immediate contrast in terms of sonority and key. The main theme re-appears in a flute solo in G minor, with the first four-bar phrase delicately scored for woodwind. Note the dominant chord in bars 40-1. This is soon interrupted by an *ff* tutti section in D minor, in which the first violins extend the main theme (particularly in terms of the intervals used), accompanied by a counter-theme in the upper woodwinds:



This passage, complete with higher dominant dischords/diminished harmony and syncopation in bar 43/44 is a real outburst, which is most effective.

Violin 2 and lower strings accompany with semiquaver arpeggio figuration, played staccato. In bar 46, a shift to the chord of the submediant in D minor (i.e. B flat major) brings a ii – V7 – I cadential progression in the key of B flat major in bar 48, where all melodic ideas merge and the violins further decorate the woodwind melody. Note the continued syncopation in upper woodwind, and descending semiquaver patterns in bassoon, viola, and string bass with demisemiquavers adding to the turbulence in this section. With the music firmly established in Bb major, this first part comes to a halt on the dominant 7<sup>th</sup> chord at the end of bar 55. This, and the one-bar rest which follows is typical of Haydn – the sudden stop is a favourite ploy!

## Second half: bars 57 – 70 (13 bars + 4 bars)

This is a slightly shorter section, again starting with a contrast as far as the dynamic is concerned (now piano), though still in the key of B flat major. The main theme is now heard in violin, just accompanied by the rest of the strings, so there is also a reduction in texture. At bar 60, after only three bars, there is another interruption by a tutti B flat chord in root position, heard forte. Note the textural variety here, as figure 'x' is imitated, and the 4-3 suspension in first oboe and violin 1. The motif is also heard sequentially (bars 60-1, then a step higher at 62-3). In a descending sequential passage heard in woodwind and strings, the music reaches V7 of the tonic key of G major in bar 67, and settles on this harmony in bar 68. This is dominant preparation for the return of the home key in the next main section.

## Link: bars 70 -73

From bar 70, the violins play alone (monophonic texture) with quiet staccato semiquaver arpeggios on the dominant chord, building up the expectation. In bar 73, they are joined by the solo bassoon pp (and an octave lower).

This leads seamlessly into the return of section A.

## FINAL SECTION OF MOVEMENT (BARS 74 – END)

### Phrase 'a': Bars 74 – 81 (8 bars)

Bar 74 – 81 = bars 1 – 8, but with added woodwind. Heard *piano*, with the bassoons and second violins continuing with the arpeggio semiquavers. The music is now back in the tonic key of G major, with the flute joining the violin melody but an octave higher. Bars 76 – 81 is played by strings and solo flute, still mostly in a piano dynamic (though note again the *sf* direction to emphasize the interval jumps). Again, ends with a perfect cadence in the dominant, D major.

### Phrase 'a'1: bars 82 – 89 (8 bars)

The repeat of section A is now written out as it is expanded to include flute, bassoon, and full orchestra *ff*, in bars 88-9. Section A is decorated with a distinctive dotted figure, which takes us to the end of the section. This concludes with a pause, again modulating to the dominant key of D major via a perfect cadence in that key.

**Phrase 'b': Bars 90 – 97.** This is clearly based on the opening b section and therefore corresponds with bars 9 – 16. Harmonically, it starts (as in bar 9), on a D7 chord (with the C natural in the bass cancelling out the previous D major) in 4/2 position, before the tonicisation of A minor in bar 91 (as was also the case in bar 10). At bar 93 D minor takes hold, before moving to C major bar 94 then returning to A minor in bar 95. This passage includes some decoration of the initial ideas, including rhythmic decoration (e.g. bars 96, violin 1 part – semiquaver sextuplets). Stepwise movement and the interval of a 2<sup>nd</sup> still persist!



The next little idea presents development of the 5<sup>th</sup>:

# Haydn: London Symphony, No.104

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## Phrase 'a': bars 98 – 140 (43 bars)

This corresponds with phrase 'a' - bars 17 -37, though it is a good deal longer as developmental work continues.

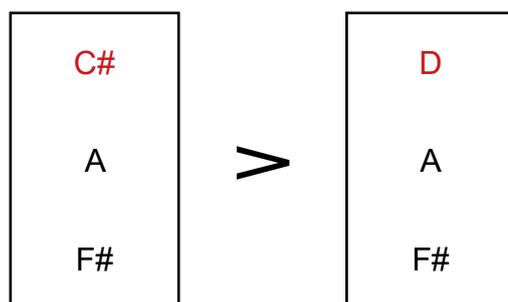
**Bars 98 – 112:** The first four bars continue with the main theme, further decoration and with the flute solo again playing along with violin 1 up the octave. From bar 102 the texture is reduced to strings only, with the rhythm of figure 'x' in violin 1 and the idea from bar 16 heard up a minor 3<sup>rd</sup> in the melody line. The sextuplet rhythmic figuration continues with accompanying arpeggios in violin 2 as there is an interpolating section, which wanders far afield tonally. At bar 105 there is a harmonic move as the subdominant minor (C minor) is tonicised, and with the notes of C and E flat acting as a pivot notes, then moves to the chord of A flat major in bar 107 i.e.



This chord of A flat (Neapolitan 6 of original tonic key, G major) now functions as dominant preparation for the key of D flat major which arrives in bar 109. From the tonic key of G, this is the flat dominant – a really remote key which is a **tritone** away from the home key. (The move has been from a key with **one sharp** to a key with **five flats**). Note the sustained tonic and dominant notes in the lower strings. The section ends on a root position chord of D flat, with a *dim* to *p* dynamic, and the chord is paused.

**Bars 114 -117:** In complete contrast, textural interest now moves to the flutes, oboes and bassoons. The D flat note is heard enharmonically written as C# in bassoon, supporting the chord of C# minor. A short four-bar cadenza for solo flute is heard *p*, and *più largo* above chromatic harmony (note the diminished 7th chords in bars 115 and 116). The cadenza concludes on another pause chord, this time of F# major.

**Bar 118 - 121:** this is answered by the strings (and bassoons) on a chord of **F# minor** (opposite mode) which moves effortlessly into the dominant of the home key, as the notes in common again act as pivots.



The timp roll on the dominant note of D (albeit *pp*) prepares us for the return of the tonic key of G major as Haydn now needs to go back and start again! This is a smooth harmonic shift.

**At bar 122**, the main theme continues its development, now *ff*, and with horns contributing a fanfare type motif.

**Bars 98 -140** correspond with bars 17 – 32, but with further development. However, note the additional flute cadenza at bars 131 – 134 for four bars.

**Bars 135 – 140** corresponds with bars 27 – 32, though the parts are written in sextuplet semiquavers to conclude - again in strings only.

# Haydn: London Symphony, No.104

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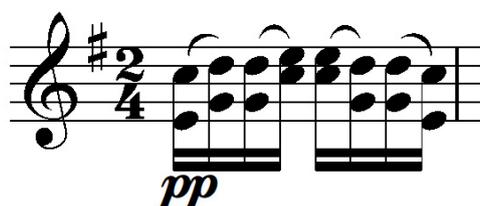
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## Codetta 141 – end

This corresponds with 33 – 37, but is extended to 12 bars. Note:

- Heard *p* until bar 149, then *pp* for a very gentle finish
- lots of repetition, some imitation
- the tonic pedal sustained by string bass, then horns playing an octave apart (bars 145 – 148)

In bar 149, there is a rare musical touch for this period. The fanfare figure played by the horns is quite common figuration :



(cf bars 122-5)

But to use them as two solo instruments, very quietly at the end of the second movement is rather unusual.

The final four bars in strings and woodwind, (dominated by the interval of a 2<sup>nd</sup>) are punctuated by rests as the final perfect cadence is heard in the tonic key of G major, finishing with three staccato, detached tonic chords.

### MOVEMENT 3

The Minuet is a stylized French dance which had been popular throughout the Baroque era, when it was often included as one of the movements of a suite. It is in triple time (3/4), and often presented along with a second minuet called the Trio, so-called because the instrumentation had been reduced to a three-part texture. The structure of such dances was acknowledged to be Binary Form i.e. two related sections, both of which are repeated.

The 'Minuet and Trio' was commonly found as the third movement structure of an 18<sup>th</sup> century symphony. However, when this structure was used in the Classical symphonies, at the end of the Trio, there was a '*Menuetto D.C. al Fine*' instruction, signaling a return to play the Minuet again. So, the minuet was repeated again after the trio **but without repeats**. Overall, this created a ternary type of structure i.e. Minuet – Trio – Minuet to the movement as a whole.

In many instances, the structure of the Minuet and the Trio was in 'rounded binary' form which is a variant of binary form – and in this symphony, both the Minuet and the Trio are indeed in rounded binary form. In this form, there is a recapitulation of the 'A' section just at the end of the 'B' section. Certainly, this gives an impression of ternary structure, but the lack of modulation at the end of this A section – and the lack of distinct contrast in the 'B' section is what gives the description of 'rounded binary' here. The whole of the second section would be still be repeated.

For clarity:

Binary Form	Rounded Binary Form	Ternary Form
: A:   :B:	:A:   :B A:	A B A

# Haydn: London Symphony, No.104

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## LONDON SYMPHONY:

### MOVEMENT III – OVERALL STRUCTURE

Minuet		Trio		Minuet	
Section A	Section B (+A)	Section A	Section B (+A)	Section A	Section B (+A)
(repeated)	(repeated)	(repeated)	(repeated)	Played without repeats	

<b>Key:</b> Minuet: D major Trio: B flat major	<b>Time Signature:</b> 3/4	<b>Tonality:</b> Major	<b>Tempo:</b> Allegro
<b>Orchestra:</b> 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 2 horns in D, 2 trumpets in D, timps and strings.			
<b>Structure</b>	Minuet and Trio		
<b>Other Interesting features</b>	Minuet: Repeat of section A (first section) is written out (no repeat marks used); section A ends in the tonic (usually binary form modulates at the end of section A)  Trio: Lyrical and including expressive writing for woodwind, namely oboe and bassoon; additional bridge section at the end of the trio – harmonic link to facilitate the return to D major, key of the opening.		

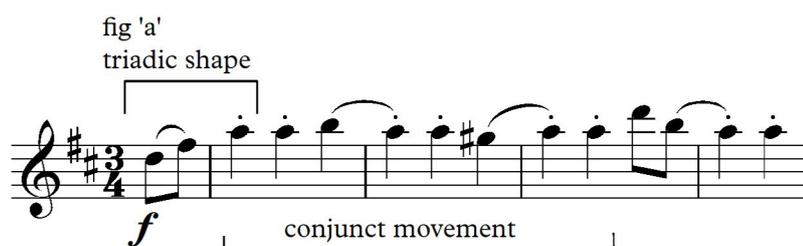
## OUTLINE ANALYSIS

### MINUET

#### Section A: Bars 1-8

The movement begins in D major with an 8-bar phrase (4+4). The antecedent phrase, based on tonic and subdominant harmonies (reminiscent of bar 32→, movement I), is heard over a tonic pedal. Note the diminished chord flavours in bar 2<sup>3</sup> through the use of chromatic auxiliary notes.

Theme A =



The musical notation shows Theme A in D major, 3/4 time. It begins with a forte (f) dynamic. The first four bars are marked with a bracket labeled 'fig 'a' triadic shape'. The last four bars are marked with a bracket labeled 'conjunct movement'.

Note the anacrusis/triadic shapes here – the opening interval of a perfect 5<sup>th</sup> is also reminiscent of the opening to the first movement. Because of the selected key, the timps are able to support the opening which makes it sound very grand.

Theme A is heard tutti, with the thematic content seen in flute, oboe 1 and first violins, supported at the octave by violas. The texture is homophonic. The metre is somewhat disguised by the accents used on the final beats of the bars (marked *sf*), though normality is resumed at bar 7. The triadic and conjunct movement is again apparent in the musical content.

The consequent phrase includes a distinctive fall of a minor 7<sup>th</sup> (inverted 2<sup>nd</sup>), clearly reminding us of the falling interval seen in bars 2-3, movement II. This section ends with a perfect cadence in the tonic key of D major, but also of interest is the trill at this cadential point which lasts for a whole bar and performed by all instruments (apart from the bass). This is a favoured technique for Haydn – *cf* movement 1 (e.g. bar 91).

## Section A: Bars 9-16

This is not an exact repetition in the usual way. The repeat has been written out because there are alterations to the scoring. There is a contrast in texture as there are no clarinets or bassoons, the music is heard piano instead of forte, and is delivered more legato, omitting some of the staccato instructions of the opening. There are also some slight changes in rhythmic patterning. The cadence mirrors that seen in bars 7–8, with the trill still present though the chordal placings have been re-arranged. The section ends in the tonic key (in Binary form, there is usually a modulation to a relative key at this point).

## Section B: 17-26

This is a 10-bar section which seems an unusual length (maybe not for Haydn). It begins, with motif 'a' (the triadic motif) – still in the tonic key, though an octave lower than at the start of the movement.

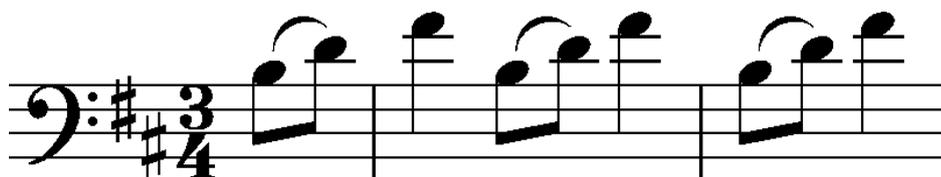


There is an assertive feel to the start of this section, with trumpets played *forte*, joined by horns in bar 20. Note the unison and 8ve textures here with diminished hints (as previously) because of the lower auxiliary notes (bar 18<sup>3</sup>). Though the same rhythm is observed, it immediately moves to the key of B minor, firmly tonicised with a perfect cadence in bars 19–20. From bar 21, there is a 'hemiola' feel to the rhythm as the 'two quaver –crotchet' rhythmic patterns alter the feel of the metre, especially against the steady crotchets of the violins. It also contrasts by being in the bass clef.

# Haydn: London Symphony, No.104

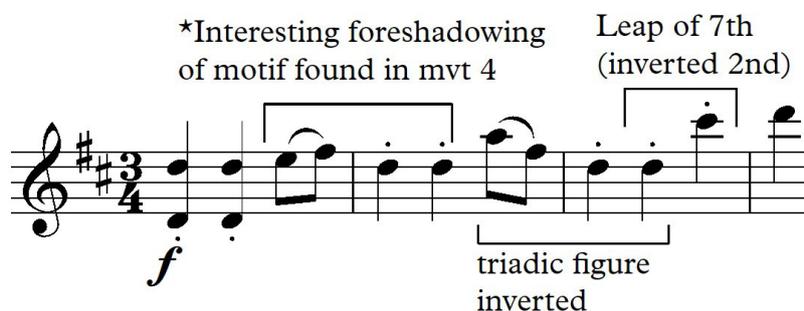
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## Codetta: bars 43-52

This section is again 10 bars long, and contains some unusual features. Bar 43-44 repeats the ideas from the previous two bars; however, the harmonic support for the trill is different as we now hear  $V^6_5 \rightarrow 1$  in G major (another move to the subdominant area shortly before the end of a section). This rather surprisingly feels as if the music is moving in a new direction, but after a crotchet rest and a high echo of the chord of G with the 3<sup>rd</sup> and 5<sup>th</sup> of the chord heard in violins and upper woodwind....nothing! A sudden two bar rest adds to the drama, before the music restarts with two bars of a quiet trill above a sustained dominant note in violas and string bass. This builds to four repetitions of perfect cadences in D major. Note the fanfare figuration in brass, and the melodic content in violins (including some double-stopping!) and clarinets:



\*Interesting foreshadowing of motif found in mvt 4

Leap of 7th (inverted 2nd)

*f*

triadic figure inverted

This second main section (i.e. B A1) is then repeated.

## Trio

This is also in rounded binary form.

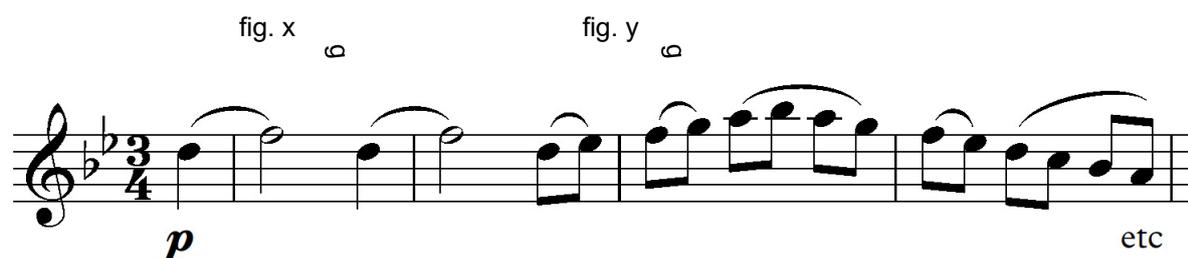
# Haydn: London Symphony, No.104

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TEACHERS' NOTES

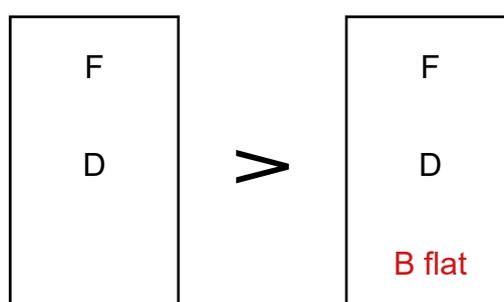
## Section A: 53-64 (repeated)

This section is 12 bars long. Violin 1 and solo oboe begin with a unison interval of a minor 3rd which is repeated:



This is heard legato in the first violins, at first doubled in unison by the first oboe. After the previous 4 perfect cadences in D major at the end of the minuet, this unaccompanied motif (short example of a monophonic texture) feels as if the mode has simply changed from D major to D minor! But in bar 55, the string crotchet chords (played pizzicato) bring a change – a change of texture to homophonic, and a change of tonality to the new key of B flat major. It is another example of Haydn using notes as 'pivot' notes

e.g.



The notes D and F of the motif now become the 3<sup>rd</sup> and 5<sup>th</sup> of the chord of B flat. This is not a key closely related to D major, but has already been used in the second movement. It is the key of the flattened submediant; being a modulation to a key effectively a 3<sup>rd</sup> away from the tonic, it may be described as a tertiary modulation.

It feels as if the melody actually starts in bar 55. It is not clear cut as far as the phrase-lengths are concerned, obscured as they are by the continuous run of quavers. This is played legato, and is accompanied by pizzicato strings.

In this section, the orchestration has been reduced to one oboe (with flute joining in bar 66), bassoon and strings (no clarinets, brass or timps), which also contributes to the lighter texture. The bassoon joins in with the quaver idea at the end of bar 58, after which the music moves through a series of brief tonicisations: V7 – I in B flat major at bars 59<sup>3</sup>–60; V<sup>6</sup><sub>5</sub>–I in G minor at bars 61<sup>3</sup>–62; and finally, an imperfect cadence onto the dominant of F major at bar 63, in which key the section ends, with a perfect cadence in bars 63<sup>3</sup>–4. This modulation to the dominant as expected is more traditional than the Minuet.

This section is then repeated.

### Section B: bars 65 – 78

This is 14 bars in length.

In bars 65 – 72, the music returns to an 8-bar format. There is a change in texture as motifs 'x' and 'y' are combined within a more contrapuntal setting. It is interesting to note the absence of bass instruments here. Ideas are imitated to create a busy texture by bar 66, with a variety of lines sounding and the running quavers sounding like a countermelody. The key of F minor is suggested at the opening, though C minor is tonicised by bar 67. Also note usage of the harmonic form of the minor scale in descent in the first violin, bar 65. From bar 67, solo oboe and violin 1 are heard in unison with the quaver figuration, decorated by the solo flute, as a high descant with figure 'x' (though some of the intervals are altered). As the music moves briefly through G minor (bar 69), the phrase concludes with a modulation to G major in bar 72. This soon moves back to C minor by bar 75, where the violins are heard with figure 'y' now written in such a way as to suggest 6/8, feeling like a hemiola against the three steady crotchets of the 2<sup>nd</sup> violins and string bass. This section ends with an Imperfect cadence ii<sup>6</sup><sub>5</sub>→V, (bar 78) where the chord of F is dominant of the home key of B flat...with the continuing quaver movement, this neatly heralds the return of section A1.

#### Section A1: bars 79 – 94

This is only 6 bars in length. It is now scored more fully, and at bar 84, the thematic material is treated sequentially, moving upwards as opposed to the slower chromatic descent of the flute line in dotted minims, all heard over the pedal of B flat. The A flat in the flutes facilitates the move to the key of E flat major (again, to the subdominant key shortly before the end of the section) and with it comes another sudden halt – this time for four beats. This is similar to the silence at the end of the minuet! It reconvenes with figure 'x' very lightly scored – as at the start of the Trio, but with the addition of the second violins an octave below, taking us now to G minor at 89. The music moves forward through C minor (bar 91) though the 3<sup>rd</sup> of the chord is in the bass: this rises chromatically to E natural which quickly leads to the note F in the bass which supports a cadential 6/4 progression in B flat major, the home key of the trio.

This section is then repeated.

#### Link: bars 94– 104

This was rather an unusual feature for the time, but the move from B flat to the D major of the Minuet is an awkward harmonic shift, to say the least. It is a way (function) of preparing the dominant of D in preparation for the return of the Minuet. This link, of 10 bars, begins by utilising the idea of the minor 3<sup>rd</sup> motif from the start of the trio, and gradually expanding it. (This is typical Haydn i.e. establishing a motif or interval and then allowing it to grow). So, the progression is organised around the rising chromatic movement played by violin 1.

:

The passage includes some interesting harmonic features:

- the crotchet pedal note of B flat throughout the first 5 bars, first in 2<sup>nd</sup> violins, then viola
- the change in pitch of the original figure 'x' to move up to an F#, thus moving from a minor to a major third and creating the interval of an augmented 5<sup>th</sup> above the root of the chord (97)
- the employment of a German augmented 6<sup>th</sup> when the rising line moves up to the G# above the pedal note (99)
- typical resolution of this German 6<sup>th</sup> chord, as the G sharp moves up to A and the B flat pedal notes in viola and bassoon move down to A, which is the dominant note, and provides preparation for the return to the Minuet and the key of D major (bar 100 →)
- the alternation of dominant and diminished chords from bar 100 to the final pause chord.

The instruction '*Menuet da capo*' is given at the end of this section, which means that the Minuet is played again, but without repeats.

## For Consideration

Teachers may be interested in following the great Charles Rosen's stance on the Minuet/Scherzo and Trio as a variant of sonata form. In his book "**Sonata Forms**" (published 1980), he calls it "Minuet (and Trio) Sonata Form"; the Trio is exactly the same as the Minuet as regards the form. Here are some of the relevant things he says:

"Minuet Sonata Form is in two parts but in three (large) phrases or periods: phrases two and three go together. In other words, the double bar is placed at the end of the first phrase, which may have a cadence either on the tonic or the dominant. The second phrase either establishes or extends the dominant, develops it very briefly, and turns back to the tonic. The third phrase begins in the tonic and resolves or recapitulates. .... Its derivation from the three-phrase binary form of the early 19th century is obvious..... The first period may have a cadence on I, a weak cadence on V, or a strong cadence on V....." He then actually gives this movement from the London symphony as an example of a first section ending "with a strong cadence on the tonic". He later says: "If the first period ends on I (as it does here), the second will most likely move to V (as it does) and prepare for the return to I (as it does!). If the first period ends on V (as it does in the Trio), the second will either continue it or make a leap to a remote key area (it moves straight to C minor in the Trio)." Rosen also says just before this: "[Because of the relative brevity of the minuet] it makes little difference whether the first period has a cadence on I or V".

In this respect, there may not be a reason for naming the phrases as A, B and C in the Minuet. The A and A1 sections would normally be just one A section with a repeat mark - but the orchestration is different for the repeat, so he has to write the material out in full. Bars 17-26 (the second phrase/period) "establish the dominant" (using variants of the same basic material via a tonicisation of B minor). Bars 27-34 turn "back to the tonic", while bars 34- "begin in the tonic and recapitulate", with a brief tonicisation of G major (42-44). Whether bars 42- are a codetta is probably up to the individual listener. The fact that the cadence in 41-42 has the 3rd of the chord in the melody rather than the root - what the Americans call an "imperfect authentic cadence" rather than a "perfect authentic cadence" - seems to demand something more to finish the Minuet - hence the need for bars 42 onwards.

The Trio can also be analysed as above. Bars 86-87 have the same balancing subdominant tonicisation as the Minuet - and the same necessity for some tonic cadential in bars (88-).

# Haydn: London Symphony, No.104

EDUQAS: AS and A Level Set Work

TEACHERS' NOTES

## MOVEMENT 4

<b>Key:</b> D major	<b>Time Signature:</b> Cut Common – 2/2	<b>Tonality:</b> Major	<b>Tempo:</b> Spiritoso
<b>Orchestra:</b> 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 2 horns in D, 2 trumpets in D, timps and strings.			
<b>Structure</b>	Sonata Form		
<b>Other Interesting features</b>	Features elements of folk music – again, such practice often used by Haydn Notice the 'drone' effect At the time, this final symphony of Haydn's was a substantial work, lasting about 25 minutes.		

# Haydn: London Symphony, No.104

EDUQAS: AS and A Level Set Work

TEACHERS' NOTES

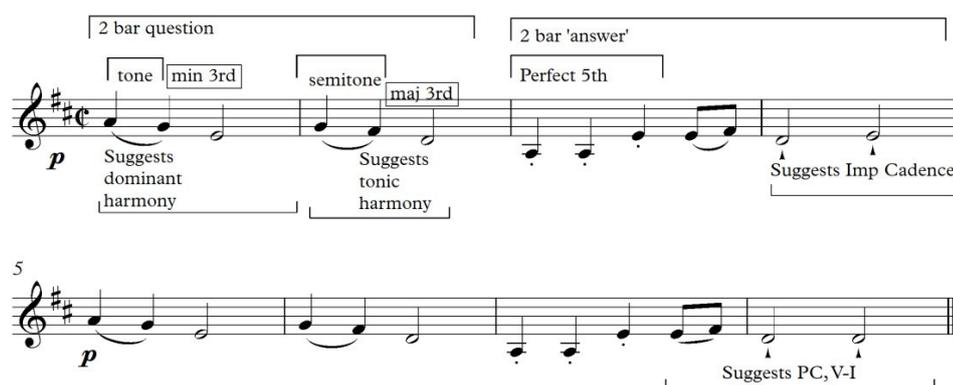
SONATA FORM - Movement 4: PLAN							
EXPOSITION			DEVELOPMENT	RECAPITULATION			CODA
This section 'exposes' and presents the main thematic material			This section 'develops' and explores the thematic material	This section 'recapitulates' and reminds us of the original thematic material			The Coda 'rounds off' the piece
Bars 1 - 117			Bars 118 - 194	Bars 195 - 264			Bars 265 - end
first Subject S1 Bars 1-18	Transition passage (Bridge passage) Bars 19-53	Second Subject S2a Bars 54-83 S2b Bars 84 -101 + Codetta: Bars 102-117	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 Bars 195 - 202	Transition passage (Bridge) Bars 203 – 220, now altered to stay in the -	Second Subject S2 – Bars 221 -264 Now in the	Also in the...
Home Key (Tonic Key) - D major	Changing key	Related key – (Dominant key – A major)		Home Key (Tonic Key)	Home key	Home Key	Home Key

## OUTLINE ANALYSIS

### EXPOSITION SECTION (BARS 1 – 117)

#### First Subject – S1: Bars 1 – 10 (2+8)

The exposition begins with two bars of an introductory drone bass, associated with folk music (and a shepherd's pipe), and setting the scene and mood. This sustained tonic pedal is played by the cello and horns (in octaves), *piano*. As the drone bass continues, S1 is introduced by the first violins:



2 bar question

tone min 3rd

semitone maj 3rd

2 bar 'answer'

Perfect 5th

*p* Suggests dominant harmony

Suggests tonic harmony

Suggests Imp Cadence

5

*p* Suggests PC, V-I

This theme is 8 bars long, consisting of a four-bar idea which is then repeated exactly (i.e. 4+4). It has all the characteristics of a peasant dance with the 'crotchet, crotchet, minim' rhythm, crudely rounded off with two accented minims which seems to accentuate the 'stamping' action of the folk-dance rhythm. Yet it holds familiar musical features:

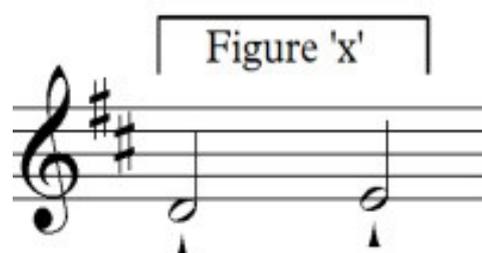
- the first note of S1 is the dominant note (perhaps no coincidence that this forms an interval of a perfect 5<sup>th</sup> above the drone bass of the tonic D)
- it uses exactly the same pitches as opened movement 1 i.e. D and A, the tonic and dominant notes
- the similarity of these first two bars of S1 when compared with the first two bars of S1 from movement 1 cannot be denied
- the third bar of S1 begins by suggesting dominant harmony – note that here also, the interval of a perfect 5<sup>th</sup> is significant
- the third bar of S1 also seems to have been pre-empted in bar 49 of the codetta from the Minuet

# Haydn: London Symphony, No.104

EDUQAS: AS and A Level Set Work

TEACHERS' NOTES

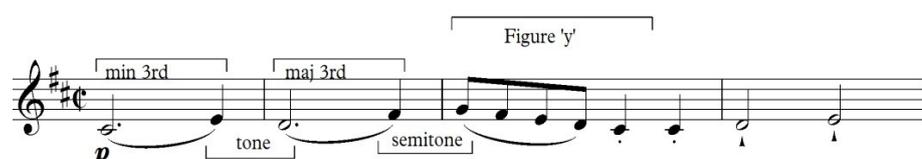
The main emphasis clearly centres around the tonic and dominant notes of D and A, and the texture is sparse, with the single melody line above the pedal note. The range is narrow (again typical of a folk-style), and there is a suggestion of an imperfect cadence (half-close) at the conclusion of the antecedent phrase, with E being the 5<sup>th</sup> of the dominant chord – though as it is heard above the tonic pedal, it is not supported harmonically. For ease of analysis, the final 'stamping' rhythm, as appropriately described by Warburton, will be referred to as figure 'x':



This four-bar phrase is then repeated, but finishes by repeating the tonic note of D, so ensuring a perfect cadence (above the tonic pedal) to complete the phrase.

## Bars 11 – 18

S1 is repeated an octave higher, still in first violins, now in unison with the first oboe. This is more fully orchestrated: the tonic pedal in the string bass moves up the octave and middle strings provide a simple accompaniment. There is clearly more melodic interest in the 2<sup>nd</sup> violin line:





# Haydn: London Symphony, No.104

EDUQAS: AS and A Level Set Work

TEACHERS' NOTES

Lots of motivic ideas in Haydn's writing may be linked in this way.

In bar 28, staccato scalic quavers run down in strings and bassoon, leading to -

**Bars 29 – 44:** a *ff* tutti section. Two bars of sustained tonic in all parts except for repeated quavers in timps. Above this (in bar 31) begins a further development of S1. Note the imitative texture here: in bars 33-4, while the first violins continue on their way (again with scalic figuration) violins 2 repeat the violin 1 part of bars 31 and 32 - but an octave lower and flutes join with them two octaves above. As the imitative texture continues, note:

- the crotchet conjunct movement in bar 36 (Violins 1, oboe 1) which feels like augmentation of fig 'y'
- the contrary motion in strings in bar 36
- continued development of S1
- tonicisation of E minor (bar 36) i.e. via a V6/5 chord (bar 35<sup>2</sup>) before resolving onto the tonic of E minor bar 36
- the decorative resolution of the 7th in violin 1 - which resolves beat 1 of bar 36
- tonicisation of A major (bar 37) i.e. via a V 6/5 chord (end of bar 36) before resolving onto the tonic of A major bar 37. Again note the decorative resolution of the 7<sup>th</sup> (not resolved until the 3<sup>rd</sup> quaver of bar 37)
- Rhythms and feel of figure 'y' which brings this passage to an end, with the tonicisation of E major in 44, again via 6/5 chord at the end of bar 43 (or this could be considered as V/V to V in A)

**Bars 44 – 53:** At this point the dominant note (E) of the dominant key (A) is firmly established in preparation for the modulation to the key of A major. A noteworthy figure is heard in violins in bar 44:



The following passage is introduced by the stamping rhythms of figure 'y' in bar 45; the harmony here is mainly alternating between the dominant (E) and secondary dominant (B<sup>7</sup>) chords of A major, though note:

- The secondary dominant (i.e. chord V<sup>7</sup>/IV) of A is presented in 6/5 inversion (e.g. 43 – last crotchet, 45<sup>2</sup>, 49<sup>2</sup>)
- bVI → use of the flattened submediant (in A major) i.e. the chord of F major in bars 47<sup>2</sup> and 51<sup>2</sup>.

## Second Subject – S2: Bars 54 - 101

### S2a: 54 – 83

**Bars 54 – 62:** This is the first part of the second subject section, as the music is now firmly in the key of A major. That is to be expected at this point. However, the thematic material is clearly based on the first subject (i.e. S1). Haydn's practice of using the same thematic material for both subject groups has been well documented – and has already been noted as the case in the first movement of this symphony. However, there are **some** differences: the theme is now played by the 2<sup>nd</sup> violins, accompanied by the counter-theme which is now in the first violins – so the parts have been swapped. The pedal note is still firmly evident in the texture (timpani quavers as well as the sustained string bass), this time supported by both tonic and dominant pedals sustained in brass. Bar 63 begins a repeat of 61, though in bar 64 there is a reduction in texture and dynamic which brings an interesting contrast.

In bar 65, there is some development of the quaver motif, figure 'y' of the counter-theme (check 13 and 57). To begin with, this occurs half-bar at a time, building to the contrary motion continuous quavers of bar 73, again heard above a dominant pedal in A major. A perfect cadence in A major is reached by bar 81, followed by three bars with 3 detached crotchet chords played tutti, supplying the following harmony:



The harmonic feeling and shape is evident, though intervening stepwise movement in middle parts adds further harmonic complexity to this overall shape of a cycle of 5ths. There is a harmonic sequence of the chords from 91 – 3, as it is heard a step up in bars 93 – 5; the last cadential progression (bars 95-8) takes us back to A major.

Bars 98 – 101: the section dwindles in texture even further as a quiet, three bar link in strings using the chords IV → I6/4 → V7 leads to the next section.

### Codetta: 102 – 118 (1st time bar)

This signals the beginning of a third section. Possibly, this could be labelled as S2c – but on close inspection, the material at the start is clearly reflecting S1, with repetitive content utilising the minim 'stamping' idea of fig.'x' rounding off the Exposition (from bar 108 to 121).

Bearing this in mind – and considering the fact that this material does not appear in the corresponding part of the Recapitulation section – it therefore seems appropriate that this passage be identified as a codetta.

Bars 102 – 107. This six-bar phase (heard over a tonic pedal in the dominant key of A major) is again based on S1, though the first two bars are in diminution; this 'pattern', played by flute 1 and violin 1 is heard in a forte tutti section – repeated three times:

first 6 notes of S1:  
 \* in diminution  
 \* with G#

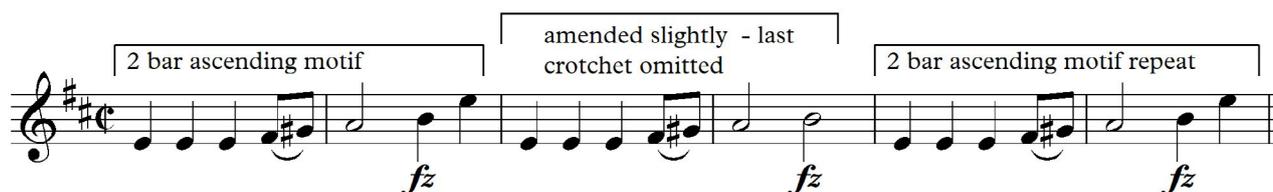


# Haydn: London Symphony, No.104

EDUQAS: AS and A Level Set Work

TEACHERS' NOTES

Bar 108 - The minim motif is also evident here, with mostly unison delivery of the motif suggesting chords I and V in A major. At bar 109 begins the final passage of the Exposition section which again utilises repetition of a two bar phrase:



**Bar 118** brings the chord of A major, which then acts as the dominant of the home key. The final motif is now transferred to strings where it is heard piano (in unison/monophonic), again making a feature of the 8ve interval (e.g. bar 114-115). This leads smoothly to the unison sustained note of D in the horns, in semibreves, as heard at the very start of the movement.

The Exposition section is then repeated.

## DEVELOPMENT SECTION: BARS 119 – 194

**Bars 119 – 128:** This begins with the first two bars of S1 heard in imitation, combined with the material from bars 3 and 4 of S1, though this has been varied. The passage begins with just strings – violas beginning the layered entries with the motif from the first-time bar at the end of the Exposition. The harmony continues in A major (the key at the end of the Exposition section), though the G natural in the first violins in bar 121 signals the move back to D major. In bars 122, the full orchestra joins with S1, with hints of the counter-melodic material (in 2nd violins and first oboes, with a sustained pedal of D in horns and trumpets, and violins and timps punctuating the texture with a different rhythm and staccato octave interval idea:



# Haydn: London Symphony, No.104

EDUQAS: AS and A Level Set Work

TEACHERS' NOTES

The C natural in bar 123 signals that the music is moving forward: overlapping little three-note staccato steps move sequentially through the next three bars, involving the tonicisation of E minor in bar 128 (via the D#s).

**Bar 129 – 155:** At bar 129, the quavers from the counter-theme (figure 'y' from bar 13) are heard. This developmental process is interesting in two aspects – motivically and harmonically. It has been organised into two bar units, with a reliance on diminished harmonies.

## Bars 129- 136:

Based on figure 'y':			
129 -130 (2 bars)	131-132 (2 bars)	133-4 (2 bars)	135-6 (2 bars)
			
Fig 'y' ascending, starting on F# →C natural	Fig 'y' ascending, starting on E→B	Fig 'y' descending, starting on C natural →F#	Fig 'y' descending, starting on B →E
Diminished harmony i.e. (D# F# <b>A</b> C natural) ↑ in bass	Minor i.e. (E <b>G</b> B) ↑ in bass	Diminished harmony i.e. (D# F# <b>A</b> C natural) ↑ in bass	Minor i.e. (E <b>G</b> B) ↑ in bass
Pedal A; repetition; syncopation in violin 2 and viola	Pedal G; step lower (sequence);	As 129-30 but: different accomp. rhythms; fig y on F# ascending in bassoon	As 131-2 but: different accomp. rhythms; fig Y on E ascending in bassoon

Then follows a further two bars (again using fig 'y'), built above a pedal F# and supporting a seventh chord on F# which functions as the dominant of B min, in which key the music arrives in bar 139.

**Bar 139 – 155:** Continuous quavers in violins assume greater importance in the texture. Thematically, 2 bar patterns again dominate the content with diminished chords and sequences still an important feature. The final quaver descent in bar 148<sup>2</sup> (i.e. fig 'y'), leads to a six bar phrase (149-155) which again includes syncopated rhythms (violas) sustained notes (clarinets and brass) repeated crotchets descending in bass, and fig "y" ascending in woodwind. Bars 149 – 153 is constructed above diminished harmonies, resolving to E minor (and tonicisation of that key) in bar 153.

At 155 -156, there is development and use of figure 'z' (idea from the end of the transition i.e. bar 44), and figure 'x' (minims from bar 4 of S1). This revolves around the key of F# major (chords I and V) - and the whole section which has built up from the start of the development, without a break, finally comes to a halt, with a one-bar rest for all instruments, in bar 166.

**Bar 167 – 194:** Now begins a development of S2b. The harmony has shifted up a tone to the chord of V7 on G# which acts as the dominant of C# min which is duly tonicised in bar 169. The texture is imitative, contrasting and reducing as the harmonies remind us again of the cycle of 5ths heard in the Exposition section, though now is heard above G# → C# → F# → B minor which arrives in bar 173.

The material which follows has been described as a 'series of leisurely imitations', as the descending movement carries through to the bass. In 185, the bass arrives on a C#, which then remains as a pedal note for the next 8 bars. The music moves through the key of F# minor – and the *pp* chord of C# major in this key (i.e. the dominant chord) in bar 191 moves via an interrupted cadence to the root note of the submediant chord of D.....and a swift, pivotal return to the sustained notes of D again in the horns signals a return to the first subject material, and the arrival of the Recapitulation section.

This is an unusual method of approaching the Recapitulation section – normally we would expect dominant preparation for a return to the tonic key.

**Bar 193 - 4:** These two bars equate with the first two bars of the entire movement.

## RECAPITULATION Section (Bars 195-264)

### First Subject – S1: Bars 195 - 202

- Based on bars 11-18 (first 8 bar phrase is omitted)
- Orchestrated more fully
- 8 bars shorter

### Transition : Bars 203 - 220

- Based on bars 19-26; change is expected here so that the music remains in the tonic key.
- Alteration begins at bar 210, when the quaver development continues.
- The second part of the Transition (31-35) is omitted. This is a shorter Transition, but the initial transition passage was long (35 bars). This transition in the Recapitulation is 18 bars long.
- In its place, there is a dominant pedal at 215-20 which brings S2, now in the tonic key of D major.

## Second Subject – S2: Bars 221-264

### S2a

- Bars 221 - 228 is based on bars 55-62
- Main theme now in horns, bassoons and lower strings as the material has been re-orchestrated
- From bar 228, there are four bars of detached chords and figure 'x' re-emphasised in clarinets, trumpets and timps as the music moves again towards the tonicisation of A major, the dominant key
- In bar 232, Haydn inserts the passage that had been previously omitted from the transition i.e. bars 44 – 52, (the section which featured figure 'z')
- Bars 240 – 246 is based on bars 76 - 83, though with slight changes in arrangement and obviously some of harmony, with the passage now ending on a  $I6/4 \rightarrow V$  progression in the home key

### S2b

- This is based on bars 84 -101
- It is exactly the same length as the corresponding section in the Exposition section
- Surprisingly – it is not in the tonic key but has shifted up by step i.e. an interrupted cadence to land on the chord of B major, the major submediant chord of the home key – which then acts as the dominant pivot to bring around the tonicisation of E minor. However, it soon returns back to D major (bar 251-253)
- The passage ends with an imperfect cadence, again arriving on the dominant chord of the home key in bar 263-4 ( $i6/4$  in bar 263 and  $V$  in bar 264)
- The codetta from the Exposition section (or S2c?) is omitted from the Recapitulation section.

#### Coda: Bars 265 – end

- This section lasts for 70 bars – quite a substantial conclusion to his last symphony
- It consists of a variety of material already heard
- Begins with thematic material reflecting the codetta from the Exposition (bar 102)
- It begins - yet again - with a subtle harmonic surprise, not to the home key maybe as expected after the dominant chord in the previous bar, but with a shift to.. chord V7/V i.e. the secondary dominant chord. This moves to chord V in bar 267 - heard tutti above a held dominant note.
- At bar 276, the idea is adopted by a woodwind trio – flute and both oboes, as the imitation continues for 11 bars. This is rather modulatory in content as it begins in the tonic key but hints at G major (281), before returning to the dominant of the home key in bar 286
- When the full orchestra returns tutti in 287 note another interesting shift as the music plunges into a forte rendition of the quaver momentum from bar 143 – and this time in the key of D minor.
- This winds its way downwards in strings to reach the dominant in 293, before moving back upwards using musical material reminiscent of bars 41-3 from the transition in the Exposition.
- At 301, the continuous quaver idea from bar 76 returns above a sturdy homophonic texture of sustained harmonies; figure 'x' punctuates the passage at 307 to affect a return to the home key. This is heard *ff*, tutti a sustained tonic note in trumpets, horns, bassoons and timps, as violins deliver their final reference to S1.
- The last two bars are repeated several times to conclude the movement, along with a final reference to figure 'y' (326-330), figure 'x' (bars 320, 331) over the tonic note. The little triplet idea in bar 330 is a new rhythm, though typical of this era. Indeed, it may be derived from the inverted version of figure 'y' which has been utilised many times in this movement (bars 91-3 in bassoons and lower strings; bar 109 →; 128-9 in bass...and so on; however, it is the first time the triplet rhythm has been used.
- The movement ends with 'the stamping rhythm' of fig 'x' extended into a *ff* perfect cadence played tutti by the orchestra.